The Economic Contribution of the Copyright-Based Industries in the Member States of the Organization of the East Caribbean States

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The Economic Contribution of the Copyright-Based Industries in the Member States of the Organization of the East Caribbean States

Potential and Policies for Economic Transformation

December 2012

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Vanus James

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The study measures the contribution of copyright to GDP and employment in OECS countries. It employs a sector-wide collaborative research process. The study seeks to shed light on the policies that might best promote the optimal use of the opportunities generated by growth of the copyright sector in the OECS economy.

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The report was prepared with technical contributions from, and extensive discussions with, the following:

McCarthy Marie, Chairman of Eastern Caribbean Collective Organisation for Music Rights (ECCO) – Project Consultant, Economics

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Margaret Rholda Frame, CSO Grenada

Junior Phipps, CSO St. Kitts and Nevis

Acronyms

ASCAP	American Society of Authors Composers and Publishers of Music
BMI	Broadcast Music Incorporated
BVI	British Virgin Islands
CCL	Caribbean Copyright Link
CISAC	Confédération Internationale des Sociétés d'Auteurs et Compositeurs
CMO	Collective Management Organization
CSO	Central Statistical Office
DVD	Digital Versatile Disc
ECCA	Eastern Caribbean Civil Aviation Authority
ECCB	Eastern Caribbean Central Bank
ECCO	Eastern Caribbean Collective Organization for Music Rights
ECTEL	Eastern Caribbean Telecommunications Authority
ED	Enumeration District
GDP	Gross Domestic Product
GEMA	Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte
HMS	Hewanorra Musical Society
HUEM	Household and Unincorporated Establishment
IBC	International Business Company
IFRRO	International Federation of Reprographic Right Organizations
IMF	International Monetary Fund
ISIC	International Standard Industrial Classification of All Economic Activities
NSO	National Statistical Office
OECS	Organization of Eastern Caribbean States
OECS/EDU	Organisation of Eastern Caribbean States /Export Development Unit
PPS	Probability Proportional to Size Sampling
PRS	Performing Right Society
RRO	Reprographic Right Organisation
SACEM	Société des Auteurs Compositeurs et Editeurs de Musique
SJF	St. Lucia Jazz Festival
SKN	Saint Kitts and Nevis
SNA	System of National Accounts
SUT	Supply and Use Table
SVG	Saint Vincent and the Grenadines
TRIPS	Agreement on Trade Related Aspects of Intellectual Property Rights
UK	United Kingdom
UNSD	United Nations Statistics Division
WCT	WIPO Copyright Treaty
WIPO	World Intellectual Property Organization
WPPT	WIPO Performances and Phonograms Treaty
WTO	World Trade Organization

Executive Summary

1. Introduction

In seeking to understand the development process, countries need to understand the contribution of industries to gross domestic product (GDP), employment and trade. These are the key measures to be used to interpret how industries contribute to national productivity, unit costs and hence competitiveness in local and global markets, which in turn are key factors shaping the growth of per capita income and the education and skill per capita of the population. In this regard, industries based on copyright and related rights have a considerable impact on national economies. National studies in many countries have revealed that these industries are major contributors in terms of their relative aggregate value added to a country's GDP, as well as being major contributors to employment and foreign trade. This study will probe the extent to which a similar claim can be made for the economies of the Member States of the Organization of Eastern Caribbean States (OECS), namely: Anguilla, Antigua and Barbuda, Dominica, Grenada, Montserrat, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, and the British Virgin Islands.

The specific purpose of the study is to measure the contribution of the copyright sector to GDP and employment. Trade is not covered in significant detail because of the lack of data. Where possible in the estimation process, light will also be shed on the national and regional market structures of the copyright sector, value chain, demand and supply patterns, labor market, policy framework and support from the public and civil sectors including the role of collective management organizations, financing mechanisms, implications of the digital environment, among others. Data on these will be used to clarify the meaning of the data on GDP and employment.

2. The OECS and the search for development in a globalizing economy

The Organisation of Eastern Caribbean States (OECS) came into being on June 18th 1981, when seven Eastern Caribbean countries signed a treaty agreeing to cooperate with each other and to promote unity and solidarity among them. Its purpose was to create a larger home market from which countries could launch the pursuit of improved global competitiveness in trade. The seven initial signatories of the Treaty of Basseterre (so named in honor of the capital city of St. Kitts and Nevis where it was signed) were: Antigua and Barbuda; The Commonwealth of Dominica; Grenada; Montserrat; St. Kitts and Nevis; St. Lucia; and St. Vincent and the Grenadines. Anguilla and The British Virgin Islands joined later as Associate Members, bringing the total membership to nine. On June 18th 2010, the seven original signatories of the Treaty of Basseterre signed a revised Treaty to establish the Organisation of Eastern Caribbean States Economic Union. A new body, the OECS Assembly, has also been created to review legislation proposed by the OECS Commission. This body will provide a forum for Member States' representatives to examine and debate legislation intended for adoption across the Union. The Member States have, however, agreed to cede legislative authority to the organization in the following areas: the common market, including the customs union; monetary policy; trade policy; maritime jurisdiction and maritime boundaries; and civil aviation.

3. Copyright Law and Measurement of the OECS Copyright-based Industries

The basic approach of this Study is to measure the value added of activities that are subject to, and enabled by, copyright law in each country in the OECS that has opted to participate in the Study. Then, using the national accounting estimates of value added and employment, estimates are provided of the contribution of the activities to GDP and employment.

In the British Virgin Islands and Montserrat, the copyright law of the United Kingdom applies. In Anguilla, copyright is governed by the UK 1956 Act as amended by the Revised Statutes of 2002 which made Anguillan law WTO compliant. In the other six member states, copyright laws have been reformed over the past 15 years to comply with TRIPS and the Berne Convention. There is considerable variation between the laws of each country. Related or neighboring rights have varying degrees of protection in the OECS, with only Dominica and St. Lucia being signatories to the Rome Convention while only St. Lucia and St. Vincent and the Grenadines have acceded to the WPPT. In the British dependencies, as well as Dominica and St. Lucia, related rights are fully protected locally and internationally. Notwithstanding these variations, the industries protected by the OECS copyright laws are consistent with those defined by WIPO (2003). The copyright and related rights industries are defined as those industries in which 'copyright plays an identifiable role' in creating tradable private economic (property) rights and income from use of these economic rights (WIPO, 2003:18, 22). These industries are classified for statistical measurement into four broad groups of copyright activities: (i) Core Copyright Industries, which exist to create, produce, and/or distribute copyright materials; (ii) Interdependent Copyright Industries, which are engaged in the production, manufacture and sale of equipment that facilitates copyright activity; (iii) Partial Copyright Industries, whose main activities may not be copyright but include a significant component of products and services that are based on copyright as defined in (i) above; and (iv) Non-dedicated Support Industries, which are the distribution industries that facilitate broadcasting, communication, and distribution or sales of copyright-based activities that are not classified as core copyright activities.

4. Economic background

The total population of the OECS is estimated to be about 635,395 persons, as of 2009. St. Lucia, at an estimated 172,189, is the most populous, followed by St. Vincent and the Grenadines at 100,209, while Montserrat at roughly 5,924 has the smallest population. Population growth has generally been slow, averaging 0.7% since 2000. The total labour force in St. Lucia grew over the decade since 2000, to an estimated 70,930 in 2009, but with some very moderate irregularity over the period.

The data indicate that the nature of employment has been changing over time. The share of agriculture has been falling steadily, along with the share of manufacturing; at the same time, the hotel and restaurant sector (a proxy for tourism) grew slowly but steadily as a source of employment, along with wholesale and retail, and government services. It is in these same emerging sectors that much of the copyright sector contributions to employment are embedded. While unemployment exists in all age categories, the youth, from age 15 to 24, experience the highest rate of unemployment. In general, with the exception of the British Virgin Islands, the OECS has a considerable pool of unemployed labor seeking gainful employment, particularly among young people. With respect to GDP, the BVI is currently the largest of the OECS economies. In 2009, the BVI accounted for 20.4% of the OECS GDP, while Antigua and Barbuda accounted for 19.6% and St. Lucia 18.1%. Between 2000 and 2009, the BVI maintained an annual growth rate averaging 3.13%, as compared to 3.69% for Antigua and Barbuda and 1.43% for St. Lucia.

The data on the sector contributions to GDP form the background for considering the comparative contributions of the copyright sector as a whole. The largest 'sector' of the OECS economy is the sector classified as 'other activities'. Most elements of the copyright sector, whether as output or as consumption and investment (including consumption of imports), are included in this group. This is the sector in which the major drivers of structural change appear to be located. The second largest sector is 'wholesale, retail trade, restaurants and hotels'. The fastest growing sector of the OECS economy, since 2000, is also the sector of 'other activities'. Its annual growth rate averaged 3.8% up to 2009, as compared to only 1.6% for the sector containing most of the tourism activities during the same period, and 2.5% for the economy as a whole. This resilient performance in the context of the unstable global economy suggests that it is important for the OECS to identify the drivers of growth within the sector and target them to lead the transformation of the economy. Regarding trade, the net exports of the OECS have been in perpetual deficit since 2000, with a significantly faster trend of deterioration since 2005. The main underlying real-sector factor is the slow growth of import productivity and it would be important to estimate the comparative contribution of the copyright sector to import productivity in OECS countries. Overall, the evidence suggests that OECS countries' economic indicators are generally deteriorating, with every OECS country experiencing a fall in the long-term rate of growth.

5. Profiling the OECS copyright sector: best practice cases and statistical data

In order to get a perspective of the copyright sector in the OECS, as a precursor to preparation of the St. Lucia Survey, a concerted effort was made to contact firms/individuals in the different Member States which seemed to be making a success of their particular areas of operation in the face of a generally stagnating economic environment. Firms were sought in a diverse range of copyright-based activities and in as many Member States of the OECS as possible. The final decision on the profiled firms depended on the willingness of the firms to give information on their operations that would elucidate the reasons for their success, and on a first response basis with cut-off at six respondents to fit budgetary constraints. The statistical profile of the copyright sector was developed based mainly on a survey of a cluster sample of businesses in St. Lucia, which also provided the main data on which the copyright factors were estimated. The main findings from the survey were that the majority of respondents have secondary education or better (67%), with as much as 28% of those responding having tertiary education. This pattern in the sample is similar among the owners of the micro and small enterprises. The majority of the respondents relied primarily on the use of retained earnings to finance their accumulation of capital. About 57% of the persons responding to the question about the percentage of their financing coming from retained earnings indicated that they relied completely on retained earnings and 68% relied on retained earnings to cover 80% or more of their capital investments. Overall, about 21% of the respondents indicated distributing copyright materials without the requisite copyright cover.

This tendency was spread unevenly across the respondents, and included persons in the creative sector. The estimated rate of unauthorized distribution among producers in the creative arts and entertainment sector itself was nearly 18%.

6. Estimating the interdependent, partial and non-dedicated copyright factors

The copyright factors for St. Lucia and the OECS were based on two main sources. First, from the responses to the random samples of small and micro firms, an estimate was obtained of the subjective assessment of the importance of copyright to each industry. Similarly, an estimate was provided of the share of copyright in the sales of the industry. The second source was the set of estimates from a selected set of comparable countries conducting similar studies using sample surveys under the WIPO project. In this case, we chose the Philippines, a country which has a significant tourism sector: tourism and related services make up the major exporting sector of the OECS. Finally, the estimates for Jamaica were also used. These relied primarily on factors from the survey-based estimates of Mexico and both economies are characterized by a high degree of dependence on tourism.

The estimates were then used to prepare final copyright factors consistent with the WIPO Guide and the practices of other countries. The resulting factors range from about 50% for the production of leather and leather products to 4% for furniture and related products and 1% for pottery. It was assumed that St. Lucia has an industry structure that is sufficiently comparable to those of the other OECS countries. We therefore relied on the copyright factors of St. Lucia to form appropriate copyright factors for the rest of the OECS. Regarding the role of collective management, the estimation process depended heavily on the data provided by ECCO and the data for Trinidad and Tobago. These data suggested that the compliance level of copyright users in the OECS is very low. The copyright factor for collective management was estimated as 10.4%. It was treated as a measure of the 'actual and potential' value of copyright protection activity, private and collective.

7. Contribution of copyright activities to GDP in the OECS

Data for the participating countries of the OECS show significant variation in contributions to output. At one extreme, St Lucia has a very strong improving trend in the share of copyright in GDP, up to 8% of output. St Kitts Nevis also exhibits an increasing role, up to 6.5% of output. At the other extreme, Dominica has a small and generally declining share of copyright to GDP in 2010, estimated at 3.3% of output. Grenada's data reveal a declining share of copyright, in 2010 at 4.6% of output; and St Vincent and the Grenadines occupies the middle ground at 5.6% of output. In all the participating countries of the OECS, the structure of the copyright sector has changed significantly since 2000. As could be expected, in the absence of a strong manufacturing sector, most of the activities are in the Core Copyright Sector and the Non-dedicated Support Sector.

The structure of the core copyright sector differs substantially among the countries of the OECS. Some of the restructuring observed could well reflect the growing ease of selling digital output online to a global market, including digital publication. The particular focus of the countries seems to express the relative importance of training in the acquisition of skills in the field, as compared to the importance of culture as a source of capacity and skill adjusted over the period. A significant contributor to the differentiation is the practice and potential of copyright protection and collection of royalties. Overall, the estimates indicate that the average share of copyright activities in these OECS Member States' GDP tended to drift upward slowly, from 5.2% in 2000 to 5.6% in 2010. Copyright contributes most to economic activity in St. Lucia and St. Kitts and Nevis and the least to economic activity in Dominica. What is interesting is that the share of copyright exceeds that of agriculture and manufacturing in OECS economies.

8. Employment in the OECS Copyright Sector

The estimates of the contribution of copyright-based activity to employment in the OECS are based mainly on administrative wage data obtained from the social security institutions of each country, rather than on random samples of the labor force. Thus, they are plagued by problems of non-random self-selection related to compliance with social security laws. One could expect that non-compliance would be significant among employees in many subsectors of copyright activity where the rate of self-employment is high. As in the case of the contribution to GDP, the share of collective management reported is best interpreted as a measure of potential employment. Copyright accounted for 4.4% of jobs in St. Lucia 2010. Dominica had 3.7% of jobs attributable to the copyright sector and St. Vincent and the Grenadines 4.9% of jobs, while Grenada had 3.6% of jobs. St. Kitts and Nevis had the smallest percentage of jobs from the sector at 3.1% of jobs in 2010. The share of copyright in employment has remained broadly stable since 2000, indicating a tendency for the sector to become more efficient on average, as output grew its share over the period. St. Vincent and the Grenadines and St. Lucia are the economies that currently generate the highest share of jobs from copyright activity.

9. Comparison with other countries

The estimates of the contribution of copyright-based industries to the OECS participating countries are broadly in line with estimates of the contribution of copyright to other Caribbean countries and many countries around the world. In those countries in which WIPO-sponsored studies were conducted, it was found that the contributions of copyright industries to GDP ranged from 11.12% in the USA to a low of 2.0% in Brunei, and averaged 4.7%. In 2011, the contribution of copyright to GDP in Trinidad and Tobago was 4.8%. In the OECS, the average share in 2010 was 5.6%, with St. Lucia the highest at 8%, followed by St. Kitts and Nevis at 6.5% and trailed by Dominica at 3.3%. Similarly, in the international community, the contribution of copyright to employment of labour ranged from a low of 1.91% in Ukraine to 11.1% in the Philippines, with an average of 5.81%. In the case of Trinidad and Tobago, the estimated contribution to employment was 5% in 2011. In the OECS, in 2010, copyright in St. Vincent/ Grenadines was 4.9% of the total, followed by St. Lucia at 4.4%, then Dominica at 3.7% with St. Kitts - Nevis trailing at 3.1%.

10. A policy regime for copyright-based industries in the OECS

The share of the copyright sector more than doubled over the decade, resulting from substantially faster growth of the copyright sector than the GDP since 2000. Policy-makers should take steps to enhance this growth performance. Sectors worth targeting are 'music, theatrical productions and opera'; 'databases, software and new media'; and 'visual and graphic arts and related technical services'. These sets of activities rely on advanced tertiary education and export markets for success. Given the rapid digitization of the industry, policies in the copyright sector should be especially geared to increasing the incentives for firms in the establishment, innovation, and growth stages of their development.

On account of the small size of the local markets, much of the OECS copyright output will have to be exported, most likely on the fastest possible broadband. The countries must therefore pay close attention to the trends in the digitization of music and other forms of copyright-based output. The internet is a growing global market for copyright-based products and it is subject to the same patterns of market domination that characterize all markets. Trends in digitization also make the internet, and information and communications technology generally, a cross-cutting issue in the development of the OECS economy.

Notwithstanding its rapid growth, there is low reliance on bank financing and high reliance on retained earnings in the development of the sector. Policy-makers should take steps to increase access to, and use of, bank financing in the copyright industries. Priority attention should be given to cutting the cost of financing to the sector over the medium term, in the first instance through proper design and targeting of low-interest loan facilities to currently successful firms.

In the OECS, a relatively high percentage of persons in microenterprise generally, and in the copyright sector, seem to have tertiary education. Nonetheless, culture-based skill appears to be significantly more important than formal training-based skill development in the evolution of employment in the core copyright sector in the OECS. This trend will have to change if the industry is to provide a firm anchor for long-term development. Policy-makers should seek to reorient the education sector as a whole, in order to cater adequately to this tendency among graduates to enter the creative sector in pursuit of high-risk entrepreneurial income. The youth are the natural targets of this reorientation

The copyright-based industries thrive by growing and exporting the services of domestic capital. Policy should seek to ensure that foreign direct investment can boost the prospects of the sector. The primary target in this case is to attract investment, whether financial or real, to the production and export of copyright-based output in particular and domestic capital in general.

Given the creation of a single economic space within the OECS, a greater degree of harmonization of the copyright laws of the member states is desirable. Policy should seek to adopt a uniform copyright law, guaranteeing the highest standards of protection for rights holders across all the Member States.

11. Summary

If a country cannot rely on natural endowments to keep up with global trends, it must necessarily create its own opportunities. Such creation is achieved only by drawing on suitable international cooperation to develop, use, and export capital and other high-demand output, in contrast to consumer output. Copyright-based sectors are special in this context because, in the normal effort to innovate and be viable on the world stage, they have evolved as producers, users and exporters of local knowledge, which is a form of domestic capital. They, therefore, deserve special policy targeting, in their own right and as sectors that can foster rapid growth of import productivity in the OECS.

1. INTRODUCTION

In seeking to understand the development process, countries need to understand the contribution of industries to gross domestic product (GDP), employment and trade. These are the key measures to be used to interpret how industries contribute to a country's productivity, unit costs, and hence competitiveness in local and global markets, which in turn are key factors shaping the growth of per capita income and the education and skill per capita of the population. In this regard, industries based on copyright and related rights have a considerable impact on national economies. National studies in many countries have revealed that these industries are major contributors in terms of their relative aggregate value added to a country's GDP, as well as being major contributors to employment and foreign trade. This study will probe the extent to which a similar claim can be made for the economies of the Member States of the Organization of Eastern Caribbean States (OECS), namely: Anguilla, Antigua and Barbuda, Dominica, Grenada, Montserrat, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, and the British Virgin Islands.

The immediate and specific purpose of the study is to measure the contribution of the copyright sector to GDP and employment (trade is not covered in significant detail because of the lack of data). Further, where possible in the estimation process, light will also be shed on the national and regional market structures of the copyright sector, value chain, demand and supply patterns, labor market, policy framework, support from public and civil sector including the role of collective management organizations and other copyright-related organizations, terms of trade and cross-border issues, financing mechanisms, implications of the digital environment, among others. Data on these will be used to clarify the meaning of the data on GDP and employment.

The general aim is to update the indicators and framework for policy design, implementation, monitoring, and evaluation that seek to give the copyright industries an optimal place in transforming the structure, growth performance, and internal and external balances of the OECS economy. The results should also provide a basis for other applications, such as determination of the value of copyright and other capital assets and their implications for the extension of the current term of applicable copyright laws.

The measures provided are economic in focus, but it should be noted that copyrighted outputs such as music and art have significant non-economic benefits and it is also worthwhile for stakeholders to consider these when making policy. The Report contains eleven chapters, treating Chapter 1 as this Introduction. Chapter 2 describes the Organisation of Eastern Caribbean States (OECS) as a block of nine (9) integrating economies. Chapter 3 provides definitions of copyright and related rights, and identifies the industries in which these property rights play identifiable roles. Identification follows the WIPO Guide in distinguishing Core, Interdependent, Partial and Non-dedicated Sectors. Chapter 4 provides empirical context for the main estimates of the study, covering historical data on the scale and structure of GDP, employment and trade. Of importance is the contrast between the growth performance of the economy between 1970 and 1999 and from 2000 to the current period. The observed fall-off in the growth rates of all countries in the OECS under traditional growth drivers makes it interesting to consider others, such as the copyright-based industries.

In Chapter 5, a detailed profile is presented of the copyright sector, based mainly on a cluster sample of businesses in St. Lucia. The chapter is set out in two broad parts. The first presents profiles of six (6) best practice cases in the OECS copyright-based industries. These were used to guide the design of the questionnaire used to collect data from a random sample of practitioners in the copyright industries. The second part of the chapter presents characteristics of the operators in the copyright sector, obtained from the random sample. Chapter 6 uses this same sample, along with factors from other countries in the WIPO estimation project, to develop the copyright factors for the Interdependent, Partial and Non-dedicated Copyright Sectors. Chapter 7 presents the estimates of the contribution of the copyright-based industries to GDP, while Chapter 8 provides the estimates of the contribution of employment. In both cases, estimates are presented for the period 2000 to 2010, assuming that the copyright factors have not changed significantly over the period. Chapter 9 presents comparisons with other countries. Chapter 10 presents a summary set of perspectives from the evidence presented and uses them along with the details of all chapters to set up the policy implications of the findings. Chapter 11 summarizes the Report.

‘While they form a reasonable application of the WIPO methodology and a good basis for policy design, the inferences in this report are subject to certain caveats. A significant one is that the copyright factors of all participating individual countries are based mainly on the survey conducted in St Lucia. Other countries may have somewhat different economic structures and may have to adjust the results accordingly in order to refine local policy. The second caveat relates to the absence of survey-based wages and labor productivity data in countries other than St Lucia. The selected solution was to preserve comparability by using the available administrative data from the social security systems in all cases. Because these data could not be cleaned to reflect the survey data, some degree of unreliability might characterize the wage trends and wage shares used in the estimates, and hence the comparisons across countries. All the specific sector estimates were based on the detailed national accounts provided by participating countries; however, to ensure comparability, the general guiding trends from 1970 to 2010 that shape interpretation of the development problem solvable by the evolution of the copyright sector were extracted from data supplied by the UNSD, including population data. Individual countries may find that the estimates differ somewhat from the local source data and may wish to re-compute for greater local applicability. Finally, the most serious limitation of the estimates is the complete absence of data on the trade in services, on the basis of which to estimate the trade in copyright-based output. This limits the usefulness of the study as a guide to policy for countries that are highly integrated into the global economy.’

2. THE OECS AND THE SEARCH FOR DEVELOPMENT IN A GLOBALIZING ECONOMY

The Organisation of Eastern Caribbean States (OECS) came into being on June 18th 1981, when seven Eastern Caribbean countries signed a treaty agreeing to cooperate with each other and promote unity and solidarity among the Members. Its purpose was to create a larger home market from which countries could launch the pursuit of improved global competitiveness in trade. The seven initial signatories of the Treaty of Basseterre (so named in honor of the capital city of St. Kitts and Nevis where it was signed) were:

- Antigua and Barbuda
- The Commonwealth of Dominica
- Grenada
- Montserrat
- St. Kitts and Nevis
- St. Lucia
- St. Vincent and the Grenadines.

Anguilla and The British Virgin Islands joined later as Associate Members, bringing the total membership to nine. The grouping therefore consists of six fully independent member countries and three dependencies of the United Kingdom, namely Montserrat, Anguilla and The British Virgin Islands.

Administrative services for the OECS are provided by a Secretariat, which lists its objectives as follows:

- To promote co-operation among the Member States at the regional and international level.
- To promote unity and solidarity among the Member States and to defend their sovereignty, territorial integrity and independence.
- To assist the Member States in the realization of their obligations and responsibilities to the international community, with due regard to the role of international law as a standard of conduct in their relationships.
- To seek to achieve the fullest possible level of harmonization of foreign policy among the Member States; to seek to adopt, as far as possible, common positions on international issues and to establish and to maintain, wherever possible, arrangements for joint overseas representation and/or common services.
- To promote economic integration among the Member States.
- To pursue these purposes through its respective institutions by discussion of questions of common concern and by agreement and common action.[1]

2.1 Major Institutions

A number of important institutions have been established on a regional basis to facilitate the Member States, with a view to maintaining high standards at the lowest possible cost. Some of the more important institutions are:

1. The Eastern Caribbean Civil Aviation Authority (ECCA) – Civil Aviation.
2. The Eastern Caribbean Telecommunications Authority (ECTEL) – Telecommunications.

[1] http://oecs.org/about-the-oecs/mission-a-objectives

3. The Eastern Caribbean Central Bank (ECCB) – responsible for managing the region's currency and monetary affairs. The British Virgin Islands do not participate in this institution.

4. The Eastern Caribbean Supreme Court, including a Court of Appeal – is the court of record for all nine Member States in civil and criminal matters.

On June 18th 2010 the seven original signatories of the Treaty of Basseterre signed a revised Treaty to establish the Organisation of Eastern Caribbean States Economic Union. The major change which the revised Treaty of Basseterre established was the creation of a single economic and financial space within the OECS, inclusive of the non-independent members. The Treaty took effect in 2011. In practice, the creation of the single economic and financial space means that all factors of production, including labor, are free to move within the Union. The new Treaty re-emphasizes the commitment of the Member States to collective action, including joint actions and the pursuit of joint policies, including in the field of intellectual property rights of which copyright is a subset. A new body, the OECS Assembly, has also been created which comprises members of both the governing parties and the opposition parties in the same proportion as their representation in their respective national parliaments. The main purpose of this body is to review legislation proposed by the OECS Commission. This body will not supersede the individual parliaments' legislative authority, but it will provide a forum for Member States' representatives to examine and debate legislation intended for adoption across the Union. The Member States have, however, agreed to cede legislative authority to the organization in the following areas:

1. The common market including the customs union
2. Monetary policy
3. Trade policy
4. Maritime jurisdiction and maritime boundaries
5. Civil aviation.

In effect, the acts of the OECS Authority in the areas listed above will have the force of law in each Member State, without the necessity for the involvement of individual parliaments of the Member States.

The basic logic driving the formation and evolution of the OECS informs the data, analysis and policies presented in this Report. In particular, compelling collective economic dynamics determine the likelihood that a country can boost its development prospects beyond local potential by sharing adequately in available benefits from trade. These dynamics include the rapid globalization of production, but they are critically shaped by the differences in the rate of development of the domestic capital sector among countries. The general anticipation created by the economic integration movement was that, in confronting these dynamics, greater collective production scale would increase productivity, lower unit cost, and increase domestic demand, thereby creating conditions for improved capital formation, exports and growth at the national and firm levels. It was also anticipated that such conditions would allow innovative sectors, including the copyright-based sectors, to contribute better to national and OECS development.

3. COPYRIGHT LAW AND MEASUREMENT OF THE OECS COPYRIGHT-BASED INDUSTRIES

The basic approach of the Study is to measure the value added of activities that are subject to, and enabled by, copyright law in each country in the OECS that has opted to participate in the Study. Then, using the national accounting estimates of value added and employment, estimates are provided of the share of the activities to GDP and employment.

3.1 Definition of Copyright

Copyright (author's right)[2] is a form of (exclusive) right granted by law, for limited periods of time and subject to certain limitations and permitted exceptions, to the creators of original literary, artistic or musical works to do, authorize, or prohibit certain acts in relation to such works including films, computer programs and databases. In some countries, particularly those that follow the common law, the law of copyright not only grants protection to creators but also to the investment required for the creation and dissemination of works to the public by the major creative industries such as the recording, publishing, and broadcasting industries. Copyright as such is generally considered to belong to works created by individual human creators rather than works that are produced by corporate bodies; but it is also extended to works that are usually produced and owned by corporate bodies such as films or sound recordings. There tends to be a difference in the way these works are dealt with in copyright law. The most notable difference between these kinds of works and those that are more closely connected with individual creators is the length of time for which copyright protection exists. Works that are produced by individual creators are generally protected for the life of the creator and at least 50 years after the creator's death; in contrast, works such as films or sound recordings that are generally produced by corporate bodies, the period of protection is generally for a fixed period (which is usually 50 years) calculated from the date of creation or date of publication. The period of protection for the latter type of work is thus generally shorter.

Copyright denotes a 'bundle' of separate rights, including reproduction, distribution, public performance, broadcasting, cable transmission to subscribers, transmission via the internet and adaptation (such as dramatized versions of fictional works or arrangements of musical compositions). The individual rights in 'the bundle' can be, and often are, managed separately and independently of each other. These rights are referred to as 'economic rights' because they are rights that the owners of copyright can license to users for economic reward. These rights are, in fact, the only rights that are the subject of the TRIPS agreement. The other set of rights which a rights holder can have are what are known as the 'moral rights',[3] which always belong to the individual creator or author and can never be transferred to a third party. In some countries with civil law these rights actually last forever.

Moral rights are of two sorts: the right of paternity and the right of integrity. The right of paternity refers to the obligation which a user has to associate the author's name (real or pseudonymous) with his work, while the right of integrity is intended to prevent users or other third parties from tampering with the work in a manner that would amount to mutilation of the work or that brings dishonor to the author. While moral rights cannot be transferred from the author, these rights can be waived. In countries with the civil law system, especially in continental Europe, the standards for giving an effective waiver are quite high, whereas in most common law countries these standards tend to be low. The UK, for example, is considered to have weak moral rights legislation because, among other things, an author of a literary work needs to make a statement on copies of his work that he reserves his moral rights, otherwise they are considered to be waived. Some countries in the OECS, like Dominica, tend towards strong moral rights legislation while others, like

[2] The term 'author's right' is used in the civil law legal system, and 'copyright' is used in the common law legal system. The author's right system has its roots in the French laws of 1791 and 1793, while the copyright system is rooted in the British Act of 1710. It is sometimes necessary to use both in order to reflect the different approaches in the two systems. The most important distinction relates to the emphasis on the protection of the work in the copyright system and on the *author* in the author's right system.

[3] Rosenblatt, B. (1998). Moral Rights Basics. http://cyber.law.harvard.edu/property/library/copyprimer.html#anchor4202132. The term 'moral rights' is a translation of the French term 'droit moral,' and refers not to 'morals' as advocated by the religious right, but rather to the ability of authors to control the eventual fate of their works. An author is said to have the 'moral right' to control her work. The concept of moral rights thus relies on the connection between an author and her creation. Moral rights protect the personal and reputational, rather than the purely monetary.

Antigua and St. Lucia, have weaker moral rights legislation. In Dominica, an author must give a waiver for each precise use intended to be made of his work and thus he cannot give a broad general waiver. In both Antigua and St. Lucia, on the other hand, the author can give a broad general waiver even for actions that will take place many years in the future and of which he cannot be aware at the time he gives the waiver. The degree of strength of the moral rights legislation of a country has important implications for the way in which an author interacts with his/her collective management organization and/or licensees.

Copyright is regulated internationally by the Berne Convention of 1886, whereby Contracting States are 'constituted into a Union for the protection of the rights of authors over their literary and artistic works' (Berne Convention 1886, Article 1) and are obligated to grant uniformity of treatment to right owners in Contracting States. This Convention has been revised from time to time to cater for the new uses of copyright works made possible by technological developments. In addition to uniformity of treatment (national treatment), the Convention also mandates that signatories require no formalities for an author or other owner to enjoy protection of his copyright and that the minimum period of protection be 50 years *post mortem autoris* (after the author's death). The Convention does not require uniformity of legislation, rather it sets minimum standards for legislation. Member States, for example, are free to grant protection for periods of time longer than 50 years *post mortem autoris* and many countries have in fact enacted legislation providing for protection for 70 or more years after the author's death.

In contrast to patents, which aim to protect *ideas* that are novel, non-obvious and useful, copyright protection is extended to *expression of ideas* and not only to the ideas themselves, or procedures and methods of operation or mathematical concepts (TRIPS, Article 9).[4] Adequate understanding of copyright requires an understanding of 'related rights' or 'neighboring rights'. These are the rights of performers, producers of phonograms, broadcasters and others who bring authors' works before the public. These rights have been internationally protected since the 1961 Rome Convention came into force. In some laws, e.g. those of the UK, USA and CARICOM countries, the term 'copyright' is used to cover both the rights of authors and some or all of the related rights. In 1996, at a WIPO diplomatic conference, the WIPO Copyright Treaty (WCT) and the WIPO Performances and Phonograms Treaty (WPPT), known together as the WIPO Internet Treaties, were adopted. In effect these Treaties are updates and supplements of the international protection granted by the Berne Convention and the Rome Convention. They seek to address challenges posed by advances in digital technologies, in particular the dissemination of protected material over digital networks such as the internet.[5]

The rights in copyright are administered individually by rights owners or, where individual management is impossible or impractical, collectively by Collective Management Organizations (CMOs), with deterrent support from law enforcement agencies. The dominant Collective Management Organizations worldwide are in the field of music, for the public performance right and certain reproduction rights. The major collection societies are based in the largest markets. In the USA, there are the American Society of Composers, Authors and Publishers (ASCAP) and the Broadcast Music Inc. (BMI). In the United Kingdom, there is The Performing Right Society (PRS), and in continental Europe the largest are SACEM in France and GEMA in Germany. A new type of collective management organization that is steadily gaining importance is the Reprographic Right Organisation (RRO). With the widespread use of reprographic (photocopying) equipment, authors and publishers of text and graphic works have been suffering financial prejudice on account of widespread unauthorized reproduction of their works. The RROs are intended to give users of text-based and graphic works legal access to these works, while providing some revenue for creators and publishers.

Internationally, collective management organizations for authors and publishers of music collaborate with each other directly and through membership in the Confédération Internationale des Sociétés d'Auteurs et

[4] It is important to note, however, that this distinction is not strictly true. In Ibcos Computers Limited and Another v. Barclays Mercantile Highland Finance Limited [1994] FSR 274 at 291, Jacob J. noted: The true position is that where an 'idea' is sufficiently general, then even if an original work embodies it, the mere taking of that idea will not infringe. But if the 'idea' is detailed, then there may be infringement; it is a question of degree. The same applied whether the work is functional or not, and whether visual or literary. In this latter field, the taking of a plot (i.e. the 'idea') of a novel or play can certainly infringe – if that plot is a substantial part of the literary work. The case of *Anacon Corporation v. Environmental Research Technology Ch. D 21 April 1994 (unreported)* seems to blur this distinction even further by equating the information derived from the original copyright work with the work itself. Note, however, that non-disclosure and non-competition agreements are probably the single best way to protect the ownership of ideas and information that are not subject to the laws of copyright or trademark. The law of 'idea misappropriation' offers the aggrieved creator a legal mechanism for the protection of 'mere ideas.' However, the remedy is the 'fair market value' of the idea, and this is typically less attractive than a claim for copyright infringement which, unlike idea misappropriation cases, will force the infringer to pay attorney's fees.

[5] http://www.wipo.int/copyright/en/activities/wct_wppt/wct_wppt.html.

Compositeurs (CISAC), while reprographic rights organizations are federated in the International Federation of Reproduction Rights Organisations (IFRRO) and, increasingly, through projects initiated in collaboration with WIPO.

3.2 Copyright Law in the OECS

In the Member States of the OECS that are British Overseas Territories, namely the British Virgin Islands and Montserrat, the copyright law of the United Kingdom applies. In Anguilla, copyright is governed by the UK 1956 Act as amended by the Revised Statutes of 2002, which made Anguillan law WTO compliant. In the other six Member States, mainly through pressure to accede to the Agreement on Trade Related Aspects of Intellectual Property Rights (TRIPS), copyright laws have been reformed over the past 15 years to comply with TRIPS and the Berne Convention. Grenada revised its Copyright Act in 1989; however, because the enactment was before TRIPS, Grenada brought a new fully TRIPS-compliant law to Parliament, which took effect on the 26th of April 2012. Although the laws of the six independent OECS countries are now entirely domestic legislation, there is considerable variation among the laws of each country. In many instances these differences are merely stylistic but in some cases these differences are significant.

In Antigua and the Federation of St. Kitts and Nevis, the compulsory recording license of the Imperial Copyright Act of 1911 of the UK is maintained, although in St. Kitts the prospective producer of sound recordings can only avail himself of the compulsory license if the previous sound recordings of the musical work have ceased being manufactured or imported into the Federation. In Antigua, the author is given only a short 4-month period before others are allowed to record his work without his permission. In the case of Antigua, the statutory rate is to be set by regulations which do not yet exist. In most modern copyright laws the compulsory recording license has been abandoned as being an unnecessary and unwarranted restriction on the freedom of the creator to control how his work is used. In Dominica and Grenada, the compulsory recording license has been abandoned and the creator is fully able to determine who can record his musical works, and how. All members of the OECS are members of the Berne Convention and thus copyright works from all member countries are fully protected in the OECS as well as in all Convention countries.

With respect to intra-OECS protection for related rights, as of July 15th 2010 only Dominica and St. Lucia were signatories to the Rome Convention and, while the Dominican law is fully compliant with the two WIPO internet treaties, to date only St. Lucia has acceded to these treaties, while St. Vincent and the Grenadines has acceded to the WPPT. The fact that only two countries are members of the Rome Convention, which is the main international instrument governing related/neighboring rights, considerably complicates the administration of these rights in the OECS. Related or neighboring rights have varying degrees of protection in the OECS. In the British dependencies as well as Dominica and St. Lucia, these rights are fully protected locally and internationally. In both Antigua and St. Vincent and the Grenadines, the law grants protection to owners of related rights to all citizens and/or residents of countries party to the Berne Convention rather than the Rome Convention.[6] This anomaly means that for practically all foreign countries these rights are protected in Antigua and Barbuda and St. Vincent and the Grenadines.

However, the fact that neither of these countries are members of the Rome Convention means that their citizens' related or neighboring rights are not protected outside their borders, not even in other OECS member States. Thus, the sound recordings of an Antiguan performer or record producer can be reproduced, broadcast or performed in public in any other island of the OECS or elsewhere in the world quite legally without authorization from the performer or the record producer. Further, equitable remuneration need not be paid for the public performance of these recordings.

3.3 Collective Management Practice and International Cooperation in the OECS

Up until January 1, 2009, the UK-based PRS for Music administered performing rights in musical works in all OECS Member States, with the exception of St. Lucia. In 2000, the Hewannora Musical Society (HMS) Inc. was incorporated in St. Lucia and was the first national collective management organization (CMO) to be established in the Eastern Caribbean. In its 10 years of operation, HMS' membership of songwriters, composers, lyricists and music publishers grew from 70 members to 290, royalty collections grew from

[6] The laws make provision for protection to be extended to foreign countries by the proclamation of orders. However in both cases the orders in question make reference to the member countries of the Berne Convention (which deals with copyright) rather than the Rome Convention which deals with related or neighbouring rights.

EC$277,601 to EC$580,193 and royalty distributions grew from EC$45,434 to EC$300,000 during the period 2001 to 2008, respectively.

In the countries of the OECS where no local society existed, PRS for Music was responsible for the administration of collective management and from time to time it appointed agents to handle licensing and royalty collections in the islands of Montserrat, Antigua and Barbuda. PRS for Music also operated an agency in Dominica for several years up to 2009. Songwriters and composers in OECS Member States with no PRS agent, such as St. Vincent and the Grenadines and Grenada, from time to time explored and attempted to establish their own national CMOs; however, such initiatives were not financially feasible. In 2007, the regional grouping of CMOs then called Caribbean Copyright Link (CCL), commenced negotiations with PRS with the aim of establishing a sub-regional CMO. A business case which relied on the already established common political, financial and judicial institutions such as the OECS, the Eastern Caribbean Central Bank, and the Eastern Caribbean Supreme Court including the Court of Appeal was eventually accepted by PRS. Through assistance from WIPO, CCL conducted a series of consultations with rights owners in some OECS Member States in 2008 with a view to achieving national support for the concept of a sub-regional CMO for the Eastern Caribbean.

HMS changed its name to the Eastern Caribbean Collective Organisation for Music Rights (ECCO) and its constitution. Effective from January 1st 2009, PRS relinquished control over the other Member States and transferred its performing right licenses to ECCO. HMS' membership in CISAC was in effect transferred, as ECCO received official recognition as a full CISAC member at CISAC's 2009 General Assembly. At the end of its first year of operation, 2009, ECCO had increased its membership by 72 to total 349, achieved gross royalty collections of EC$738,422 from licenses in St. Lucia & Dominica and distributed EC$ 200,000 at its first distribution in July 2010. By December 2011, membership had grown to 423 with revenues of EC$973,050, a 27% increase over the performance of 2010 which allowed ECCO to increase its distributable surplus by 100% to EC$400,000.

3.4 Definition of Copyright Industries and Scope of Measurement

The copyright and related rights industries are defined as those industries in which 'copyright plays an identifiable role' in creating tradable private economic (property) rights and income from use of these economic rights (WIPO, 2003:18, 22).[7] That is, they use the protection of original expression provided by copyright and related rights, and, in particular, their protection by actual enforcement or threat of it, as the basis for investment, employment, and, ultimately, generation of income from sale of a product or service or sale of the (economic) rights themselves. The definition takes account of the role of government as regulator. The terms 'copyright-based industries' and 'creative industries' are used interchangeably in this study.

According to WIPO (2003), these industries are appropriately classified for statistical measurement into four broad groups of copyright activities:

1. **Core copyright industries**, which exist to create, produce, and/or distribute copyright materials. Creation and production include performance, broadcasting, communication, and exhibition (WIPO, 2003:28), which themselves subcategorize into the following products and services:

    (a) Press and literature.
    (b) Music, theatrical productions, opera.
    (c) Motion picture, video and sound.
    (d) Radio and television.
    (e) Photography.
    (f) Visual and graphic arts, related professional and technical services.
    (g) Software, databases and new media.
    (h) Advertising services.
    (i) Copyright collective management societies.

2. **Interdependent copyright industries**, which are engaged in the production, manufacture and sale of equipment that facilitate copyright activity (WIPO, 2003:33). Such equipment includes TV sets, radios,

[7] WIPO publication No. 893.

DVD players, electronic game consoles, computers, musical instruments, photographic instruments, blank recording material, and paper.

3. **Partial copyright industries**, whose main activities may not be copyright but include a significant component of products and services that are based on copyright as defined in (1) above. These include museums, jewelry, coins, architecture, engineering, surveying, interior design, and furniture design, etc.

4. **Non-dedicated support industries**, which are the distribution industries that facilitate broadcasting, communication, and distribution or sales of copyright-based activities that are not classified as core copyright activities. These industries serve to measure spillover effects of the core, interdependent and partial copyright industries. They deal in wholesale and retail, general transportation, telephony and the internet.

Tables 3.1 and **3.2** below summarize the applicability of the legislation of the members of the OECS to the core copyright industries as enumerated above. In general, all the legislative texts provide adequate protection for the identified copyright industries. With the exception of Dominica and St. Vincent and the Grenadines, which provide copyright protection for life plus 70 years and 75 years, respectively, all the legislative texts of the other countries make provision for the minimum period of protection of life plus 50 years as mandated by the Berne Convention.

As far as related or neighboring rights are concerned, all the countries have opted for the minimum period of protection of 50 years from date of fixation, publication and/or making available of sound recordings and broadcasts to the public. Thus, it will be interesting to see what the findings of the study can reveal about the strategic value of extending these terms.

The legislation of every member country of the OECS recognizes that collective management requires a large degree of monopoly control by collective management bodies. All the texts, therefore, contain provisions for supervision and/or review by the High Court of licensing schemes (rates) that are set by CMOs, to prevent abuse of the *de facto* or *de jure* monopoly status enjoyed by such organizations. The only exception is Antigua and Barbuda, where provision is made for a copyright tribunal. Only the legislations of St. Lucia and St. Vincent and the Grenadines make expressed provision for state regulation of CMOs.

Table 3.3 below summarizes the membership and dates of entry into force of the main international conventions relating to copyright and related rights. All independent Member States of the OECS are members of the WIPO-administered Berne Convention and the World Trade Organization's TRIPS Agreement. However, membership by independent member countries of the OECS of the WIPO-administered treaties the Rome Convention, the WIPO Copyright Treaty (WCT) and the WIPO Phonograms and Performance Treaty (WPPT) varies, as does membership of the UN-administered treaties relating to cultural heritage and cultural diversity.

Table 3.1: Summary of Subject Matter & Duration of Protection of Copyright & Neighboring Rights in OECS

	Press & Literature	Music & Theatrical Productions	Motion Picture & Video & Sound	Radio & Television	Photography, Graphic & Visual Arts	Software & Databases	Advert. Services	Collective Management Societies
Antigua & Barbuda	Life + 50 years Protection of folklore	Life + 50 years Protection of folklore Performers' rights: 50 years from fixation or performance.	50 years from making of work / making available to the public	50 years from broadcast	Life + 50 years	50 years from making/ publication of work	√	Copyright Tribunal re: licensing schemes
Commonwealth of Dominica	Life + 70 years Protected upon creation Protection of folklore	Life + 70 years. Protected upon creation Performers' rights: 50 years from fixation or performance Protection of folklore	50 years from making of work / making available to the public Sound recording: 50 years from publication or fixation	50 years from broadcast	Life + 70 years Protected upon creation	50 years from making of work	√	√High Court jurisdiction re licensing schemes
Grenada	Life + 50 years	Life + 50 years Performers' rights: 50 years. from performance	Neighboring Rights 50 years from publication	Neighboring Rights 50 years from broadcast	Photographs: 25 years. from publication	√Software Duration of protection life Plus 50 Protection of databases 50 years	√	√High Court jurisdiction re licensing disputes
Saint Kitts and Nevis	Life + 50 years	Life + 50 years Performers' rights: 50 years. from performance	50 years from making of work / making available to the public	50 years from broadcast	Life + 50 years	50 years from making of work	√	√High Court jurisdiction re licensing schemes & licensing bodies

Table 3.1: Summary of Subject Matter & Duration of Protection of Copyright & Neighboring Rights in OECS (continued)

Saint Lucia	Life + 50 years	Life + 50 years Performers' rights: 50 years from performance	50 years from making of work / making available to the public	50 years from broadcast	Life + 50 years	50 years from making of work	√	√ Subject to regulation by Gov't. High Court jurisdiction re licensing schemes & licensing bodies
Saint Vincent and the Grenadines	Life + 75 years	Life + 75 years Performer's rights: 50 years. from performance	50 years from making of work / making available to the public	50 years from broadcast	Life + 75 years	50 years from making of work	√	√ Subject to regulation by Government High Court jurisdiction re licensing schemes & bodies
British Overseas Territories: Anguilla BVI Montserrat	Life + 50 years	Life + 50 years	50 years from publication	50 years from broadcast	Photographs: 50 years. from publication			

Table 3.2: Summary of Economic Rights Protected in the OECS

	Right of Reproduction	Right of Translation	Right of Adaptation, Arrangement & other alteration	Right of Public Performance	Right of Broadcasting	Right of Communication to the Public	Right of Distribution	Right of Rental
Antigua & Barbuda	To copy		√	√	√	Inclusion in cable program service	To issue copies	√ Public lending included
Commonwealth of Dominica	√	√	√	√ Public Display included	√	√	√ Importation included	Public lending included
Grenada	√ Right of Publication included		Adaptation	√	√	Communication by cable	√	
Saint Kitts and Nevis	To copy		Adaptation	√	√	Inclusion in cable program service	To issue copies	

Table 3.3: Summary of Copyright and Related Rights Treaties in Force in OECS

	Berne	Rome	TRIPS	WCT	WPPT	Convention concerning the Protection of the World Cultural and Natural Heritage	Convention on the Protection and Promotion of the Diversity of Cultural Expressions
Antigua & Barbuda	March 17, 2000		January 1, 1995			February 1, 1984	
Commonwealth of Dominica	August 7, 1999	November 9, 1999	January 1, 1995			July 4, 1995	
Grenada	September 22, 1998		February 22, 1996			November 13, 1998	April 15, 2009
Saint Kitts and Nevis	April 9, 1995		February 21, 1996				
Saint Lucia	August 24, 1993	August 17, 1996	January 1, 1995	March 6, 2002	May 20, 2002	January 14, 1992	May 1, 2007
Saint Vincent and the Grenadines	August 29, 1995		January 1, 1995		February 12, 2011	May 3, 2003	
British Overseas Territories: Anguilla British Virgin Islands Montserrat							

4. ECONOMIC BACKGROUND

This background provides empirical context for the main estimates of the Study. As such, it provides historical data on GDP, employment and trade, as well as on the structure of these core variables.

4.1 Population

Table 4.1 below provides selected data on the OECS population since 2000. The total population of the OECS is estimated to be about, 635,395[8] persons, as of 2009. St. Lucia, at an estimated 172,189 is the most populous, followed by St. Vincent and the Grenadines at 100,209, while Montserrat at roughly 5,924 has the smallest population.[9] **Table 4.2** describes the population shares since 2000. Population growth has generally been slow, averaging 0.7% since 2000. The most outstanding fact in the data appears to be that Dominica has lost population at an annual rate of 0.2% over the decade (**Table 4.3**). A major cause of the loss of population was out-migration (emigration). The NSO in Dominica estimates that in 2001 Dominicans constituted 5.2% of Antigua's population while the BVI population had 3.2% Dominicans.[10] These figures indicate a movement of population from relatively disadvantaged economies to faster growing ones within the sub-region.

Table 4.1: OECS Population, 2000-2009

Year	Anguilla	Antigua & Barbuda	BVI	Dominica	Grenada	Montserrat	St. Kitts and Nevis	St. Vincent & Grenadines	St. Lucia	All Countries
2000	11158	77134	20522	68067	101208	4958	46053	107857	157156	594113
2001	11590	78658	20866	67949	101402	4636	46664	107953	158888	598606
2002	12095	80024	21180	67843	101634	4688	47276	108116	160499	603355
2003	12641	81260	21468	67738	101903	4990	47889	108321	162040	608250
2004	13177	82418	21743	67613	102194	5351	48509	108531	163588	613124
2005	13668	83534	22013	67456	102500	5628	49138	108716	165197	617850
2006	14101	84612	22279	67262	102823	5789	49774	108872	166884	622396
2007	14486	85641	22539	67040	103169	5875	50417	109005	168628	626800
2008	14832	86634	22793	66818	103538	5905	51065	109117	170409	631111
2009	15155	87600	23039	66634	103930	5924	51715	109209	172189	635395

Source: UN Statistical Division

8 Estimates provided by OECS/EDU.
9 Before the 1995 eruption of Soufriere Hills Volcano, Montserrat's population was estimated at twelve thousand.
10 Demographic Statistics No 5, 2008, Central Statistical Office, Ministry of Finance, Roseau, Dominica.

Table 4.2: Population Structure, OECS Member States, 2000-2009

Year	Anguilla	Antigua & Barbuda	BVI	Dominica	Grenada	Montserrat	St. Kitts - Nevis	St. Vincent & Grenadines	St. Lucia	All Countries
2000	0.019	0.130	0.035	0.115	0.170	0.008	0.078	0.182	0.265	1
2001	0.019	0.131	0.035	0.114	0.169	0.008	0.078	0.180	0.265	1
2002	0.020	0.133	0.035	0.112	0.168	0.008	0.078	0.179	0.266	1
2003	0.021	0.134	0.035	0.111	0.168	0.008	0.079	0.178	0.266	1
2004	0.021	0.134	0.035	0.110	0.167	0.009	0.079	0.177	0.267	1
2005	0.022	0.135	0.036	0.109	0.166	0.009	0.080	0.176	0.267	1
2006	0.023	0.136	0.036	0.108	0.165	0.009	0.080	0.175	0.268	1
2007	0.023	0.137	0.036	0.107	0.165	0.009	0.080	0.174	0.269	1
2008	0.024	0.137	0.036	0.106	0.164	0.009	0.081	0.173	0.270	1
2009	0.024	0.138	0.036	0.105	0.164	0.009	0.081	0.172	0.271	1

Source: UN Statistical Division

Table 4.3: OECS Population Growth, 2000-2009

Year	Anguilla	Antigua & Barbuda	BVI	Dominica	Grenada	Montserrat	St. Kitts - Nevis	St. Vincent & Grenadines	St. Lucia	Average All Countries
2000	3.2%	2.2%	1.9%	-0.2%	0.1%	-13.4%	1.3%	0.0%	1.2%	0.7%
2001	3.9%	2.0%	1.7%	-0.2%	0.2%	-6.5%	1.3%	0.1%	1.1%	0.8%
2002	4.4%	1.7%	1.5%	-0.2%	0.2%	1.1%	1.3%	0.2%	1.0%	0.8%
2003	4.5%	1.5%	1.4%	-0.2%	0.3%	6.4%	1.3%	0.2%	1.0%	0.8%
2004	4.2%	1.4%	1.3%	-0.2%	0.3%	7.2%	1.3%	0.2%	1.0%	0.8%
2005	3.7%	1.4%	1.2%	-0.2%	0.3%	5.2%	1.3%	0.2%	1.0%	0.8%
2006	3.2%	1.3%	1.2%	-0.3%	0.3%	2.9%	1.3%	0.1%	1.0%	0.7%
2007	2.7%	1.2%	1.2%	-0.3%	0.3%	1.5%	1.3%	0.1%	1.0%	0.7%
2008	2.4%	1.2%	1.1%	-0.3%	0.4%	0.5%	1.3%	0.1%	1.1%	0.7%
2009	2.2%	1.1%	1.1%	-0.3%	0.4%	0.3%	1.3%	0.1%	1.0%	0.7%

Source: UN Statistical Division

4.2 Labor Force and Employment

Table 4.4 shows employment by industry group from 2000 to 2009 for St. Lucia. The data show that the total labor force grew over the decade since 2000, to an estimated 70,930 in 2009, but with some very moderate irregularity over the period, as illustrated in **Figure 4.1**. **Table 4.5** reports employment share by industry from 2000 to 2009. The data indicate that the nature of employment has been changing over time. In 1994, 24.6% of the employed in St. Lucia were in agriculture; this share fell steadily over the period to 8.32% in 2009. Manufacturing showed a similar decline in its contribution to employment, moving from 12.11% of the total in 1994 to an estimated 5.09% in 2009. At the same time, hotels and restaurants (a proxy for tourism) grew slowly but steadily as a source of employment. In 1994, 4,490 persons, 8.59 % of employment, were in this sector, but by 2009, 8,800 persons or 13.6 % of total employment were in the sector, a doubling of the numbers employed in the sector over the period. The peak year for employment in the hotel and restaurant sector was 2008, when 9,395 workers or 13.06% of the total employed worked in hotels and restaurants. Clearly, employment opportunities in St. Lucia have shifted away from agriculture and manufacturing and towards services led by tourism, wholesale and retail and government services. It is in these same emerging sectors that much of the copyright sector contributions to employment are embedded. This shift in employment is common to all Member States of the OECS and mirrors the changing structure of their GDP.

Table 4.4: Employment by Industry Group, 1994 to 2000

Year	Total	Agric	Fishing	Manu	Elect	Cons	Trade	Hotels & Rests	Trans	Fin	Real Estate	Public Admin	Educ	Health	Other	Private	Other	Not Stated
2000	63470	12350	845	6200	685	5995	11345	6585	4095	985	1305	7530	1140	600	1505	1455	165	
2001	48412	5161	41	4561	631	4438	8348	6255	3601	1202	1741	4395	3182	683	1807	1671	95	NA
2002	58525	6685	450	4455	615	4825	8600	6165	3185	865	1600	6900	1880	280	1380	1980	280	8380
2003	63868	7690	595	4608	560	4978	10408	6755	4165	1243	2135	7310	2070	593	1640	2145	215	6760
2004	62265	8490	753	4668	428	4928	9778	6760	3325	1153	2535	8180	1058	385	1953	1850	180	5845
2005	65773	7883	713	4823	738	7118	10543	8010	4065	1160	2543	9105	1145	530	2255	1783	248	3115
2006	67768	7648	695	4188	628	8230	10280	8110	3935	1503	2683	8588	1123	493	2310	2285	228	4845
2007	71183	8325	995	4213	343	9468	10443	8385	4520	983	2623	10740	883	465	1760	2328	280	4433
2008	71925	7778	785	3658	440	8973	10878	9395	4670	1348	2913	10173	943	483	2373	2310	320	4490
2009	70300	5850	510	3860	490	7690	9420	8800	3960	1460	2810	10150	1390	510	3600	2280	250	7270

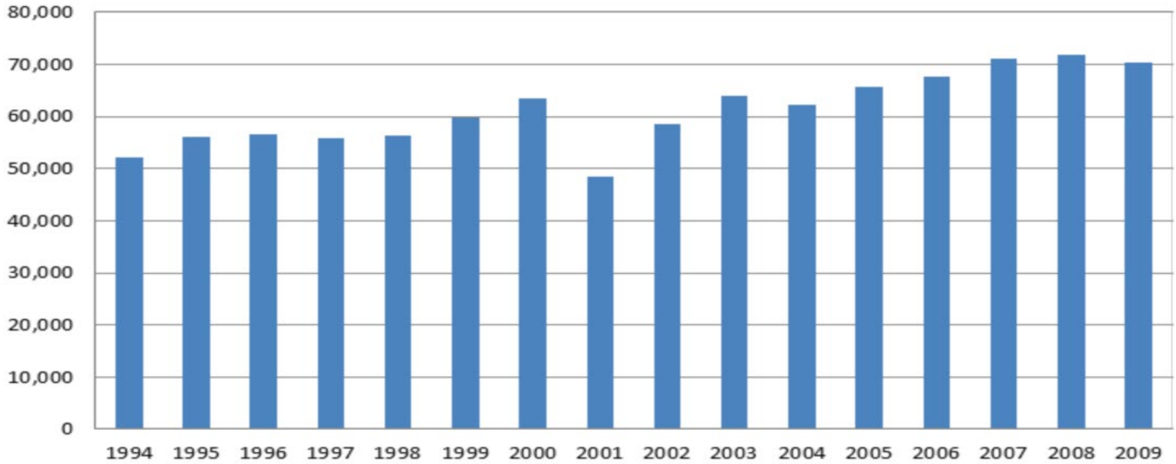
Source: CSO, St. Lucia

Table 4.5: Employment Share by Industry, 2000 to 2009

Year	Agric	Fishing	Mfg	Elect	Const	Trades	Hotels &Rest	Trans	Finc	Restate	PA	Educ	Health	Com	Private	Other	Not Stated
2000	0.195	0.013	0.098	0.011	0.095	0.179	0.104	0.065	0.016	0.021	0.119	0.018	0.010	0.024	0.023	0.003	0.01
2001	0.107	0.001	0.094	0.013	0.092	0.172	0.129	0.074	0.025	0.036	0.091	0.066	0.014	0.037	0.035	0.002	NA
2002	0.114	0.008	0.076	0.011	0.082	0.147	0.105	0.054	0.015	0.027	0.118	0.032	0.005	0.024	0.034	0.005	0.14
2003	0.120	0.009	0.072	0.009	0.078	0.163	0.106	0.065	0.020	0.033	0.115	0.032	0.009	0.026	0.034	0.003	0.11
2004	0.136	0.012	0.075	0.007	0.079	0.157	0.109	0.053	0.019	0.041	0.131	0.017	0.006	0.031	0.030	0.003	0.09
2005	0.120	0.011	0.073	0.011	0.108	0.160	0.122	0.062	0.018	0.039	0.138	0.017	0.008	0.034	0.027	0.004	0.05
2006	0.113	0.010	0.062	0.009	0.121	0.152	0.120	0.058	0.022	0.040	0.127	0.017	0.007	0.034	0.034	0.003	0.07
2007	0.117	0.014	0.059	0.005	0.133	0.147	0.118	0.064	0.014	0.037	0.151	0.012	0.007	0.025	0.033	0.004	0.06
2008	0.108	0.011	0.051	0.006	0.125	0.151	0.131	0.065	0.019	0.041	0.141	0.013	0.007	0.033	0.032	0.004	0.06
2009	0.083	0.007	0.055	0.007	0.109	0.134	0.125	0.056	0.021	0.040	0.144	0.020	0.007	0.051	0.032	0.004	0.10

Source: CSO, St. Lucia

Figure 4.1: Total Employment in St. Lucia, 1994-2009



The shift towards services in the St. Lucian economy had a positive effect on the number of jobs created, but not on the rate of unemployment. In 1994, when 24.6 % of employment was in agriculture, the rate of unemployment was 17.09% with a relaxed unemployment rate of 21.83%.[11] In 2009, the rate of unemployment had grown to 19.69% with a relaxed unemployment rate of 25.32%. Over the period the rate of unemployment never fell below 15% and the relaxed rate was never below 20% (**Table 4.6**). One reason for the joint growth of unemployment and the number employed is that the labor force participation rate increased from 65.9% in 1994 to as much as 80% in 2008. It would be interesting to see if the estimates of the contribution of the copyright sector reveal that another reason is underinvestment to exploit the growth possibilities of the copyright sector that is embedded in many of the growth segments of the economy.

Data on unemployment show where there are underutilized potential for the development of the economy and, in particular, of sectors such as the copyright-based industries. While unemployment exists in all age categories, the youth, ages 15 to 24, experience the highest rate of unemployment. **Table 4.7** shows youth unemployment as a percentage of total unemployed in St. Lucia from 2000 to 2009. The data show that unemployment among the youth in the country is very high, accounting for more than 40% of the total unemployed in most years. There is evidence that the situation is not unique to St. Lucia, but is general for the OECS particularly the Windward Islands.[12] **Table 4.8** below shows the comparative rates of unemployment by age category for a number of OECS countries. The rate of youth unemployment is consistently much higher than for older adults.

Table 4.9 shows a labor force participation rate of 89.95% in the BVI, for every year from 2001 to 2008. Even at this high participation rate, the BVI had only minimal unemployment of 3.1% every year during the same period. The table also shows that 'foreigners' accounted for as much as 73.8% of the labor force in 2008.

[11] The relaxed unemployment rate measures the total of the unemployed (those looking for work unsuccessfully) and those persons who have stopped looking for work but would work if jobs were available.

[12] The Windward Islands comprise Grenada, St. Vincent and the Grenadines, St. Lucia and Dominica. The Leeward Islands are Antigua and Barbuda, St. Kitts and Nevis, and Montserrat and Anguilla.

Table 4.6: Unemployment Rate, St. Lucia

Year	Unemployment Rate	Relaxed Unemployment Rate
2000	0.2134	0.2746
2001		
2002	0.1558	0.2011
2003	0.2228	0.2877
2004	0.2291	0.2913
2005	0.209	0.2653
2006	0.2139	0.2653
2007	0.2102	0.2652
2008	0.1989	0.2516
2009	0.1969	0.2532

Source: CSO, St. Lucia

Table 4.7: Youth Unemployment in St. Lucia, 2000-2009

Year	Unemployed	Youth Unemployed	Youth Unemployed as % of Total Unemployed
2000	14395	6690	46.5%
2001			
2002	15220	6865	45.1%
2003	18205	6477.5	35.6%
2004	16528	6620	40.1%
2005	15125	6782.5	44.8%
2006	13540	5657.5	41.8%
2007	11565	4467.5	38.6%
2008	13575	5330	39.3%
2009	15845	6425	40.5%

Source: Central Statistical Office, St. Lucia

Table 4.8: Youth Unemployment, various years, OECS

	Year of Source Data	Youth	Adult	Youth Share of Unemployed
Antigua and Barbuda	1991	13	4.2	47
Dominica	2001	56	16.7	50.1
Grenada	1998	23.9	9.2	49
St. Kitts and Nevis	2001	11	3.6	44
St. Lucia	2001	36.8	11.7	48.6
St. Vincent and the Grenadines	2001	39.4	15.3	45.3
OECS		**31.9**	**10.8**	**47.6**

Sources: Halcrow (2002), Survey of Living Conditions, Dominica; country labor force surveys, censuses.

Table 4.9: Employment in the BVI – Selected Statistics, 2001 to 2008

	2001	2002	2003	2004	2005	2006	2007	2008
Employed	14,290	14,440	14,815	15,518	16,232	16,939	17,931	19,098
Labor Force Participation Rate	89.95	89.95	89.95	89.95	89.95	89.95	89.95	89.95
Unemployment Rate	3.1	3.1	3.1	3.1	3.1	3.1	3.1	3.1
Gender								
Male	7,151	7,143	7,318	7,648	7,978	8,460	8,902	9,384
Female	7,133	7,253	7,461	7,847	8,215	8,460	8,953	9,533
Not Stated	**6**	**44**	**36**	**23**	**39**	**19**	**76**	**181**
Total	**14,290**	**14,440**	**14,815**	**15,518**	**16,232**	**16,939**	**17,931**	**19,098**
Work Status								
Part time	3,503	3,686	3,474	3,669	3,930	4,635	5,745	5,100
Full time	10,787	10,754	11,341	11,849	12,302	12,304	12,186	13,998
Not Stated	0	0	0	0	0	0	0	0
Total	**14,290**	**14,440**	**14,815**	**15,518**	**16,232**	**16,939**	**17,931**	**19,098**
Residence Status								
B V Islanders	3,765	3,818	3,971	4,086	4,252	4,317	4,546	4,601
Foreigners	8,195	8,286	9,252	9,878	10,469	10,264	11,874	12,944
Not Stated	2,330	2,336	1,592	1,554	1,511	2,358	1,511	1,553
Total	**14,290**	**14,440**	**14,815**	**15,518**	**16,232**	**16,939**	**17,931**	**19,098**

Source: NSO, BVI

As a result of the colonial status of the BVI and the dominance of the economy by offshore activities particularly company incorporation, employment is dominated by government services. Government accounted for 31% or more of all jobs between 2001 and 2007, and for about 28% of all jobs in 2008. Hotels and restaurants, the core of the tourism sector, accounts for between 18% and 22% of all jobs over the same period (**Table 4.10**). Further, most occupations were clerks and elementary works (**Table 4.11**).

Table 4.10: Distribution of Employment by Industry (%), BVI

Sector	2001	2002	2003	2004	2005	2006	2007	2008
Agriculture, Hunting and Forestry	0.13	0.15	0.19	0.21	0.26	0.27	0.36	0.36
Fishing	0.08	0.1	0.05	0.07	0.07	0.08	0.07	0.09
Mining and Quarrying	0.24	0.19	0.18	0.15	0.15	0.12	0.12	0.13
Manufacturing	2.38	2.47	2.41	2.44	2.52	2.63	2.64	2.39
Electricity, Gas and Water	0	0	0	0	0	0	0	0
Construction	8.46	8.59	8.44	8.67	8.21	8.53	9.12	9.18
Wholesale and Retail Trade	12.23	12.32	12.02	12.55	12.78	12.5	12.34	11.62
Hotel and Restaurants	21.92	21.18	21.07	20.78	20.43	19.95	20	18.49
Transport and Communications'	4.45	4.5	4.4	4.43	4.27	4.69	3.57	3.38
Financial Intermediation	2.29	2.19	2.17	2.16	2.25	2.3	2.28	2.1
Real Estate, Renting and Business Activity	9.59	9.36	9.82	10.02	9.96	10.38	10.83	10.04
Government Services	31.72	32.24	32.21	31.34	31.73	31.25	30.65	27.86
Education	1.09	1.3	1.36	1.55	1.47	1.41	1.85	1.72
Health and Social Work	0.71	0.73	0.72	0.66	0.71	0.7	0.89	0.66
Other Community, Social and Personal Services	2.51	2.48	2.57	2.57	2.93	2.95	2.94	2.89
Private Households with employed persons	2.18	2.16	2.35	2.35	2.21	2.22	2.16	2.13
Extra-territorial organizations and bodies	0	0	0	0	0	0	0	0
Not Stated	0.01	0.05	0.03	0.06	0.06	0.02	0.19	6.95
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**

Source: NSO BVI

Table 4.11: Employment by Occupation

Occupation Category	2001	2002	2003	2004	2005	2006	2007	2008
Technicians and Associate Professionals	1,553	1547	1,585	1,595	1,648	1,780	1,787	1,748
Clerks	2,389	2495	2,646	2,763	3,132	3,457	3,602	3,530
Service Workers and Shop and Market Sales Workers	1,349	1336	1,359	1,395	1,483	1,575	1,651	1,737
Skilled Agricultural and Fishery Workers	158	159	160	160	177	178	186	203
Craft and Related Trades Workers	1,194	1185	1,192	1,233	1,260	1,361	1,480	1,618
Plant and Machine Operators and Assemblers	214	204	205	198	211	218	222	217
Elementary Workers	2,311	2301	2,345	2,269	2,410	2,545	2,604	2,632
Not Stated	3,874	3977	4,050	4,592	4,545	4,406	4,915	5,950
Total	13,142	13,304	13,642	14,305	14,966	15,620	16,547	17,742

Source :NSO BVI

In general, with the exception of the British Virgin Islands, the OECS has a considerable pool of unemployed labor seeking gainful employment. With the change in the external trading environment for traditional agricultural exports, bananas in the Windward Islands and sugar in the Leeward Islands, the OECS countries have turned increasingly to services in particular tourism as sources of foreign exchange, income and employment. As the data for St. Lucia demonstrate, this shift in the orientation of the economy has so far not led to full employment.

4.3 GDP – Relative Size and Growth

Table 4.12 provides details of the GDP of OECS Member States in US$, in 2005 prices, for 2000 to 2009. The BVI is currently the largest of the OECS economies, having gained substantial ground over the last three decades relative to Antigua and Barbuda, the second largest, and St. Lucia, the third largest. In 2000, the BVI had 20.9% of the OECS economy, with St. Lucia the second largest (19.4%) and Antigua and Barbuda the third (17.5%) (**Table 4.13**). Between 2000 and 2009, the BVI maintained an annual growth rate averaging 3.13%, as compared to 3.69% for Antigua and Barbuda and 1.43% for St. Lucia (**Table 4.14**). Thus, by 2009, the BVI was able to remain as the leading economy with 20.4% of the OECS GDP, while Antigua and Barbuda accounted for 19.6% and St. Lucia 18.1%.

The rapid growth and relatively large size of the BVI economy is explained by its ability to seize upon two opportunities that presented themselves in the 1970s. In the first case, the BVI, like most of the OECS. saw tourism as a potentially lucrative industry which utilized the Caribbean's natural assets of sea, sun and sand. However, unlike other destinations which set out to attract hotels onshore, the BVI, as a series of forty small islands, went after the yachting industry and have managed to carve out an enviable niche as one of the best places for yachting in the Caribbean. Simultaneously, because of a double taxation treaty which existed between the BVI and the US, a growing group of wealthy Americans began setting up offshore companies in the territory to take advantage of the tax benefits. When the US cancelled the treaty in 1982 the Territory moved into a new area, International Business Companies (IBC) and offshore trusts. The IMF estimates that the BVI is now the leading jurisdiction for company incorporation and trust services. Since 1984, more than 800,000 company incorporations have been registered in the BVI. The Government derives more than 60% of its revenues from the financial services sector, of which 90% come from company registration and renewal fees (IMF, October 2010, p. 4).[13]

[13] IMF Country Report No. 10/326 British Virgin Islands: Financial Sector Assessment Program Update Documentation – Technical Note on Corporate and Trust Services Providers, October, 2010.

Table 4.12: GDP of OECS Countries, 1970-2009, Constant 2005 prices, US$

Year	Anguilla	Antigua & Barbuda	BVI	Dominica	Grenada	Montserrat	St. Kitts and Nevis	St. Vincent & Grenadines	St. Lucia	All Countries
2000	124,200,894	701,657,518	838,523,918	288,521,727	496,604,764	41779508	372606153	374,252,524	781,292,921	4,019,439,927
2001	127,420,598	717,116,557	890,463,325	277,700,351	477,177,480	38,913,352	380,236,076	377,851,106	736,320,041	4,023,198,885
2002	125,589,997	735,279,347	870,906,354	266,562,277	487,397,415	41,465,739	384,126,181	391,731,351	756,026,772	4,059,085,434
2003	128,884,540	773,783,489	765,438,600	272,380,914	528,553,821	40,180,494	385,941,178	404,444,627	791,292,302	4,090,899,966
2004	156,696,754	829,706,404	848,640,000	289,487,921	494,347,193	42,901,834	415,403,087	42,290,265	827,958,503	4,334,431,961
2005	169,737,037	868,492,593	931,000,000	299,251,852	553,862,963	43,088,889	438,714,815	437,777,778	879,307,407	4,621,233,333
2006	214,234,158	978,125,820	954,205,122	317,969,183	543,183,67	40,536,501	462,870,459	480,318,157	910,381,742	4,901,824,909
2007	253,495,165	1,075,869,349	970,924,357	333,412,189	567,801,251	41,127,835	472,251,796	529,808,941	928,082,107	5,172,772,991
2008	256,860,241	1,102,556,737	995,603,801	343,219,061	572,925,052	43,873,311	494,135,804	534,615,618	935,925,009	5,279,714,634
2009	191,394,719	975,524,189	1,018,119,686	342,451,473	534,031,751	45,454,222	454,437,081	521,342,395	900,009,115	4,982,764,631

Source: UNSD

Table 4.13: Relative Sizes of OECS Economies

Year	Anguilla	Antigua & Barbuda	BVI	Dominica	Grenada	Montserrat	St. Kitts and Nevis	St. Vincent & Grenadines	St. Lucia	All Countries
2000	0.031	0.175	0.209	0.072	0.124	0.010	0.093	0.093	0.194	1.0
2001	0.032	0.178	0.221	0.069	0.119	0.010	0.095	0.094	0.183	1.0
2002	0.031	0.181	0.215	0.066	0.120	0.010	0.095	0.097	0.186	1.0
2003	0.032	0.189	0.187	0.067	0.129	0.010	0.094	0.099	0.193	1.0
2004	0.036	0.191	0.196	0.067	0.114	0.010	0.096	0.099	0.191	1.0
2005	0.037	0.188	0.201	0.065	0.120	0.009	0.095	0.095	0.190	1.0
2006	0.044	0.200	0.195	0.065	0.111	0.008	0.094	0.098	0.186	1.0
2007	0.049	0.208	0.188	0.064	0.110	0.008	0.091	0.102	0.179	1.0
2008	0.049	0.209	0.189	0.065	0.109	0.008	0.094	0.101	0.177	1.0
2009	0.038	0.196	0.204	0.069	0.107	0.009	0.091	0.105	0.181	1.0

Source: UNSD

Table 4.14: GDP Growth by Member State, OECS 2000-2009

Year	Anguilla	Antigua & Barbuda	BVI	Dominica	Grenada	Montserrat	St. Kitts - Nevis	St. Vincent & Grenadines	St. Lucia	All Countries
2000	1.30%	1.50%	9.70%	0.60%	12.00%	-3.60%	4.30%	1.80%	-0.50%	4.10%
2001	2.60%	2.20%	6.20%	-3.80%	-3.90%	-6.90%	2.00%	1.00%	-5.80%	0.10%
2002	-1.40%	2.50%	-2.20%	-4.00%	2.10%	6.60%	1.00%	3.70%	2.70%	0.90%
2003	2.60%	5.20%	-12.10%	2.20%	8.40%	-3.10%	0.50%	3.20%	4.70%	0.80%
2004	21.60%	7.20%	10.90%	6.30%	-6.50%	6.80%	7.60%	6.10%	4.60%	6.00%
2005	8.30%	4.70%	9.70%	3.40%	12.00%	0.40%	5.60%	2.00%	6.20%	6.60%
2006	26.20%	12.60%	2.50%	6.30%	-1.90%	-5.90%	5.50%	9.70%	3.50%	6.10%
2007	18.30%	10.00%	1.80%	4.90%	4.50%	1.50%	2.00%	10.30%	1.90%	5.50%
2008	1.30%	2.50%	2.50%	2.90%	0.90%	6.70%	4.60%	0.90%	0.80%	2.10%
2009	-25.50%	-11.50%	2.30%	-0.20%	-6.80%	3.60%	-8.00%	-2.50%	-3.80%	-5.60%
Average	5.53%	3.69%	3.13%	1.86%	2.08%	0.61%	2.51%	3.62%	1.43%	2.66%

Source: UNSD

4.4 Sector Contributions to GDP, Structure and Growth

The data on the sector contributions to GDP form the background for considering the comparative contributions of the copyright sector. The matching ISIC 3.1 categories are indicated here and described in **Annex 1**, in particular: (i) Agriculture, hunting, forestry, fishing (ISIC A-B); (ii) Mining; (iii) Manufacturing; (iv) Utilities (ISIC C-E); (v) Manufacturing (ISIC D); (vi) Construction (ISIC F); (vii) Wholesale, retail trade, restaurants and hotels (ISIC G-H); (ix) Transport, storage and communication (ISIC I); and (x) Other activities (ISIC J-P). While cognizant of the particularities of the economy of each member State, the aggregation across the OECS countries is reasonable because: (i) the UNSD uses mainly IMF market exchange rates for tradable commodities that are essentially comparable within the OECS economies, all of which use a common currency, the OECS dollar, or use the US dollar as their main trading currency; and (ii) most of the outputs of the OECS economies are traded.[14]

That is, these countries produce primarily for export, and import the majority of their consumer supplies.

[14] Details of the method used by the UNSD for generating comparable series across countries at http://unstats.un.org/unsd/snaama/estimationProcess.asp. In brief, the method is reported as follows: The current and constant price series are converted into US Dollars by applying the corresponding exchange rates as reported by the IMF. These are annual period-averages of the exchange rates communicated to the IMF by the monetary authority of each member country. The IMF distinguishes between the following three categories of exchange rates: (i) market rates, largely determined by market forces; (ii) official rates, determined by government authorities; and (iii) principal rates, for countries maintaining multiple exchange rates arrangements. The preference is always market rates, only when these are not available are other rates used. For countries not reported by the IMF, the exchange rates used are the annual average of United Nations operational rates of exchange which were established for accounting purposes and which are applied in official transactions of the United Nations with these countries. These exchange rates are based on official, commercial and/or tourist rates of exchange. A major cause of excessive fluctuations and distortions of GDP data converted to US Dollars is high rates of inflation not fully reflected in exchange rate changes. In order to provide a more realistic conversion rate, the United Nations Statistics Division developed the price-adjusted rates of exchange (PARE) as an alternative to the exchange rates reported by the IMF or UN operational rates of exchange in cases where these would cause unrealistic results. The PARE methodology is aimed at eliminating these distorting effects of uneven price changes that are not well reflected in exchange rates and that yield unreasonable levels of GDP expressed in US Dollars. It should be noted that the international comparability of data expressed in US Dollars between countries may not be entirely justified because the exchange rates applied may, in practice, only be used for the conversion of a limited number of external transactions and may not be relevant for the much larger portion of GDP covering domestic transactions.

The largest 'sector' of the OECS economy is the sector classified as 'Other activities'[15] (**Table 4.15**). Under ISIC Rev. 3.1, they are classified as follows (**Annex 1**):

- J – Financial intermediation
  - 65 – Financial intermediation, except insurance and pension funding
  - 66 – Insurance and pension funding, except compulsory social security
  - 67 – Activities auxiliary to financial intermediation
- K – Real estate, renting and business activities
  - 70 – Real estate activities
  - 71 – Renting of machinery and equipment without operator and of personal and household goods
  - 72 – Computer and related activities
  - 73 – Research and development
  - 74 – Other business activities
- L – Public administration and defense; compulsory social security
  - 75 – Public administration and defense; compulsory social security
- M – Education
  - 80 – Education
- N – Health and social work
  - 85 – Health and social work
- O – Other community, social and personal service activities
  - 90 – Sewage and refuse disposal, sanitation and similar activities
  - 91 – Activities of membership organizations n.e.c.
  - 92 – Recreational, cultural and sporting activities
  - 93 – Other service activities
- P – Activities of private households as employers and undifferentiated production activities of private households
  - 95 – Activities of private households as employers of domestic staff
  - 96 – Undifferentiated goods-producing activities of private households for own use
  - 97 – Undifferentiated service-producing activities of private households for own use
- Q – Extraterritorial organizations and bodies
  - 99 – Extraterritorial organizations and bodies

This is the sector in which the major drivers of structural change appear to be located. It accounts for 40.7% of the GDP (2009), up steadily from 36.3% in 2000. The second largest sector is 'wholesale, retail trade, restaurants and hotels' (ISIC Rev.3.1. G-H), with 19.1%, down from 20.9% in 2000. The fastest growing sector of the OECS economy, since 2000, is also the sector of 'other activities' (**Table 4.16**). Its annual growth rate averaged 3.8% up to 2009, as compared to only 1.6% for the sector containing most of the tourism

[15] 'Other activities' is used for explanatory purposes and they are not classified as such in ISIC Rev.3.1.

activities during the same period, and 2.5% for the economy as a whole. This resilient performance in the context of the unstable global economy suggests that it is important for the OECS to identify the drivers of growth within the sector and target them to lead the transformation of the economy. It should be noted too that most elements of the copyright sector, whether as output or as consumption and investment (including consumption of imports), are included in this group. The leading growth performance supports the validity of focusing attention on the investment level of this sector as a key target variable, for which appropriate target instruments are needed. Further, the sectors in the group are all highly intensive users of domestic capital.

Table 4.15: Structure of OECS Economy by Industrial Sector (1-digit, ISIC3.1), 2000-2009

Share of GDP								
Year	Agriculture, hunting, forestry, fishing (ISIC A-B)	Mining, Manufacturing, Utilities (ISIC C-E)	Manufacturing (ISIC D)	Construction (ISIC F)	Wholesale, retail trade, restaurants and hotels (ISIC G-H)	Transport, storage and communication (ISIC I)	Other Activities (ISIC J-P)	Total Value Added
2000	5.5%	8.4%	4.5%	9.4%	20.9%	15.0%	36.3%	100.0%
2001	5.0%	8.5%	4.5%	9.9%	20.3%	15.0%	36.8%	100.0%
2002	5.3%	8.6%	4.5%	9.9%	19.6%	14.7%	37.5%	100.0%
2003	5.0%	8.7%	4.5%	9.2%	20.3%	14.9%	37.4%	100.0%
2004	4.7%	8.4%	4.3%	9.0%	20.6%	15.4%	37.7%	100.0%
2005	3.9%	8.2%	4.2%	10.3%	20.8%	15.5%	37.2%	100.0%
2006	3.9%	8.3%	4.0%	10.4%	20.7%	15.3%	37.5%	100.0%
2007	3.8%	8.3%	3.9%	10.8%	20.1%	15.4%	37.8%	100.0%
2008	4.0%	8.1%	3.7%	10.6%	19.8%	15.3%	38.6%	100.0%
2009	4.2%	8.1%	3.7%	8.8%	19.1%	15.3%	40.7%	100.0%

Source: UNSD

Table 4.16: Rate of Growth of OECS Economy by Industrial Sector (1-digit, ISIC3.1), 2000-2009

Growth Rate								
Year	Agriculture, hunting, forestry, fishing (ISIC A-B)	Mining, Manufacturing, Utilities (ISIC C-E)	Manufacturing (ISIC D)	Construction (ISIC F)	Wholesale, retail trade, restaurants and hotels (ISIC G-H)	Transport, storage and communication (ISIC I)	Other Activities (ISIC J-P)	Total Value Added
2000	0.9%	4.0%	3.1%	4.2%	3.3%	5.2%	5.4%	4.3%
2001	-9.3%	1.4%	-0.2%	5.3%	-2.4%	-0.1%	1.5%	0.1%
2002	6.6%	0.9%	0.1%	0.7%	-3.3%	-1.9%	2.6%	0.5%
2003	-4.7%	1.5%	-0.5%	-7.8%	3.5%	1.0%	-0.6%	-0.3%
2004	-1.2%	1.3%	0.1%	3.2%	7.3%	9.0%	6.3%	5.5%
2005	-12.8%	4.7%	5.2%	22.0%	7.0%	7.1%	4.8%	6.4%
2006	5.0%	5.7%	0.0%	6.3%	5.1%	4.2%	6.5%	5.4%
2007	3.1%	5.2%	1.2%	9.9%	1.8%	5.7%	5.6%	5.0%
2008	8.5%	-0.3%	-1.7%	0.0%	0.8%	1.9%	4.7%	2.4%
2009	1.4%	-3.2%	-5.1%	-19.7%	-6.9%	-3.7%	1.5%	-3.8%
Average	-0.2%	2.1%	0.2%	2.4%	1.6%	2.8%	3.8%	2.5%

4.5 GDP by Expenditure Categories: A Focus on Investment

To the extent that the copyright sectors are to be the focus of policy to promote transformational growth in the OECS, it is necessary to examine the expenditure structure driving the GDP, especially to isolate the key role of investment as the basis for growing capacity. **Table 4.17** provides data showing expenditure in the four core categories of consumption, investment, government and net exports since 2000. It is immediately clear from these data that the net exports of the OECS have been in perpetual deficit. It would be interesting to see if the copyright sector follows the same pattern.

Private consumption accounted for an average of 57.4% over the decade, but trending downwards, and showing significant volatility: it was 56.5% in 2000 and 54.2% in 2009. With the possible exception of net export, the most volatile of the expenditure components is usually investment, which averaged 38% of GDP over the decade. In 2009, investment accounted for 38.9% of GDP, up from 36.8% in 2000. However, in 2004, it fell to as low as 34.5% of GDP before recovering to 43.6% in 2008 (**Table 4.18**). In the decade 2000 to 2009, investment grew at an average rate of 4.6%, but was 8.4% in 2000, as high as 20.6% in 2006 and as low as –14.2% in 2008 (**Table 4.19**).

Table 4.17: OECS Expenditure of the GDP, 2000 to 2009, 2005 prices

Year	Household consumption expenditure	General government final consumption expenditure	Gross capital formation	GDP	Net Exports	Average Trade
2000	2240443849	705219789.9	1459301954	3.963E+09	-441600656	3.047E+09
2001	2179558732	715743073.9	1407620331	3.95E+09	-353346652	2.831E+09
2002	2263401093	749995439.5	1353347034	3.993E+09	-374136683	2.822E+09
2003	2405144668	709592249	1462552449	4.094E+09	-482938487	2.688E+09
2004	2488612659	755034292	1494918984	4.333E+09	-405800449	2.899E+09
2005	2639988889	785348148.1	1708392593	4.64E+09	-493792593	3.136E+09
2006	2842964733	793992167	2051259329	4.924E+09	-764593096	3.312E+09
2007	3215884540	915608107.8	2210872097	5.251E+09	-1.091E+09	3.464E+09
2008	3224802231	1005086545	2368451274	5.426E+09	-1.172E+09	3.599E+09
2009	2832443659	1017315323	2034594760	5.224E+09	-660723999	3.147E+09

Source: UNSD

Table 4.18: OECS Structure of Real Expenditure on GDP, 2005 prices, 2000-2009

Year	Household consumption expenditure	General government final consumption expenditure	Gross capital formation	Net Exports	GDP	Exports of goods and services	Imports of goods and services	Trade Insertion
2000	0.565	0.178	0.368	-0.111	1	0.713	0.824	0.769
2001	0.552	0.181	0.356	-0.089	1	0.672	0.761	0.717
2002	0.567	0.188	0.339	-0.094	1	0.660	0.754	0.707
2003	0.587	0.173	0.357	-0.118	1	0.597	0.715	0.656
2004	0.574	0.174	0.345	-0.094	1	0.622	0.716	0.669
2005	0.569	0.169	0.368	-0.106	1	0.623	0.729	0.676
2006	0.577	0.161	0.417	-0.155	1	0.595	0.750	0.673
2007	0.612	0.174	0.421	-0.208	1	0.556	0.764	0.660
2008	0.594	0.185	0.436	-0.216	1	0.555	0.771	0.663
2009	0.542	0.195	0.389	-0.126	1	0.539	0.666	0.602
Average 2000-2009	**0.574**	**0.178**	**0.380**	**-0.132**				

Source: UNSD

Table 4.19: OECS Growth of GDP, by Expenditure Component, 2000-2009

Year	Household consumption expenditure	General government final consumption expenditure	Gross capital formation	Net Exports	GDP	Exports of goods and services	Imports of goods and services	Trade Insertion
2000	0.4%	3.4%	8.4%	10.6%	2.9%	10.1%	10.1%	10.1%
2001	-2.7%	1.5%	-3.8%	-20.0%	-0.3%	-6.1%	-8.0%	-7.1%
2002	3.8%	4.8%	-3.9%	5.9%	1.1%	-0.7%	0.1%	-0.3%
2003	6.3%	-5.4%	8.1%	29.1%	2.5%	-7.2%	-2.7%	-4.8%
2004	3.5%	6.4%	2.1%	-16.0%	5.8%	10.2%	5.9%	7.9%
2005	6.1%	4.0%	14.2%	21.7%	7.1%	7.2%	9.1%	8.2%
2006	7.7%	1.1%	20.6%	54.8%	6.1%	1.4%	9.2%	5.6%
2007	13.1%	15.3%	7.9%	42.7%	6.7%	-0.4%	8.5%	4.6%
2008	0.3%	9.8%	7.0%	7.4%	3.3%	3.2%	4.4%	3.9%
2009	-12.2%	1.2%	-14.2%	-43.6%	-3.7%	-6.5%	-16.9%	-12.6%
Average	**2.6%**	**4.2%**	**4.6%**	**9.3%**	**3.1%**	**1.1%**	**2.0%**	**1.6%**

Source: UNSD

4.6 The Current Accounts

The current balances of payments for the OECS countries for 2000-2009 are reported in **Table 4.20** and graphed in **Figure 4.2**. The data show that the current balance has been deteriorating steadily since 2000, with a significantly faster trend of deterioration since 2005. The main underlying real-sector factor is the slow growth of import productivity. **Table 4.21** also reports the trends in the import productivity since 2000.[16] **Figure 4.3** illustrates the trends. The general picture is one of very slow growth over time. Since 2000, import productivity has grown at an average rate of only 3% per annum, suggesting that the production system is contributing too little to foreign exchange saving. It would be important to estimate the comparative contribution of the copyright sector to import productivity in OECS countries.

Table 4.21 reports the figures for 2000-2009. St. Kitts and Nevis features the fastest growth in import productivity since 2000, followed by St. Lucia. Together, they account for the main upward trend evident in **Figure 4.3**. All other countries show significant stagnation or decline of import productivity. It is perhaps worth noting that, across the Caribbean, St. Kitts & Nevis, Barbados and St. Lucia are the main ones experiencing growth according to this indicator. Trinidad and Tobago has experienced steady decline since 1970.

16 Import productivity is defined here as the reciprocal of the Keynesian propensity to import, which is the say the ratio of output to gross imports.

Table 4.20: OECS Balance of Payments Indicators, 2000-2009

Year	Exports of goods and services	Imports of goods and services	GDP	Net Exports (Current Account)	Average Trade	Average Import Productivity	OECS Deflator	Real Exchange Rate
2000	2.83E+09	3.27E+09	3.96E+09	-4.4E+08	3.05E+09	1.21296044	88.88456	0.030376
2001	2.65E+09	3.01E+09	3.95E+09	-3.5E+08	2.83E+09	1.31330134	91.69171	0.029447
2002	2.64E+09	3.01E+09	3.99E+09	-3.7E+08	2.82E+09	1.32667762	92.84403	0.029081
2003	2.45E+09	2.93E+09	4.09E+09	-4.8E+08	2.69E+09	1.39782088	94.46872	0.028581
2004	2.7E+09	3.1E+09	4.33E+09	-4.1E+08	2.9E+09	1.39688475	96.63205	0.027941
2005	2.89E+09	3.38E+09	4.64E+09	-4.9E+08	3.14E+09	1.37175083	100	0.027
2006	2.93E+09	3.69E+09	4.92E+09	-7.6E+08	3.31E+09	1.33278329	104.2091	0.025909
2007	2.92E+09	4.01E+09	5.25E+09	-1.1E+09	3.46E+09	1.30955503	107.95	0.025012
2008	3.01E+09	4.19E+09	5.43E+09	-1.2E+09	3.6E+09	1.29659297	112.7815	0.02394
2009	2.82E+09	3.48E+09	5.22E+09	-6.6E+08	3.15E+09	1.50211586	115.4001	0.023397

Source: UNSD

Table 4.21: OECS Import Productivity by Country

Year	Anguilla	Antigua & Barbuda	BVI	Dominica	Grenada	Montserrat	St. Kitts & Nevis	St. Vincent and the Grenadines	St. Lucia
2000	0.870107	1.337158	1.271357	1.481156	1.292013	0.834726	0.665279	1.798803	1.438475
2001	1.023827	1.41208	1.276498	1.605667	1.38738	0.889934	0.870885	1.820702	1.557609
2002	1.12729	1.398136	1.278997	1.631265	1.484371	0.981919	0.844893	1.889634	1.526404
2003	1.059312	1.408331	1.283247	1.769436	1.421167	0.869854	1.416271	1.772223	1.34403
2004	1.08984	1.375272	1.285935	1.638468	1.286884	0.844932	1.653583	1.634935	1.454284
2005	0.99451	1.273484	1.28769	1.525815	1.392497	0.829755	1.566341	1.503817	1.490773
2006	0.757099	1.226047	1.289963	1.58738	1.364348	1.02861	1.519275	1.446882	1.519098
2007	0.852629	1.21914	1.291572	1.456415	1.346405	1.033314	1.469367	1.256945	1.438587
2008	0.891321	1.290336	1.28974	1.424584	1.367488	0.887168	1.484008	1.118406	1.247605
2009	1.132243	1.466345	1.290424	2.032243	1.35935	0.956449	1.531422	1.334016	1.613563

Source: UNSD

Figure 4.2: OECS Balance of Payments, 2000-2009

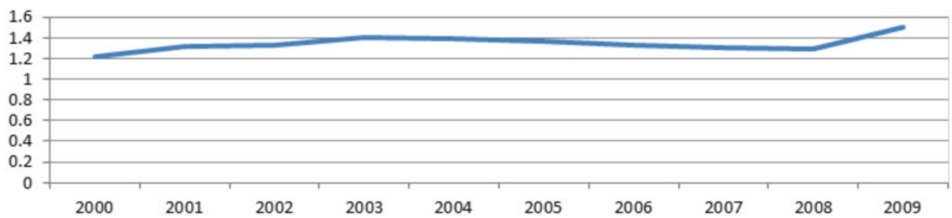
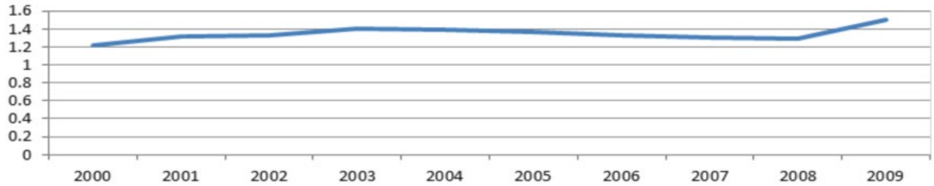


Figure 4.3: OECS Import Productivity, 2000-2009



4.7 A Summary Perspective

Overall, the evidence suggests that OECS countries were once leaders in the international search for growth and competitive restructuring. Now, they are generally falling behind on these indicators (**Table 4.22**). Every OECS country has experienced a fall in the long-term rate of growth. Antigua and Barbuda fell from 4.5% in 1970-99 to 2.9% in 2000-2010; Grenada from 5.7% to 1.8%; Dominica from 4.2% to 2.6%; St. Kitts and Nevis, 5.3% to 2.2%; St. Lucia from 5.2% to 1.4% and, St. Vincent and the Grenadines, from 4.5% to 2.5%. The evidence also shows that only the commodity producers of the Caribbean, enjoying high demand and buoyant prices, have fared better. If a country cannot rely on natural endowments to keep up with global trends, it must necessarily create its own opportunities based on human knowledge, skills and the use of science or cultural creativity. Such creation is achieved only by drawing on suitable international cooperation to develop, use, and export capital and other high-demand output, in contrast to consumer output. In particular, the fall-off of the growth rate is due to inadequate productivity growth relative to import costs, which has resulted in turn from the failure to restructure appropriately and in a timely manner towards capital output and exports.

Table 4.22: Trends in Long-term Growth Rate, OECS

	Growth Rate	
	1970-99	2000-10
Antigua & Barbuda	4.5	2.9
Bahamas	3.1	1
Barbados	1.5	1.1
Belize	4.5	4.8
Grenada	5.7	1.8
Guyana	1.3	2.1
Jamaica	1.1	0.7
Dominica	4.2	2.6
St. Kitts & Nevis	5.3	2.2
St. Lucia	5.2	1.4
St. Vincent & Grenadines	4.5	2.5
Suriname	1.6	4.5
T &T	2.4	6.1

Source: Based on UNSD Data

5. PROFILING THE OECS COPYRIGHT SECTOR: BEST PRACTICE CASES AND STATISTICAL DATA

In order to get a perspective of the copyright sector in the OECS, as a precursor to preparation of the St. Lucia Survey, a concerted effort was made to contact firms/individuals in the different Member States of the OECS which seemed to be making a success in their particular areas of operation in the face of a generally stagnating economic environment. Firms were sought in a diverse range of copyright-based activities and in as many Member States of the OECS as possible. The final decision on the profiled firms depended on the willingness of the firms to give information on their operations that would elucidate the reasons for their success, and on a first response basis with cut-off at 6 respondents to fit budgetary constraints. The firms in the final list are reported in **Table 5.1**, with a variety of characterizing properties: Fanatik Inc. & Imperial Publishing Inc.; Freestyle Inc.; HAMA Films; Star Publishing; OPHELIA; and BVI News online & Dominica News online.

The Organisation of Eastern Caribbean States Export Development Unit (OECS/EDU) and ECCO were helpful in identifying the firms to be approached. All the firms that gave information are in the core group of copyright activities, as follows: press and literature; music, theatrical productions, opera; motion picture, video and sound; as well as visual and graphic arts, related professional and technical services; advertising services; and software, databases and new media. There are four firms from Dominica profiled. Two are in the music, theatrical productions and opera category and one is in software, databases and new media, while one firm is in advertising services as well as visual and graphic arts, related technical and professional services. One firm from Antigua and Barbuda is profiled and is in motion picture, video and sound, while one firm from St. Lucia is in press and literature. There is one firm from the BVI in software and databases; however, because this firm was owned by the same individual who owned a similar operation in Dominica, for the purposes of developing the profiles the two firms were treated as one. There are no firms without an online presence, while all firms have a social media presence and only one firm does not have a website. There are four firms that did not engage in e-commerce in the sense of selling their goods and/or services directly to buyers from their websites, while four firms used digital retailers to reach consumers.

It was explained to the respondents that the purpose of the profiles is to clarify the challenges faced by firms operating in the copyright sector of the OECS and how these were overcome. Specifically, the following aspects of their operations were probed with a view to determining their importance for the firm:

1. Challenges posed by:
   - (a) High reliance on imported inputs
   - (b) Labor discipline
   - (c) Financing
   - (d) Management practices
   - (e) Marketing practices
   - (f) The role of exports – sales and performances outside their home country.
2. The Role of ICT and regional and international collaboration in overcoming the inherent difficulties of small markets.
3. Scale of success, as measured by:
   - (a) Volume of income
   - (b) Main source of income.
4. Recommendations, if any, on the policies necessary to support development of the copyright sector.

It was further explained to the respondents that the purpose of the Report and the profiles was to provide a sound analytical basis for policy decisions by the sub-region's policy-makers about the role that the copyright-based industries should have in industrial policy and economic development in the OECS.

Table 5.1: Selected Firms for Profiling by Country, Online Presence and Copyright Activity

Firm	Country	Website	Social Media	E-commerce	Use of digital retailers	Main Activity	Secondary Activity
Fanatik Inc. & Imperial Publishing Inc.	Dominica	No	Yes	No	Yes	Music theatrical productions, opera	Motion picture, video and sound
Freestyle Inc.	Dominica	Yes	Yes	No	yes	Advertising services Visual and graphic arts, related professional and technical services;	Software, databases and new media.
Hama Films	Antigua & Barbuda	Yes	Yes	No	No	Motion picture, video and sound	
Star Publishing	St. Lucia	Yes	Yes	Yes	No	Press and literature	Software, databases and new media.
Ophelia	Dominica	Yes	Yes	No	Yes	Music, theatrical productions, opera	Motion picture video and sound
BVI News online &	BVI	Yes	Yes	Yes	Yes	Software, databases and new media	Software, databases and new media
Dominica News online	Dominica	yes	Yes	yes	yes	Software, databases and new media	Software, databases and new media

5.1 Fanatik Inc. and Imperial Publishing – Successful Firms in Music and Sound Recording

The companies *Fanatik Inc.* and *Imperial Publishing Inc.* are both owned by Cornell Phillip, who is one of the most influential musicians and sound engineers in the Eastern Caribbean. Cornell Phillip hails from a family of musicians and always wanted to be in the music business. He has been trained to grade 5 of The Associated Boards of the Royal Schools of Music of the United Kingdom in music theory. He has had no formal training in sound engineering, but learnt the basics of the craft from more experienced persons and from his own experimentation.

Like most Caribbean musicians, Cornell has little formal training in business beyond high school, but he learned much about business by working on and off at his family's office supply store from 1988 to 1994, after leaving secondary school some twenty-five years ago. However, since then he has basically made his living from music. His development as a music professional was done mainly in a collaborative process; long periods of experimenting and intensive practice with other members of WCK, the first band of which he was a member. The band took its name from the first letter of the name the founding members, Wackers, Cornell and Keith. Typical of the wider Caribbean experience, the business of managing the band was largely left to one person as Cornell was primarily interested in the artistic side. This lack of business structure would later lead to financial disagreements and the breakup of the band.

His public music career began in 1988 with the release of WCK's first album entitled *One More Sway*, which was an instant hit in Dominica and immediately brought the band, of which he was the keyboard player, to the forefront of the Dominican music scene. The band embraced what were then novel techniques of drum machine programming and based its sound on the re-creation and modernization of the traditional style of music known locally as Jing-Ping, a style of music that depended heavily on the accordion and traditional instruments. The WCK band produced a number of hit albums, but two songs in particular had a wide cross-regional appeal – *Balance Batty* and *Conch Shell*. The style of music pioneered by the band in the 1990s was christened Bouyon, but these songs laid the foundation for the new style of SOCA which now dominates the Eastern Caribbean Carnival music scene. The band composed all their material collaboratively, but Cornell was mainly responsible for creating the beats and harmonies while Derek Peters and Irvine Phillip furnished most of the lyrics and melodies.

On the strength of these albums, some of which were engineered and produced by Cornell, the WCK Band was able to tour Venezuela, Colombia and the entire Eastern Caribbean, including the French West Indies and Trinidad and Tobago in the South. They also toured to perform to the West Indian Diaspora in the US and the UK. In 2004, he left the WCK Band to become a freelance musician and studio owner and engineer, incorporating a company, Imperial Publishing Inc., for the studio operation. For about 2 years after his departure from WCK, Cornell toured with Rupee, the Barbadian Soca singer, who had been signed to Atlantic records and needed top flight Caribbean musicians to accompany him on promotional tours in the US and the Caribbean. During this time, Cornell expanded and developed his studio into the premier choice of Dominican musicians as well as some artists from the OECS. He continues to collaborate with other musicians and record producers in the OECS, especially St. Lucia, creating beats or 'riddims', but now, instead of his overseas collaborators travelling to Dominica, he uses the internet as his main tool for intra-Caribbean collaboration. His success in attracting clients is due in equal measure to his skill as a musician and his knowledge of the complex new world of digital recording.

Cornell's studio has been a profitable enterprise and he supplements studio income with side-man gigs on tours with Dominican artists like Ophelia, Michelle Henderson and Nelly Stharre. In December 2007, Cornell put a new band (Fanatik) together and immediately placed it on a firm business footing by incorporating a company, of which he is the sole shareholder, through which the band's business is conducted; this was because, as he now sees it, the financial difficulties with WCK were due mainly to a lack of a business structure for the band's operation. Given the lack of a manufacturing base for the tools of his trade in the OECS (musical instruments, computers, sound reinforcing equipment) all the inputs for the band and the recording studio, with the exception of labor and electricity, are imported.

In a drive to maximize labor productivity and thereby raise wages for the 'employees' in the band, Cornell deliberately uses as many modern digital tools as possible and his band is able to provide a full sound with only four instrumentalists, one frontline singer and a live sound engineer.[17] Since he cannot perform on stage and simultaneously undertake the engineering of the live performance, he has employed a young sound engineer whom he has trained to recreate the band's desired sound. Because of the constant upgrade and modernization of equipment, Fanatik has the reputation as being the most modern and versatile band in Dominica and it therefore commands a premium price for its services and most musicians covet playing with Fanatik. The musicians in the band are considered to be better paid than the average musician in Dominica.

When Cornell was starting his adventure in the music business with WCK in 1988, the seed capital needed for the band was provided by the families and friends of the founders and there was no need to seek financing from any financial institution. Because of the success of the WCK band and Cornell's personal image, he was able to get loan financing for his two ventures from the banking sector solely on the strength of his demonstrated earning capacity from his music activities without the usual collateral requirements.

Cornell is a founding member of the Association of Music Professionals (AMP) the organization set up to assist in the professionalization of the music business in Dominica, including the provision of training in the music business and techniques of sound engineering. He derives about 80% of his income from the local market, with the remaining 20% coming from tours as a performer with other Dominican artists and the sale of recording services through the internet to customers in the region. In his opinion, his full-time involvement

[17] The contract of engagement with his musicians is more accurately described as engaging independent contractors rather than employees as conventionally understood. The musicians are all free to undertake work for others except if the band has an engagement that would create a conflict. In such a case, the musicians would be expected to give priority to the band. This pattern of engagement of musicians is common in the Caribbean and thus musicians rarely show up in the records of the social security and other official records on employment.

in music has been personally and financially rewarding and his standard of living is equal to or above the average in Dominica.

Piracy is a problem which affects him in two ways. In the first case, his recording clients have increasing difficulty realizing realistic returns on their investment in sound recordings. They therefore spend defensively, thus providing lower revenues to everyone involved in the process, including recording studios and performers. At the same time, given the level of piracy in the OECS and the Caribbean generally, it is increasingly difficult to distribute locally-made recordings beyond the local market. Secondly, with the diminished market for recorded products, he has had to reduce the number of recordings that he makes for himself and his band. In his opinion, successful reduction of the present large-scale and omnipresent piracy would be one of the more significant actions that the authorities could undertake to assist the nascent music industry.

With regard to economic difficulties which musicians encounter, Cornell thinks that this is due in large measure to the fact that most musicians do not take the business side of music seriously, even if they are excellent performers or songwriters. With respect to Government policies on taxation, he does not think that the payment of import taxes on his tools of the trade is a big hindrance to his operation either as a musician or a studio owner. In fact, he thinks that other measures would help the business of music much more. In particular, he singles out the high and increasing cost of electricity as one of the most important issues to be addressed. In terms of tax relief for musicians and other music professionals, he thinks that relief on income tax is preferable and would draw more persons, including investors, into the music business because these investors would be able to realize a higher net return on their investments.

The main lessons one gets from Cornell is that it is possible to make a comfortable living from music, but there are certain requirements, the main ones being a business approach to the activity, associated with a spirit of artistic and technical innovation and coupled with at least a modicum of formal training in the discipline. Furthermore, the lack of a secure legal and administrative environment can discourage production and thus prevent the music industry from contributing optimally to national income and employment.

5.2 Freestyle – A Successful Firm in Advertising Graphic Arts and New Media

Freestyle Inc. was started in 1996 by four young entrepreneurs in Dominica. The principals of the firm are: Kenny Green, computer programmer; Geoffrey Guye, electrical engineer; Neil Shillingford, computer programmer; and Clifford Shillingford, computer hardware specialist. The company's core business has been advertising and brand development, but always with a bent towards the utilization of the core competencies of the principals in computer programming and new media.

The company made its mark on the local scene by conceptualizing and executing a campaign for a local beverage producer, using a highly imaginative computer animation, for use on local television. The company collaborates with other creative producers in Dominica and the wider Caribbean including videographers and other advertising agencies. One of these collaborations was with an agency from the US Virgin islands on a project for a major US bank with Freestyle doing the animations and the USVI Company doing the post production. This advertisement was used at the most prestigious advertising event in the United States – the Super-Bowl of 2006. The quality of the product was such that it won the company and its partner agency a coveted silver medal from the American Marketing Awards.

According to Kenny Green CEO of Freestyle, the company deliberately sets out to differentiate itself from others in its field by seeking to exploit niches where intellectual property and creativity are the most important elements of the service or product offered. In 2003, they introduced large billboards as part of the media mix for clients' advertising campaigns. They were thus able to become the ad campaign provider of choice for the local business unit of one the leading telecoms providers in the Caribbean. The quality of their work attracted the notice of the regional headquarters and they began to be solicited by other business units in the Caribbean to provide concepts, creative design and brand development for most of the business units of this telecoms provider.

Always with an eye out for new developments, Freestyle launched into the provision of polyphonic ringtones for the entire Caribbean for their major client at the time. Through this venture, they provided employment directly to two persons – one musician who programmed the midi sequences for the ringtones and one clerk to take care of the administrative duties. Licenses for the ringtones were obtained from the Performing Right

Society (PRS) through the society's local agent for the communication to the public of the musical works and from the Copyright Music Organisation of Trinidad and Tobago for the reproduction right. This venture was terminated in 2007, when the preference of the public shifted from polyphonic ringtones to so-called real tones (short clips of actual recordings) and the shift in focus of the client telecoms provider.

In 2005, the company began to explore the video game market and developed some game concepts. These concepts were never taken to market; however, because of their interests in this area they received a contract to test games for a major game developer from India. The company continued its reach across the Caribbean in advertising and brand development and has carried out campaigns for major banks, LPG marketing companies and major regional airports. Their work has involved managing sponsorship for their clients at such high-profile events as St. Lucia Jazz, the Barbados Jazz Festival, and the Stanford 20/20 cricket. Because of the demand which the company generated for high-quality wide format printing, Freestyle has ventured into printing under the brand name Print Xpress. In this venture they also provide in-house graphic design for their own use as well as for external clients including regional businesses seeking high quality creative designs and printing.

In 2009, the company became the official distributor of Xerox office machines and accessories. Not only do they sell the company's lines of products, but they also provide a quick desktop publishing service incorporating graphic design for short-run printing jobs. Freestyle is now moving to develop three new products – a pan-Caribbean digital signage project that would be controlled from Dominica through the internet; a list management capability to add to their mix of media management; and a document management service using the techniques of cloud computing. While the majority of customers for the digital signage and the document management services are expected to be local and regional, the list management services are expected to be bought primarily by extra-regional businesses.

With the advent and rapid uptake of smart phones and tablets on the market, Freestyle is now positioning itself to enter the market to program applications for these devices. The company hopes to launch this business as well as the list management and document management services before the end of 2013.

In 1996, Freestyle had 3 employees all whom were shareholders, but by 2011 the company had 50 employees, 14 of whom have university degrees, and a payroll in excess of EC$400,000.00 per annum, with annual revenue in excess of two million dollars and with 70 % of revenues coming from the region and beyond. The CEO estimates the value of the company at a low of EC$15 million and a high of EC$30 million. It is worth noting that all the company's activities are based on copyright and are either in the core copyright sector or in the interdependent group.

When Freestyle began operations in 1996, all the start-up capital was provided by the four principals from their personal resources. However, when the firm wanted to expand into printing it was able to secure a bank loan for the purchase of the equipment, but the bank insisted on its usual collateral requirements in the form of a lien against the equipment and life insurance policies of the principals. However, Freestyle has been unable to raise loan financing for their most ambitious venture to date – the pan-Caribbean digital signage project, which is expected to employ 20 persons in Dominica and a further 40 persons across the Caribbean. The firm is now looking to secure venture capital funding from outside the region.

Freestyle is a good example of what is possible in the copyright sector when appropriate training in the use of modern digital tools is combined with an imaginative and entrepreneurial spirit. However, its experiences also exemplify how the lack of proper financing mechanisms can become a drag on the copyright sector and hinder modernization of the economy and growth of employment and income.

5.3 Hama Inc. A Successful Firm in the Audio-visual Sector

Hama Inc. is an Antiguan based audio-visual production company with an enviable record of producing some of the most successful films in the OECS, including Antigua's first full length feature film, *The Sweetest Mango*. This production, which had its theatrical premiere in Antigua in 2001, sold twenty thousand tickets in the first three months of its release in its island home, which had a local resident population of eighty thousand. The principals of Hama Inc. are Howard and Mitzi Allen, a husband and wife team who have been in the business of audio-visual production since 1992.

Howard became involved in audiovisual production after he left the Antigua State College where he studied electrical engineering. His first job was at a newly established cable TV operation, CTV, in Antigua. It was at CTV that Howard learnt most of his audio-visual skills and he considers himself to be self-taught, although he credits a six-week attachment at CBU in Barbados with teaching him some invaluable production techniques. Mitzi has had formal training in Canada, where she lived before moving back to Antigua having studied broadcast journalism at Humber College. After graduating she worked for ten years as a broadcast journalist in Canada, where she had hands-on experience not only as a reporter/presenter, but also with production. As of June 2011, the couple has produced four feature films and have managed to pay all the costs of the productions using all the techniques of marketing in the audio-visual sector, including product placement and pre-sales of advertising to local businesses for the television showing of the films locally and regionally. The company has constantly improved the sophistication of their productions by initiating smart partnerships with overseas-based film schools, whereby they have managed to have technical crews provided by the professors and students, who not only bring their expertise, but also equipment. The company has also reached out beyond Antigua to hire professional actors from Jamaica, the United Kingdom and Canada for their fourth film *The Skin*, a supernatural thriller based on Caribbean mythology, which had its première showing in June of 2011.

All participants in Hama Films productions are paid, with salaries and fees ranging from EC$100.00 for extras to EC $20,000.00 for the scriptwriter for the first and so far most successful film *The Sweetest Mango*. The budgets for their productions are minuscule compared even to 'low' budget productions from the North Atlantic, their most expensive production so far costing EC$350,000.00. The couple credits the success of their films locally and regionally to what could be described as a latent demand by Caribbean audiences for stories about themselves. The feature film productions have had some interesting spin-offs for the Antigua economy. According to Howard and Mitzi, the première of a Hama film is a significant event on Antigua's social calendar and is the catalyst for the purchase of new garments and other fashion products and services. Additionally, all the music soundtracks in the films are composed and recorded locally, thereby giving a fillip to the local music industry. This demonstrates the synergies that exist among different core copyright activities and related activities.

In addition to cinema screenings and broadcasts on television and cable stations regionally, the films are all available on DVD, where sales have been encouraging. Hama Films have recently begun discussions for a distribution agreement with Caribbean Tales, a regional film distribution company with its principal office in Barbados. Caribbean Tales' interest was piqued after viewing *The Skin* at the Barbados Film Festival. If an agreement is reached, this deal would help the firm to tap a market beyond the Caribbean, including the Caribbean diaspora in Europe and North America. Though aware of the power of the internet to reach consumers all over the world, the firm has so far not ventured to distribute their productions via the net for fear of piracy. Howard and Mitzi would be very willing to harness the internet to reach a wider audience if the piracy problem can be mitigated through the implementation of effective technological measures and/or stricter investigation and enforcement of copyright law locally and internationally.

Feature films (which are produced about 3 years apart) are what make Hama well-known. However, the main revenue source is the production of documentaries and other short works, including public service announcements for Antiguan, regional and international agencies. The company in fact got its start in 1992 with the development and production of the television series *Island Magazine*, a half-hour television program which highlighted Caribbean art, culture and lifestyle. According to Howard, they always have a full schedule of productions and have had to stop doing commercials, which they usually pass on to other providers of audio-visual services. Mitzi and Howard are the only full-time employees of Hama Inc., but regularly purchase services such as legal and accounting services from service providers. Other services and/or copyright licenses are also purchased for use in their productions, whether these are feature films or documentaries.

Financing of Hama Inc. has basically come from the private savings of the principals, although a number of institutions in Antigua have helped by providing services and/or products at little or no charge. In particular, the Government of Antigua, through its Government Information Services, helped considerably, especially at the start-up phase of the business by selling time on their editing suite to Howard. The capital inputs for Hama's operations, such as cameras, computers with associated software, lighting and other equipment, are all imported. However, the advent of digitization has helped enormously to reduce the cost of equipment for audio-visual productions and the largest cost component involved in a HAMA production is labor, most of which is sourced locally. Howard and Mitzi feel satisfied with the level of remuneration which their full-time work in the audio-visual sector brings them and are of the view that their income places them solidly in the Antiguan middle class, with a level of income they consider to be above the average for a couple in Antigua.

The experience of Hama Films is evidence that there is sufficient talent in the OECS for the development of a local film and audio-visual industry, not only for the production of documentaries, advertisements and other industrial productions, but also for telling stories about the people of the region. Here again, we see that training and collaboration are important, as is the creation of a secure legal and administrative climate that guarantees that entrepreneurs will have a reasonable chance of recouping the relatively large sums expended to create these works.

5.4 Star Publishing – A Successful Firm in Press and Literature[18]

Star Publishing Company is St. Lucia's largest and most technologically advanced printing establishment. The company was formed in 1987 by Rick Wayne, a former Mr. Universe and successful editor of publications owned by bodybuilding mogul Joe Weider. Prior to migrating to the United States to pursue his professional bodybuilding career, Rick Wayne served as Editor of *The Voice*, St. Lucia's longest established newspaper. He had also served as Personal Assistant to former Prime Minister, John Compton.

At the time of its formation in 1987, the company published *The Star* newspaper once a week (on Saturdays) under the banner 'bringing the truth to light.' *The Star* quickly became a hot seller on local news-stands for its bold and grabbing headlines, biting political and social commentaries, and its reputation for daring to unearth subjects previously untouched by the established press.

In its formative years, Star Publishing operated out of a small warehouse off the John Compton Highway, with a team of less than ten which included Rick Wayne, his wife Mae, one sales person and the pressmen. Back then they worked off a small black and white press and struggled to make a weekly print-run of 1,000 newspapers. Two years later (1989) Star Publishing introduced *Tropical Traveller*, a full color tourist/travel publication which promotes St. Lucia as a destination. It was initially printed in newspaper format, but today, it is a full-color magazine.

In 2001, Star Publishing purchased 10,000 square feet of land at Massade Industrial Estate and moved its operations further north. Five years later, the company expanded further at the new location with a state-of-the-art graphics department, press/production unit, editorial department, studio, management, accounts, human resources, reception and a spacious car park. The full team at Star Publishing today numbers about 55 persons. The growth and expansion of Star Publishing was driven by the philosophy of its founder Rick Wayne, who believes that 'to have true freedom of the press, in the Caribbean, you must own your own press.'

Managing Director Mae Wayne notes that the company started out as a newspaper publisher but has grown into a full-fledged printer producing magazines, brochures, business cards, flyers, calendars, posters, banners, bumper stickers and more. She says that until recently, publishing was 70% of business and printing 30%, but the ratio is now 60/40. The company's annual revenues are in the range of EC$5 million, with Star Publishing's assets valued at approximately EC$7 million.

SHE Caribbean is the flagship publication of Star Publishing. It was the brainchild of Mae Wayne, who says her objective was to create a magazine exclusively for Caribbean women, at home and abroad. From all indications, *SHE Caribbean* has met this objective, having featured some of the most successful Caribbean women in politics, business, fashion and entertainment. Circulation is roughly 20,000 per issue. *SHE Caribbean* has won awards for Best Women's Magazine in the Caribbean as well as Fashion and Photography Awards at Caribbean Fashion Week.

Over the last five years, *SHE Caribbean* has done well in the diaspora, especially the U.S. However, with the world becoming increasingly digital, Mae Wayne says the time has come to re-strategize. She says the company is downsizing the print-run and is currently negotiating with Apple for the creation of an app for *SHE Caribbean*. Since it went digital in 2010, *The Star* newspaper has won a legion of readers online with an estimated 95,000 hits per week.

[18] Author: Vincent Lewis, Castries St. Lucia. email: lewispr@hotmail.com

The latest addition to the company's range of products is electronic/magnetic keys for the hotel industry. Star Publishing works with several advertising agencies within and outside of St. Lucia. The company also does print jobs for clients in St. Kitts, St. Vincent, Grenada, Barbados and Trinidad. Mae Wayne says that in spite of all the talk about CSME, Star Publishing still encounters a lot of logistical difficulties when doing business outside of the OECS. She says that to circumvent some of these road blocks, print jobs which emanate from Star Publishing are shipped to Miami for onward shipment to Barbados. Local print jobs account for 70% of business. According to Mae, since 2008 there has been a significant decline in revenue of about 30% due to the global financial crisis.

In addition to its newspaper, *SHE Caribbean* and *Tropical Traveller*, Star Publishing has also published three books authored by its founder Rick Wayne. The books, *It Will be Alright in the Morning*, *Foolish Virgins*, and *Lapses and Infelicities*, chronicle three political eras in St. Lucia. The company is now exploring the possibility of making digital versions of these books available to readers online.

Given the restricted range of manufacturing capacity on the island the capital inputs into the operations of Star Publishing Company, such as the printing presses, computers and associated software and other office equipment are all imported. Additionally, with the exception of electricity, the major intermediate inputs used in production, such as paper and inks, are also imported, while all labor, including maintenance of plant and equipment, is sourced locally.

Star Publishing is fully engaged in the copyright industry, both as a printer and publisher. Asked what has kept Star Publishing alive in the face of dwindling fortunes for the print industry globally, Mae Wayne says: 'Our products are good and people like them and respect them. We are true to our readers and our clients; that's what makes us unique, and why we have survived.'

5.5 Ophelia: A Successful Musician[19]

Ophelia is one of the most successful female singers to emerge from Dominica and the Eastern Caribbean and is a household name, particularly in the French Departments of Martinique and Guadeloupe. Ophelia first came to national attention as a singer when she won the Dominica Patois Song competition in 1970. She went on to win this contest the following year and then again in 1975. The big breakthrough for Ophelia in the region and particularly in the French Antilles came in 1979 with the release of her hit *Aie Dominique*, followed by *Chanson d' Amour* in 1981. The success of these songs in the French Antilles and her subsequent tours earned her the prestigious Maracas d'Or award in France in 1981, the only non-French artist ever to win this award.

Ophelia has toured many Caribbean countries, USA, Canada and Europe and performed at many important festivals and events such the World Creole Music Festival in Dominica, the Caribbean Festival of Arts (Carifesta), Feminine Music Festivals, and MIDEM in France. In Paris, she was the first black artiste to perform at the prestigious Theatre de la Renaissance. A recording of this memorable performance was released as a live album. Ophelia has appeared on the covers of over 15 magazines. A veritable cultural icon, she was named Caribbean Cultural Icon by the Permanent Committee of CARICOM for CARIFESTA 2006. In Dominica, she was awarded the Sisserou Award, the nation's second highest honor, for her contribution to music and culture. She also received Dominica's highest cultural award, the Golden Drum award.

Certified in music theory and the holder of a Bachelor's degree in French and English Literature, Ophelia writes and composes many of her songs, sometimes in collaboration with other songwriters in Dominica, France or the French West Indies. She sings mainly in Kwéyòl (French Creole) and in the cadence-lypso and zouk genres. Ophelia has released 16 albums, one video album, three DVD concert albums and many music videos. Many of these were produced by her husband, music producer, song writer and consultant-economist, McCarthy Marie, at the Mark Off Productions studios in Dominica. Very much on top of the latest developments in the music industry, Ophelia released an album on flash drive and sells her music online.

The French and French Antillean, Lusophone Africa and Indian Ocean markets are her prime targets and she often collaborates with French and French Antillean musicians, dance groups, video and television producers in the production of her music videos, DVDs and concerts. In light of this, Ophelia opted to become a member of the French copyright society SACEM and the neighboring rights collective management organization

[19] Author: Gregory Rabess, Canefield, Roseau, Dominica. email: rabessg@hotmail.com.

ADAMI. Ophelia conducts her music business for performances, recordings and music publishing through a corporate vehicle, Mark Off Music Publishing Company, jointly owned with her husband/manager. Because Ophelia is a solo performer, she does not have regular employees such as a band, but hires musicians, dancers and technicians on short-term contracts as the need arises and according to the demands of the performance or recording to be undertaken.

Ophelia has had great impact on the music industry in the French Antilles and has influenced some key developments there. Working full-time in the music industry, particularly during the 1980s and 90s, she was one of the first female professional solo artistes to operate in a male-dominated industry in the OECS and the French West Indies. Her hit song *Chanson d'Amour*, written by Gordon Henderson, paved the way for the development of the zouk love genre and the entry of women into the music scene as frontline singers: hitherto, they had functioned mainly as backing singers. Her success has inspired many women. Ophelia's numerous tours and performances contributed tremendously to shifting Creole music towards concerts and away from the dance session format which was the main form of live music presentation in the Francophone Caribbean. The SACEM Lifetime Award bestowed on Ophelia in Martinique is testimony to her personal success and the impact of her music and example in the French Antilles. Ophelia generates more than 90% of her income from abroad for live performances, as well as copyright royalties from the collective management organizations SACEM for copyright and from ADAMI for related rights as a performer on sound recordings.

When not performing, Ophelia operates her own hotel Chez Ophelia and does some volunteer work with community groups and choirs, coaching and mentoring. Utilizing the synergies of her popularity in the French Caribbean, Chez Ophelia hosts many groups and associations from the French territories and offers a visitor experience blending ecology and culture. As such, the establishment of the Chez Ophelia is an extension of her music activities, similar to the new merchandising craze of pop artists to generate new revenue streams from their popularity. In this respect she has been a leader. She also understands that copyright and related rights are the foundations on which the music industry rests, and she fiercely defends her rights both as a performer and as a songwriter.

Ophelia's career is a demonstration of the capacity of Caribbean artists to have market appeal across wide geographic and linguistic areas, thus demonstrating the capacity for export earnings for OECS artists. Again we notice the importance of collaboration in artistic creations as well as marketing and technology. Ophelia also demonstrates that artistic endeavors can have wide-ranging positive economic impacts beyond the immediate income earned from the artistic enterprise itself, and are thus deserving of policy interventions to enable these activities to reach their maximum potential.

5.6 Dominica News Online and BVI News online: Successful Firms in New Media

'New media' is a term that refers to the creation and delivery of information by harnessing the power of digitization to create content and the delivery of that content to users through the internet. New media does not include television programs, feature films, magazines, books, or paper-based publications – unless they contain technologies that enable digital interactivity. BVI News Online and Dominica News Online are two enterprises that have entered the media landscape as new media in Dominica and The British Virgin Islands and have become spectacular success stories.

Both enterprises are owned by Merrick Andrews through his two companies. Mr. Andrews is 28 years of age (as of 2011) and a Jamaican by birth. He did studies in journalism and obtained a certificate in basic print journalism from the Caribbean Institute of Media and Communication (Carimac) at the UWI, Mona Campus in 2001. Mr. Andrews has also had extensive in-house training and 12 years of experience in print journalism in various newspapers in Jamaica.

Mr. Andrews began his adventure in new media in 2006 with the establishment of the BVI News Online with a small loan of US$1500 from a sympathetic businessman. He used this money to pay for the hosting and initial domain name registration of the business. Mr. Andrews was the sole employee for a number of months, but the popularity of the site grew so fast that he had to take on staff to assist with news-gathering and administration. His experience in the British Virgin Islands convinced Mr. Andrews that a news outlet that was strictly online and was done professionally was a viable business in other islands of the OECS as well. In November 2007, he started Dominica News Online from earnings made from BVI News Online and moved to live in Dominica. Between 2007 and 2009 he established other online newspapers in Anguilla, Montserrat, St. Lucia, Antigua, Grenada, and St. Vincent and the Grenadines. However, in 2009 he closed these other outlets because they had not performed as well as expected. He had spread himself too thin. He therefore concentrated on keeping the BVI and Dominica operations at the front of the entire media outlets as the source with the quickest and most accurate news. Besides the timeliness and the accuracy of its news output, the readers love the interactive nature of the medium. In a sense, the news stories serve as introductions to wide-ranging discussions on topics of the day, allowing the readers to generate discussions among themselves which is much more lively and democratic than the usual 'letter to the editor'.

Both operations use a business model that is based on the same principle as the largest and most successful internet-based company, Google Inc. Just as Google provides its users with a fast and efficient search capability, thus attracting 'eyeballs', BVI News Online and Dominica News Online provide compelling content to users in the form of up-to-the-minute news and derive all their revenues from the sale of advertising.

Being online businesses, the companies have two main assets: ownership of the copyright in their output and the goodwill in their brand and trading names. The operations have no physical offices; their employees all work from home and file their stories and administrative documents to the editor via the net. In the case of Dominica News Online, its editor up to December 2012 was in fact a Dominican citizen based in Jamaica. Both enterprises have a combined total of 13 part-time and full-time employees, of whom 70% have baccalaureate degrees. The monthly payroll for both operations is in the range of EC$25,0000.00.

The gross yearly revenue for both companies is now in the range of EC$500,000 with the BVI operation accounting for 60% of the revenue and the Dominica operation for 40%. Mr Andrews estimates that the value of the businesses is in range of EC$1,060,000 dollars for both online papers – $250,000 for Dominica News Online and $810,000 for BVI News Online. In 2012, Dominica News Online was sold for an undisclosed sum to a group of investors for what Mr Merrick describes as an 'acceptable profit'.

The relatively rapid rise in the fortunes of Dominica News Online and BVI News Online is a clear demonstration of the central thesis of this study: that copyright-based industries are highly efficient users of foreign exchange and creators and users of domestic capital, particularly the capital embodied in the training and education of the human resource. This is evident from the present relatively large valuation of the enterprises based on a very small initial capital outlay.

5.7 Summary of Lessons Learnt from the Profiled Firms

All the firms profiled had two common characteristics:

1. They were all managed by their owners or one of the owners where there were more than one shareholder.
2. They all had a formal business structure, even where the firm had essentially one worker.

Given the rudimentary level of manufacturing in the OECS, all the firms imported most, if not all, of their capital and intermediate goods, generally from outside the OECS and CARICOM. However, no-one mentioned this as a constraint to their business, although at least one firm found it problematic to ship its products to its customers in CARICOM. Given this high propensity to import, it would be interesting to compare the import productivity of firms in the copyright sector with firms in other sectors of the economies of Member States of the OECS. The availability and skill of labor was not mentioned as a constraint and in fact most firms indicated that they had a relatively large number of employees with tertiary education including graduate degrees. This was true for the very small one- or two-person firms as well as the larger firms with fifty or more employees.

In terms of marketing, all the firms recognized the limitations of their individual island markets and sought to export some of their goods and/or services, mostly within the region but also internationally. The firms located in smaller markets such as Dominica tended to have a greater percentage of their sales (as high as 90%) from exports. Many of the firms found that it made good business sense to form partnerships and alliances with foreign collaborators which allowed them to gain access to foreign markets and/or technology. This tendency was evident in the larger firms such as Freestyle, as well as in midsize firms such as Hama or even among musicians. In terms of financial success, all the firms opined that the income and/or profits from their enterprises was adequate to guarantee at least a middle-class standard of living as it would be measured in their island home.

Although the firms profiled could each be identified with a particular industry in the core copyright group, most tended to have a secondary activity as well, mainly software, databases and new media. This is likely due to the shallowness of the local market as well as an indication of the convergence of the various strands of Information and Communications Technology (ICT).

Most of the firms profiled have embraced the internet as a key component of their production and/or marketing, as illustrated in the column on Secondary Activity in **Table 5.1**.The internet is emerging as a cross-cutting facility and the tools required for its use are blurring the interpretation of the activity labelled 'software, data-bases and new media'. The profiles show that the firms, although operating from their island home bases, have been able to successfully sell their services and/or products to customers across the Caribbean and further afield, increasingly relying on the high-speed internet to bring their products to the attention of buyers as well as to deliver digital goods and services directly to consumers. Furthermore, their success has not depended on concessions or special interventions by the governments.

The profiled firms indicated two areas where policy interventions would assist their operations:

1. Actions to reduce piracy of copyright products and
2. The creation of new financial products and/or mechanisms that are suitable for firms operating in the copyright sector, particularly those firms whose operations involve little physical assets.

5.8 Statistical Profile of the Copyright Sector

The statistical profile of the copyright sector was developed based mainly on a cluster sample of businesses in St. Lucia. This sample also provided the main data on which the copyright factors were estimated. The methodology used for the survey, as well as the detailed survey results, are to be found in **Annex 3** of this Report. The detailed characteristics of the selected sample are also reported in this Annex, in **Table A3.1**, **Table A3.2**, etc.

5.8.1 *Basic Entrepreneurship Characteristics*

While the survey was distributed proportionately across St. Lucia, respondents were concentrated in the urban areas of Castries Suburban (24%) and Castries Rural (19.6%), and in the tourism center of Gros Islet (21.4%) (**Table A3.1**). The majority of the respondents were owners of the businesses (83%) (**Table A3.2**). Entrepreneurs of the copyright-based industries appear to be primarily urban male, with the gender focus perhaps the result of a combination of persistent adverse socialization, high income risk and the cost of social stigma directed to females. About 89% of the respondents in printing and related activities were male, all of jewelry manufacturing, sound recording and computer programming, 80% of copying and 94% of the creative arts and entertainment (live performances) (**Table A3.3**).

5.8.2 *Type of Industry*

The Survey was designed to find those firms that produce or employ copyright, and to measure the amount of such supply and demand. The industrial structure of the responding sample is set out in **Table A3.4**. Of the 272 firms that responded, 50 or 18% were in creative arts and entertainment (live performances); 7 or 2.8% in motion picture, video and sound recording; 10 or 3.7% in photographic activity; 13 or 4.8% in manufacture of textiles, garments and footwear; 5 or 1.8% in manufacture of furniture; 4 or 1.5% in jewelry; 11 or 4% in computer software and minor production; and 4 or 1.5% in design-related activities. There were three firms in radio and television, accounting for 1.1% of the sample. An important characteristic of several of these segments is that they can access the global market directly through the internet using the best available broadband, in particular radio and television, motion picture, video and sound recording, and photographic activity. All of these are central forms of copyright-based production. Interestingly, there is no significant representation of production of musical instruments.

5.8.3 *Industry resourcing*

The copyright sector appears to have comparatively strong foundations for take-off into sustained growth. The typical enterprise had fixed business premises or premises within the household (84.6%). Only 5% were roving musicians/vendors (**Table A3.5**). While respondents in agriculture had no better than primary education and those in garment production at most secondary education, 56% of those in creative arts and entertainment had secondary or tertiary education and 24% had tertiary. Similarly, 80% of those in photographic activity had secondary or tertiary, with 20% being tertiary. A similar high degree of reliance on tertiary education can be found in design activities, sound recordings and software production. Printing and related activities appear to rely mainly on secondary education (**Table A3.6**). Perhaps even more important, the majority also have secondary education or better (67%), with as much as 28% of those responding having tertiary education. This pattern in the sample is similar among the owners of the micro and small enterprises (**Table A3.2**).

5.8.4 *Receipts of License Fees and Royalties*

Firms were asked to indicate whether they received license fees from local or foreign sources. **Table A3.7** documents the responses. Of the 265 cases responding to the survey, 11 or 4.15% indicated receipts of license fees. Among these recipients, four (4) were involved in creative arts and entertainment activities, one (1) was in retailing of food and clothing, one (1) was in sound recording, one (1) was in TV and radio broadcasting, and one (1) was in computer programming. Most of those receiving licenses from foreign sources were involved in computer programming or in the creative arts and entertainment industry. **Table A3.8** provides similar information on the receipt of royalties by respondents. Of the 264 cases responding to the survey questions, 18 or about 7% indicated receipts of royalties. Among these recipients, nine (9) were involved in creative arts and entertainment activities and three (3) were in sound recording.

5.8.5 *Financing*

As with all emerging sectors, access to financing is fundamental to the development of capacity in the copyright sector. Respondents were asked to indicate what percentage of their financing of capital accumulation was by retained earnings or by credit. Of the sample, 80 cases responded to the question of the percentage financed by retained earnings and 31 to the question of the percentage financed by credit. The data, as reported in **Tables A3.9** and **A3.10**, indicate that the majority of the respondents relied primarily on the use of retained earnings to finance their accumulation of capital. About 57% of the persons responding to the question about the percentage of their financing coming from retained earnings indicated that they relied completely on retained earnings and 68% relied on retained earnings to cover 80% or more of their capital investments. The evidence also suggests that about 35% of the 31 respondents to the question of their extent of financing capital accumulation using credit relied completely on loans (**Table A3.10**). With respect to the general financing of all operations in the last year, including the financing of working capital, the data reported in **Table A3.11** show that the vast majority of establishments, 88.2%, did not use credit in the last year.

5.8.6 *Distribution of Copyrighted Products without Copyright Cover*

The evidence collected in the sample survey suggests that the problem of distribution of copyright-based products without proper copyright cover is substantial in the OECS. The following question was posed to likely respondents: ‘Do you distribute products without copyright cover? [Yes] [No]’. The responses, reported in **Table A3.12 of Annex 3** show that, overall, about 21% of the respondents indicated distributing copyright materials without the requisite copyright cover. This tendency was spread unevenly across the respondents, and included persons in the creative sector. The estimated rate of unauthorized distribution among producers in the creative arts and entertainment sector itself was nearly 18%. These results suggest that there is a significant risk that the unauthorized distribution of copyright products can undermine the project to expand the copyright sector and its vital linkages to other industries in the OECS, such as tourism.

6. ESTIMATING THE INTERDEPENDENT, PARTIAL AND NON-DEDICATED COPYRIGHT FACTORS

The copyright factors for St. Lucia and the OECS are based on two main sources. First, from the responses to the random samples of small and micro firms, an estimate was obtained of the subjective assessment of the importance of copyright to each industry. Similarly, an estimate was provided of the share of copyright in the sales of the industry. The second source is the set of estimates from a selected set of comparable countries conducting similar studies using sample surveys under the WIPO project. In this case, we have chosen the Philippines, a country which has a significant tourism sector: tourism and related services make up the major exporting sector of the OECS. The study of the Philippines relied on the Singapore survey estimates in preparing its copyright factors. Finally, the estimates for Jamaica are also used. These relied primarily on factors from the survey-based estimates of Mexico and both economies are characterized by a high degree of dependence on tourism.

The copyright factors have been broadly estimated so far without using the detailed financial data on the share of copyright in employment, output or trade of the responding firms. Nevertheless, they are broadly consistent with estimates used in other country studies under the WIPO project to estimate the contribution of copyright to the economy.

6.1 The Importance of Copyright

To obtain a qualitative assessment of the significance of copyright to the partial copyright sector, each respondent was asked the following question, with response options: ‘How important is copyright to the operations of your organization? [1] very important; [2] important; [3] not important’. The question was posed by a trained interviewer after explaining to the respondent the nature of copyright as a property right. Following the method adopted in the Brunei study (2011), a preliminary numerical index was attached to the responses as follows: [0.9] very important; [0.42] important; [0] not important. The index of 0.42 is the geometric mean of the two Brunei significance factors: significant (0.6); and slightly significant (0.3). Next, the preliminary copyright factor was computed according to the arithmetic mean significance score provided by all respondents in the sector. The resulting estimates are reported in **Table 6.1**. The prior estimates generated by the Brunei copyright survey are reported for comparison. The highest prior significance weight (0.9) is claimed by producers of paper and related products, followed by design activities (0.54). The lowest significance weight is attached to the manufacture of jewelry, including costume jewelry (0.21). The estimates provide a starting point for estimating the share of copyright in certain sectors that are known to produce copyrighted output, but for which no factors were previously available because of the absence of reliable survey data. These are: (i) hotels and restaurants (0.49); (ii) insurance and real estate (0.42); and design activities (0.54).

In an effort to reduce bias that might arise from the small number of cases in any group of respondents, the next step was to apply size weights to the significance scores, where the size weights were the number of employees in the firm. Under market pressures to sustain paid employment, firms with more than one employee are likely to pay more attention to all possible sources of earnings, and would accordingly devote more effort to identifying earnings from copyright. Their evaluation of the significance of copyright might be somewhat more in line with commercial practice. The employment-weighted copyright factors are reported in **Table 6.2**.

As expected, they vary substantially for those industries that contain firms which employ more than one person. The highest copyright factor still goes to manufacturing of paper and related products (0.9). However, the next highest copyright factor is now that of hotels and restaurants (0.62), followed by manufacturing of textiles (0.6) and manufacturing of furniture (0.51). The copyright factor claimed by manufacturers of jewelry falls to 0.1.

The above estimates attempt to eliminate bias from the subjective answers provided to the question of the importance of copyright. The copyright factors can also be based on the specific share of the company sales generated by copyright-based activities. The question posed was: ‘What percentage of turnover is attributable to copyright-related activities in your company?’ The estimates are reported in **Table 6.3**. The data show attributions of turnover to copyright as follows: (i) the manufacture of paper and related products, 50%; glass and related refractory products, including chinaware, 30%; and furniture, 20%. It is also important to note that responding firms attributed to copyright an average of 8.5% of insurance and real-estate sales.

Table 6.1: Prior copyright factors reflecting the significance which responding firms attach to copyright in their operations

Industry group	N	Mean (preliminary copyright factor)	Brunei preliminary estimate
Manufacturing of textiles, garments and footwear	13	0.475385	0.4874 (average)
Manufacturing of paper and related products	2	0.9	
Manufacturing of glass and related refractory products	1	0.42	0.675 (average)
Manufacturing of furniture	5	0.36	0.38
Manufacturing of jewelry	4	0.21	0.90
Other manufacturing	4	0.33	0.6
Hotels and restaurants	9	0.493333	n/a
Insurance and real estate	25	0.4272	n/a
Design activities	4	0.54	n/a

Source: CSO Sample of small establishments involved in copyright, 2011; Brunei Report, WIPO

Table 6.2: Copyright factors weighted by employment size

Industry	Employment-weighted copyright factor	Copyright factor based on percentage of sale
Manufacturing of textiles, garments	0.6035294	0
Manufacturing of paper/related products	0.9	0.5
Manufacturing of glass and refractory	0.42	0.3
Manufacturing of furniture	0.5142857	0.2
Manufacturing of jewelry	0.105	0
Other manufacturing	0.33	0
Hotels and restaurants	0.6207692	0
Insurance and real estate	0.492439	0.085
Design activities	0.4885714	0

Source: CSO Sample of small establishments involved in copyright, 2011

Table 6.3: Copyright factors obtained from share of copyright sales in gross turnover

Industry	N	Mean
Manufacturing of textiles, garments	13	0
Manufacturing of wood/related	12	0.666667
Manufacturing of paper/related	2	0.5
Manufacturing of glass and	1	0.3
Manufacturing of furniture	5	0.2
Manufacturing of jewelry	4	0
Other manufacturing	4	0
Retail sale other	9	0.062222
Hotels and restaurants	9	0
Insurance real e	25	0.0852
Design activities		0

Source: CSO Sample of small establishments involved in copyright, 2011

6.2 Final Copyright Factor Estimates

The estimates presented in **Tables 6.1-6.3** are now used to prepare final copyright factors consistent with the WIPO Guide and the practices of other countries. As in the WIPO Guide, all identified core copyright industries are assigned a copyright factor equal to 1.

To use these survey estimates in preparing the final copyright factors for the interdependent copyright production of paper, and all the other partial and non-dedicated copyright-based sectors in the St. Lucia accounts, the employment-weighted subjective estimates provide a baseline. However, we assume that where an establishment indicates that it has received a positive share of its *turnover* from copyright, the indicated share is combined with the employment-weighted subjective assessments. Further, where the responses on the share of the turnover are zero, the subjective responses are used as a valuation method. Finally, the local estimates are reconciled with international standards by computing an appropriate mean of the local employment-weighted subjective estimates, the non-zero turnover shares, and the sales-weighted estimates adopted from the Philippines and Jamaica. The next question we addressed is what constitutes an appropriate mean in this case. In principle, since we are using means of fractions, the harmonic mean is most appropriate from a mathematical standpoint. The resulting factors are reported in **Table 6.4**.

Table 6.4: Final Copyright Factors

	Copyright factors, Philippines	Copyright factors, Jamaica	Preliminary Copyright factors, survey of establishments	Employment -weighted copyright factors, survey of establishments	Copyright factors estimated from share of turnover	Initial Copyright factors, St. Lucia
Copyright Sector						
Core Copyright Industries						
Press and literature	1	1	1	1	1	1
Music theatrical production, opera	1	1	1	1	1	1
Motion picture, video and sound	1	1	1	1	1	1
Radio and television	1	1	1	1	1	1
Photography, visual and graphic arts	1	1	1	1	1	1
Software, databases and new media	1	1	1	1	1	1
Advertising services	1	1	1	1	1	1
Copyright collective management societies	1	1	1	1	1	1
Interdependent Copyright Industries						
TVs, radios, VCR, CD and DVD players, electronic gaming and equipment	0.35		NA	NA	NA	NA
Computers and equipment	0.35		NA	NA	NA	NA
Musical instruments	1	1	1			1
Photographic and cinematographic instruments	0.3		NA	NA	NA	NA
Photocopiers	0.3		NA	NA	NA	NA
Blank recording material	1		NA	NA	NA	NA

Table 6.4: Final Copyright Factors (continued)

Paper	0.25		0.9	0.9	0.5	0.421875
Partial Copyright Industries						
Tailors, dressmakers, and shoe repair	0.004	0.005	0.475385	0.6035294	0	0.0066
Leather and leather products	0.42		0.475385	0.6035294	0	0.495310341
Pottery and china	0.006	0.005	0.42	0.42	0.3	0.01074
Museums	0.42	0.5				0.45652
Jewelry, coins	0.42	0.25	0.42	0.42		0.34239
Architecture, engineering and surveying	0.083	0.5	0.54	0.4885714		0.18639
Furniture and related products	0.017	0.05	0.36	0.514	0.2	0.04664
Interior design	0.083		0.54	0.4885714		0.14189
Non-dedicated Support Industries						
General wholesale and retail	0.058	0.05	0.446	0.660	0.062	0.07288
General transportation	0.058	0.057	0.446	0.660	0.062	0.07629
Telephony and Internet	0.058	0.057	0.446	0.660	0.062	0.07629

6.3 Adapting the SLU factors for other Countries in the OECS

It is assumed that St. Lucia has an industry structure that is sufficiently comparable to those of the other OECS countries. We therefore rely on the copyright factors of St. Lucia to form appropriate copyright factors for the rest of the OECS. As a general matter, the assumption of similar structure corresponds to the assumption of similar industrial sector productivity. The WIPO Guide (2003) recommends a generic approach in this case, as used by the Norwegian study, which drew on Finnish comparisons. Let α_1 be the reported value added for the aggregate sector code of the OECS country other than St. Lucia. Let β_1 be the estimated value added or other indicator for the aggregate code of St. Lucia. Also, let f_{comp} be the copyright factor (share of the coded sector) of St. Lucia corresponding to the missing factor for the OECS. Then, the factor of the OECS country is estimated by rescaling the St. Lucia factor using the ratio of the value added for the relevant coded aggregate. That is,

1. $f_{OECSC} = \frac{\alpha_i}{\beta_i} f_{SLU}$

If subsector data are available, we use a simple average over the respective subsectors to get:

2. $\overline{f_{OECS}} = \frac{1}{n} \Sigma \frac{\alpha_i}{\beta_i} f_{SLU}$

6.4 Estimating the Potential of Collective Management

Individual creators or owners of rights often seek to pursue the management of their rights individually, particularly where large firms are the owners of these rights. This is particularly true for works in press and literature, photography, motion picture, software and databases. However, with the explosion of the use of copyright material and the dramatic reduction in the complexity and cost of reproducing copyright material of all sorts, even large firms find it necessary to take collective action to protect their rights and collect the revenues due to them. Issues confronted include imposition of an appropriate levy for private copying; pursuit of the right to equitable remuneration for the public performance of a rights holder's sound recordings; the right of display of artistic works in broadcasts, or public display in cable television and cinemas. In the field of music, where the value involved in an individual work may be small relative to the costs and complexities of the process of monitoring the use of property and pursuing rights, collective management of the Performing Right is essential for ensuring that copyright royalties are negotiated, paid, collected, and distributed to the rights owners. Collective Management Organizations are a crucial element of the copyright infrastructure in the music subsector, without which the rights holders cannot receive the benefits of the right of public performance of their works as guaranteed by law. In the OECS, collective management organizations dealing with rights other than music do not exist and thus the true potential of collective management is not adequately reflected in the data that is available. Consequently, the data reported for collective management is an estimate of the potential that exists for collective management for the various rights where collective management is the norm.

As of December 2011, ECCO is the only functioning collective management organization (CMO) operating in the OECS. ECCO seeks to protect the public performance, broadcasting, cable transmission and online rights for authors and composers of music (collectively known as the Performing Right).[20] The estimation process in this Study has depended heavily on the data provided by ECCO. As of December 2011, ECCO had 403 members made up of 391 writers and 12 music publishers. ECCO has its headquarters in St. Lucia, with a General Manager and 3 full-time staffers and 1 part-time licensing officer. There is one licensing agent each in Antigua and Barbuda, Dominica, St. Vincent and the Grenadines and Grenada. After two years of operation, the agents in Grenada and Antigua and Barbuda have only been able to issue one license each, while no licenses have been issued in St. Vincent and the Grenadines after one year of operation. In Dominica, the situation is better with 59 licenses, which ECCO estimated to be about 30% of the number of potential licensees as of March 2013. One of the licensees was a cable operator. No broadcaster has yet been licensed. In the financial year ended December 2010, total revenues were $773,683 made up of $765,115 royalties and $8,568 membership application fees. Administrative and general expenses in 2010 were $570,514 plus $7,608 net interest expenses. Thus, ECCO had a net distributable comprehensive income of $197,219.[21]

[20] Although ECCLA, the RRO for the sub-region is legally registered as of March 2013 it had not yet begun operation.
[21] Source: ECCO INC Audited Financial Statements 2010: Price, Coopers Waterhouse, Castries St. Lucia.

The ratio of expense to income in 2010 was 73.74%, which is considerably above the international norm. According to CISAC standards, administrative costs should not exceed 30% of total revenues collected.[22]

Table 6.5 provides information on the extent of market penetration by ECCO in St. Lucia as of November 2011, and provides useful insight on the extent of copyright compliance in the sub-region. The data show that overall the penetration rate of the market for public performance royalties in St. Lucia is only 26%, after 11 years of concerted effort to license music users. Using the experience of ECCO as a guide, especially its operations in St. Lucia, one can infer that the compliance level of copyright users in the OECS, including firms in the copyright sector such as broadcasters that use copyright material as inputs, is very low. We are also guided by the experience of Trinidad and Tobago in building a capacity to enforce copyright through collective management. As in St. Lucia, collective management has evolved largely around the potential of 'music, theatrical productions, opera'. We assume that the resulting ratio of collective management performance in Trinidad and Tobago to the size of this core subsector is similar to the actual and potential achievement of the OECS countries. Accordingly, we use the St. Lucian data from ECCO and the ratio of collective management to 'music, theatrical productions, opera' to estimate the actual or potential outcomes of both private and collective enforcement in each country. Specifically, we use the Trinidad and Tobago factor of 10.4% collective management to measure the value of copyright protection activity, private and collective. The result will be a measure of the potential output and employment that the sector can or does generate in the country.

Table 6.5: ECCO Market Penetration in St. Lucia, November 2011

Type of Licensee	Potential Licensees	Number Licensed	% of License Coverage
Hotels/ guest houses	34	14	41
Banks/ financial institutions	13	6	46
Restaurants	38	8	21
Supermarkets	15	10	67
Boutiques	36	11	31
Barber shops/ hairdressers	100	0	0
Radio stations	13	5	38
TV/ cable	9	3	33
Cinemas	1	0	0
Permits/ small events	130	35	27
Concerts and other live events	40	20	50
TOTAL	**429**	**112**	**26**

Source: ECCO Records and Estimates

From the standpoint of ECCO, given the limited opportunities for reducing expenses while maintaining the service levels required by the membership and ECCO's international obligations, the principal way to effect the necessary change in the expense/income ratio is to grow the income rapidly while reducing costs where possible. To achieve these objectives, the organization has begun an aggressive litigation campaign targeting unlicensed users with the largest income potential while at the same time contracting a Spanish firm to monitor broadcasters' use of its repertoire, using Digital DNA technology in order to have more accurate data at a lower cost for royalty distribution purposes.

[22] http://www.cisac.org/CisacPortal/page.do?id=50.

7. CONTRIBUTION OF COPYRIGHT TO GDP IN THE OECS

In this section, estimates are provided of the share of GDP contributed by copyright-based activities. Estimates are also provided of the structure of output within the Core, Interdependent, Partial and Non-dedicated copyright sectors. The estimates are first presented for each country that provided national accounting data for use in the Study and then are used to present a broad assessment for the OECS as a whole.

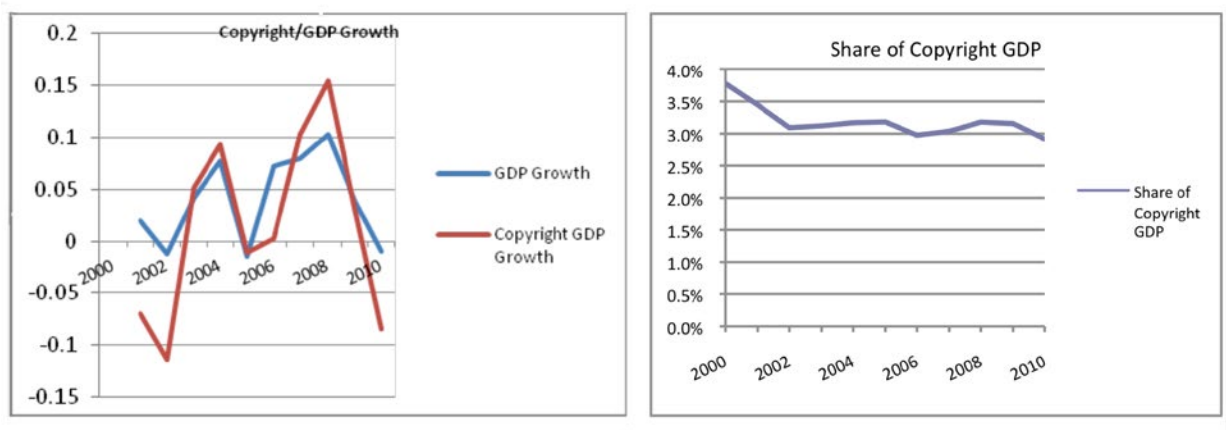
7.1 Contribution of Copyright to GDP in Dominica

The data in **Table 7.1** show that in the case of Dominica, copyright value added was approximately EC$38.7 million in 2000, or about 4.4% of a GDP of EC$876 million. Thereafter, the level and share of copyright output declined to EC$33.2 million or 3.4% of the GDP of EC$976.3 million in 2005. This was largely the result of the emphasis placed on cruise ship tourism as the engine of growth, along with significant infrastructure projects to develop the airport, road networks and protective sea walls. Activity in the copyright sector picked up comparatively slowly after 2005, to generate output of about EC$42.7 million by 2010, but this was only 3.3% of the Dominica GDP of EC$1,284.4 million. **Figure 7.1** graphs the path of the copyright share and output growth over the period.

Table 7.1: Estimates of the share of the copyright sector in GDP, Dominica

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
GDP (Current, millions)	876.0	893.5	882.8	920.1	990.7	976.3	1046.8	1130.7	1247.8	1296.4	1284.4
Copyright GDP	38.7	36.9	32.5	30.7	32.7	33.2	34.2	36.9	41.1	45.7	42.7
Share of copyright GDP	4.4%	4.1%	3.7%	3.3%	3.3%	3.4%	3.3%	3.3%	3.3%	3.5%	3.3%
GDP growth		2.0%	-1.2%	4.2%	7.7%	-1.5%	7.2%	8.0%	10.4%	3.9%	-0.9%
Copyright GDP growth		-4.6%	-12.1%	-5.4%	6.4%	1.8%	2.8%	7.9%	11.6%	11.1%	-6.5%

Figure 7.1: Growth of the Economy and the Copyright Sector, Dominica, 2000-2010



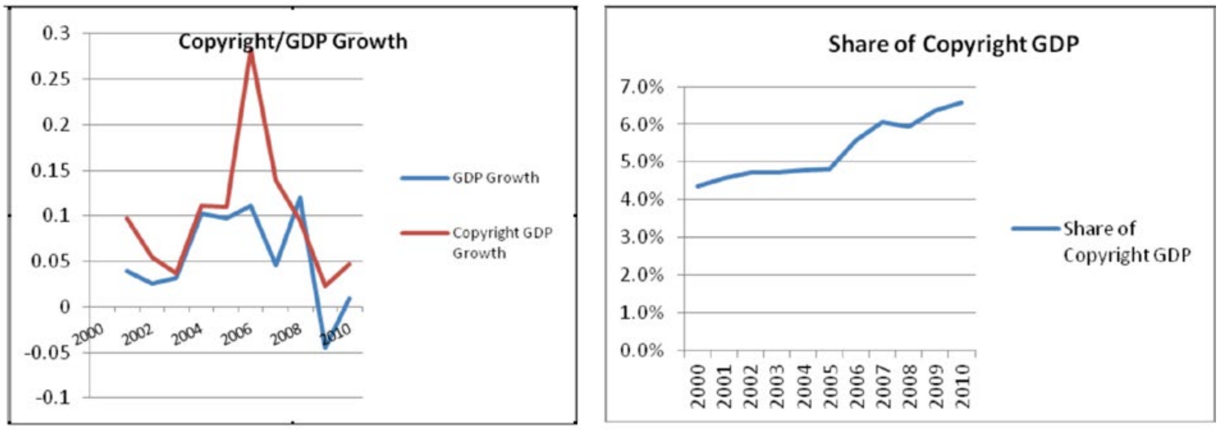
7.2 Contribution of Copyright to GDP in Grenada

The data in **Table 7.2** show that in the case of Grenada, the copyright sector accounted for EC$81.1 million or 5.8% of the Grenada GDP of EC$1403.3 million in 2000. By comparison, the copyright sector accounted for EC$120.7 million or 6.4% of the Grenada GDP of EC$1403.3 million in 2005, as the sector outgrew the economy. Since then, however, as education and tourism have grown relatively faster, the share of the copyright sector has fallen over the decade. GDP was approximately EC$2095.8 million in 2010, with a copyright sector accounting for approximately EC$**95.8** million or 4.6% of that output. So, not only has the sector declined absolutely, but also its share in GDP has been trending downwards. **Figure 7.2** graphs the path of the copyright share in Grenada over the period as well as the growth path.

Table 7.2: Estimates of the share of the copyright sector in GDP, Grenada

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
GDP (current prices, million)	1403.3	1404.1	1459.4	1588.0	1604.5	1883.0	1892.8	2049.8	2241.0	2055.0	2095.8
Copyright GDP	81.1	76.2	79.8	86.1	88.5	120.7	106.8	113.7	117.3	103.7	95.8
Share of copyright GDP	5.8%	5.4%	5.5%	5.4%	5.5%	6.4%	5.6%	5.5%	5.2%	5.0%	4.7%
GDP growth		0.1%	3.9%	8.8%	1.0%	17.4%	0.5%	8.3%	9.3%	-8.3%	2.0%
Copyright GDP growth		-6.0%	4.6%	7.9%	2.8%	36.3%	-11.5%	6.4%	3.2%	-11.6%	-7.6%

Figure 7.2: Growth of the Economy and the Copyright Sector, Grenada, 2000-2010



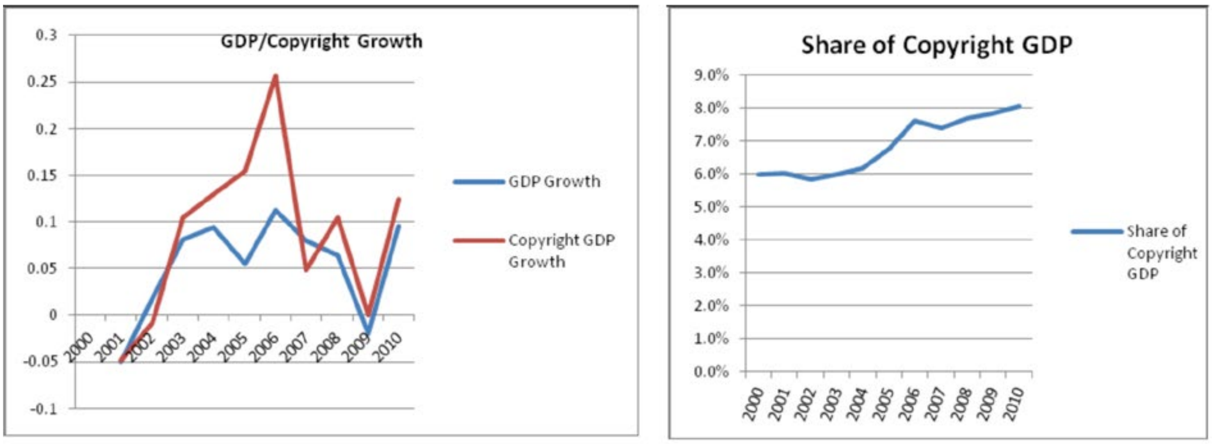
7.3 Contribution of Copyright to GDP in St. Kitts and Nevis

The data in **Table 7.3** show that in the case of St. Kitts and Nevis, GDP was approximately EC$880.9 million in 2000, with a copyright sector accounting for approximately EC$38.6 million or 4.3% of the total. Between 2000 and 2005, GDP grew but copyright activity grew faster, so that in 2005, the copyright sector accounted for EC$57.1 million or 4.8% of the GDP of EC$1184.5 million. Copyright sector activity also picked up comparatively after 2005. Thus, the share of the sector grew over the ensuing 5 years to 6.6% of GDP, amounting to EC$97.8 million of a GDP of EC$1484.7 million. **Figure 7.3** graphs the path of the copyright share and the sector growth rate over the period. The copyright sector was substantially more volatile but generally tended to grow faster than the rest of the economy.

Table 7.3: Estimates of the share of the copyright sector in GDP, St. Kitts and Nevis

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
GDP millions	888.9	924.5	947.6	978.2	1078.9	1184.5	1315.5	1375.0	1540.0	1471.3	1484.7
Copyright GDP	38.6	42.4	44.7	46.3	51.5	57.1	73.3	83.4	91.3	93.4	97.8
Share of copyright GDP	4.3%	4.6%	4.7%	4.7%	4.8%	4.8%	5.6%	6.1%	5.9%	6.4%	6.6%
GDP growth		4.0%	2.5%	3.2%	10.3%	9.8%	11.1%	4.5%	12.0%	-4.5%	0.9%
Copyright GDP growth		9.7%	5.5%	3.7%	11.1%	10.9%	28.3%	13.9%	9.5%	2.3%	4.7%

Figure 7.3: Growth of the Economy and the Copyright Sector, St. Kitts and Nevis, 2000-2010



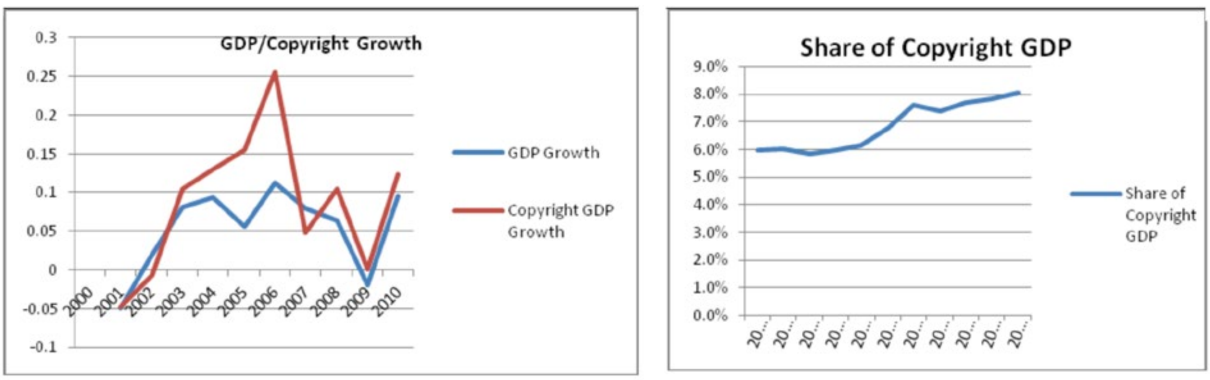
7.4 Contribution of Copyright to GDP in St. Lucia

The data in **Table 7.4** show that the St. Lucia GDP was approximately EC$1890 million in 2000. The copyright sector accounted for approximately EC$113.3 million or 6% of this GDP. In 2005, the copyright sector accounted for EC$154.3 million or 6.7% of the GDP, reflecting an overall increase in the copyright share as the GDP grew with an expanding tourism sector. The level of activity of the copyright sector picked up further between 2005 and 2010, so that by 2010, the sector accounted for EC$252.4 million, or about 8% of the St. Lucia GDP of EC$3141.7 million. So, the copyright sector outgrew the economy as a whole. **Figure 7.4** graphs the growth rates and the path of the copyright share over the period.

Table 7.4: Estimates of the share of the copyright sector in GDP, St. Lucia

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
GDP (Millions, current prices)	1890.0	1796.0	1830.1	1979.6	2166.4	2286.9	2544.2	2747.8	2924.9	2868.4	3141.7
Copyright GDP	113.3	107.8	107.0	118.2	133.6	154.3	193.8	203.1	224.5	224.6	252.4
Share of copyright GDP	6.0%	6.0%	5.8%	6.0%	6.2%	6.7%	7.6%	7.4%	7.7%	7.8%	8.0%
GDP growth		-5.0%	1.9%	8.2%	9.4%	5.6%	11.3%	8.0%	6.4%	-1.9%	9.5%
Copyright GDP growth		-4.8%	-0.7%	10.5%	13.0%	15.5%	25.6%	4.8%	10.5%	0.0%	12.4%

Figure 7.4: Growth of the Economy and the Copyright Sector, St. Lucia, 2000-2010



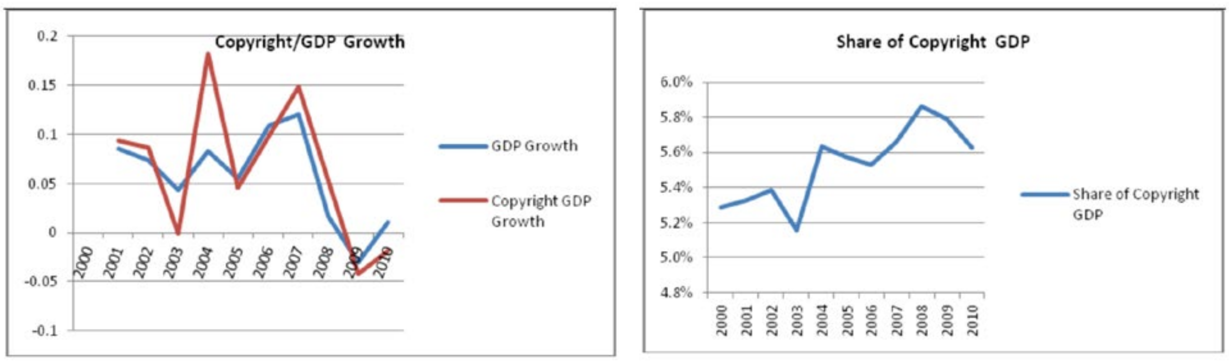
7.5 Contribution of Copyright to GDP in St. Vincent and the Grenadines (SVG)

The data in **Table 7.5** show that in the case of St. Vincent and the Grenadines, GDP was approximately EC$1,069.9 million in 2000, with the copyright sector accounting for approximately EC$56.5 million or 5.3% of that output. By 2005, the copyright sector accounted for EC$82.9 million or 5.6% of the St. Vincent and the Grenadines GDP of EC$1,487 million. Thus, the relative importance of the sector grew marginally over the period. This process of marginal relative growth is broadly indicative of underinvestment in the sector. It continued throughout the decade to 2010, when the copyright sector continued to generate about 5.6% of the GDP, amounting to output of EC$103.5 million in a GDP of EC$1,838.5 million. **Figure 7.5** graphs the growth path and share of the copyright sector over the period. Overall, it illustrates that the copyright sector tended to outgrow the economy throughout the decade, leading to an overall increase in the sector contribution to GDP.

Table 7.5: Estimates of the share of the copyright sector in GDP, St. Vincent and the Grenadines

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
GDP (current prices)	1069.9	1161.8	1247.1	1300.87	1409.25	1487.04	1648.26	1846.85	1877.58	1820.36	1838.59
Copyright GDP	56.5	61.8	67.2	67.1	79.4	82.9	91.1	104.6	110.0	105.5	103.5
Share of copyright GDP	5.3%	5.3%	5.4%	5.2%	5.6%	5.6%	5.5%	5.7%	5.9%	5.8%	5.6%
GDP growth		8.6%	7.3%	4.3%	8.3%	5.5%	10.8%	12.0%	1.7%	-3.0%	1.0%
Copyright GDP growth		9.4%	8.7%	-0.2%	18.3%	4.5%	9.8%	14.8%	5.2%	-4.2%	-1.9%

Figure 7.5: Growth of the Economy and the Copyright Sector, St. Vincent and the Grenadines, 2000-2010



7.6 The Structure of the Copyright Sector

In all the countries of the OECS, the structure of the copyright sector has changed significantly since 2000. Moreover, there are significant differences in the paths of the countries. As could be expected, in the absence of a strong manufacturing sector, most of the activities are in the Core Copyright Sector and the Non-dedicated Support Sector.

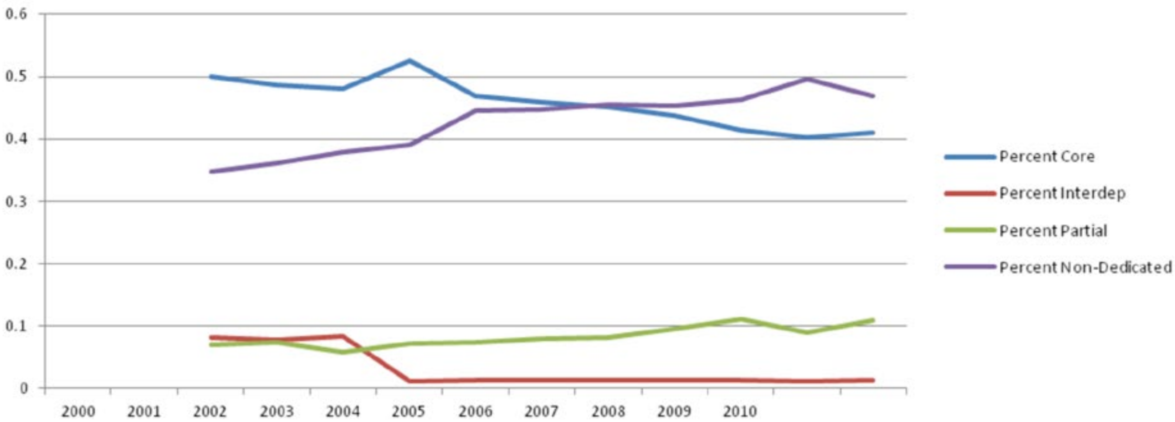
7.6.1 *Dominica*

Figure 7.6 illustrates the trends in the share of the subsectors of copyright activity in Dominica, based on the numerical evidence in **Table 7.6**. The general trend has been for the share of the output of the core copyright sector to decrease over time, from 50.5% in 2000 to 36.8% in 2010. Corresponding to the falling share of core copyright is the increase of the contribution of partial copyright activity, which increased its share from 13.5% of total copyright activity in 2000 to 20% in 2010; and of non-dedicated copyright from 34.5% to 40.7% over the same period. Interdependent copyright also increased as a share of the copyright sector, from 5.3% in 2000 to 8.8% in 2010.

Table 7.6: Structure of Copyright Sector, Dominica, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Value added copyright	38.7	36.9	32.5	30.7	32.7	33.2	34.2	36.9	41.1	45.7	42.7
Value added core	19.32	17.98	15.57	16.15	15.30	15.29	15.41	16.15	17.00	18.40	17.55
Per cent core	49.9%	48.7%	48.0%	52.6%	46.9%	46.0%	45.1%	43.8%	41.3%	40.3%	41.1%
Value added interdependent	3.18	2.88	2.73	0.37	0.40	0.42	0.44	0.49	0.52	0.54	0.54
Per cent interdependent	8.2%	7.8%	8.4%	1.2%	1.2%	1.3%	1.3%	1.3%	1.3%	1.2%	1.3%
Value added partial	2.7	2.7	1.9	2.2	2.4	2.6	2.8	3.5	4.6	4.1	4.6
Per cent partial	7.0%	7.4%	5.8%	7.2%	7.4%	8.0%	8.2%	9.6%	11.1%	9.0%	10.9%
Value added non dedicated	13.5	13.3	12.3	12.0	14.5	14.9	15.5	16.7	19.0	22.6	20.0
Per cent non-dedicated	34.8%	36.1%	37.8%	39.0%	44.5%	44.8%	45.5%	45.3%	46.3%	49.5%	46.8%

Figure 7.6: Graphs of the Structure of the Copyright Sector, Dominica, 2000-2010



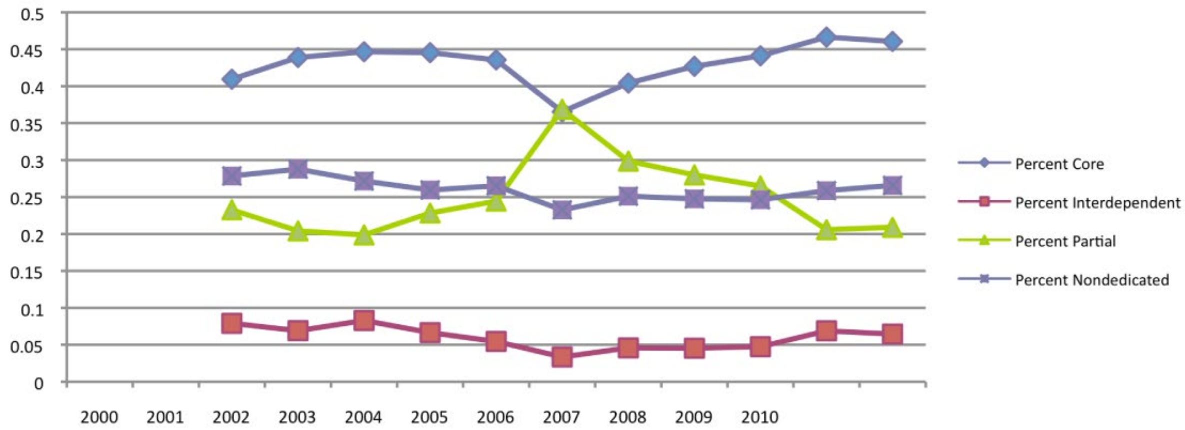
7.6.2 *Grenada*

Table 7.7 documents the trends in the share of the subsectors of copyright activity in Grenada. The general trend has been for the share of the output of the core copyright sector to increase over time, from 40.9% in 2000 to 46.1% in 2010. Corresponding to the rising share of core copyright is the reduction of the contribution of partial copyright activity, which declined from 23.3% of total copyright activity in 2000 to 20.9% in 2010. There was also some decline in the contribution of the interdependent activities, from 7.9% in 2000 to 6.5% in 2010. **Figure 7.7** illustrates the paths of restructuring of the sector.

Table 7.7: Structure of Copyright Sector, Grenada 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Value added copyright	81.1	76.2	79.8	86.1	88.5	120.7	106.8	113.7	117.3	103.7	95.8
Value added core	33.2	33.5	35.6	38.3	38.6	44.1	43.2	48.5	51.8	48.4	44.1
Per cent core	40.9%	43.9%	44.7%	44.5%	43.6%	36.5%	40.4%	42.7%	44.1%	46.6%	46.1%
Value added interdependent	6.4	5.3	6.6	5.7	4.8	4.0	4.9	5.2	5.6	7.2	6.2
Per cent interdependent	7.9%	6.9%	8.3%	6.7%	5.5%	3.3%	4.6%	4.5%	4.7%	6.9%	6.5%
Value added partial	18.9	15.6	15.8	19.7	21.7	44.5	31.9	31.8	31.1	21.3	20.0
Per cent partial	23.3%	20.4%	19.9%	22.8%	24.5%	36.9%	29.9%	28.0%	26.5%	20.6%	20.9%
Value added non-dedicated	22.6	21.9	21.7	22.3	23.5	28.1	26.8	28.2	28.9	26.8	25.5
Per cent non-dedicated	27.9%	28.8%	27.2%	26.0%	26.5%	23.3%	25.1%	24.8%	24.6%	25.9%	26.6%

Figure 7.7: Graphs of the Structure of the Copyright Sector, Grenada, 2000-2010



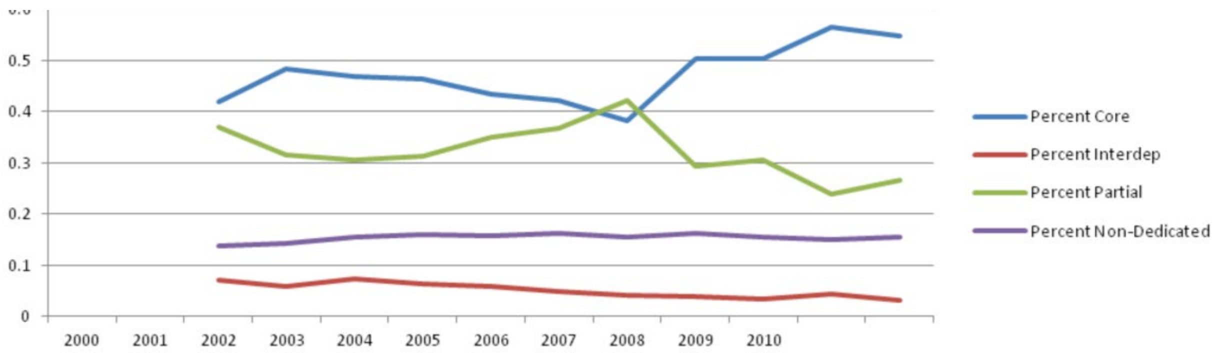
7.6.3 *St. Kitts and Nevis*

Table 7.8 and **Figure 7.8** document the trends in the share of the subsectors of copyright activity in St. Kitts - Nevis. The general trend has been for the share of the output of the core copyright sector to increase over time, from 51.8% in 2000 to 65% in 2010. Corresponding to the rising share of core copyright is the reduction of the contribution of partial copyright activity, which declined from 20.3% of total copyright activity in 2000 to 14.1% in 2010, and the non-dedicated copyright sector, which declined from 16.7% in 2000 to 12.4% in 2010.

Table 7.8: Structure of Copyright Sector, St. Kitts and Nevis, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Value added copyright	38.6	42.4	44.7	46.3	51.5	57.1	73.3	83.4	91.3	93.4	97.8
Value added core	20.0	21.4	21.8	24.8	28.9	33.5	45.1	51.2	57.8	61.4	63.6
Per cent core	51.8%	50.6%	48.8%	53.6%	56.1%	58.7%	61.6%	61.4%	63.3%	65.8%	65.0%
Value added interdependent	4.3	5.0	6.6	6.0	6.1	6.5	6.7	7.7	8.2	9.0	8.3
Per cent Interdependent	11.2%	11.7%	14.7%	12.9%	11.8%	11.5%	9.2%	9.2%	9.0%	9.6%	8.5%
Value added partial	7.8	9.4	9.0	8.1	9.4	9.9	12.0	13.2	13.4	12.1	13.8
Per cent partial	20.3%	22.2%	20.1%	17.6%	18.3%	17.3%	16.3%	15.9%	14.6%	13.0%	14.1%
Value added non-dedicated	6.4	6.6	7.3	7.4	7.1	7.2	9.4	11.3	11.9	10.9	12.1
Per cent non-dedicated	16.7%	15.5%	16.4%	16.0%	13.8%	12.5%	12.9%	13.5%	13.1%	11.6%	12.4%

Figure 7.8: **Graphs of the Structure of the Copyright Sector, St. Kitts and Nevis, 2000-2010**



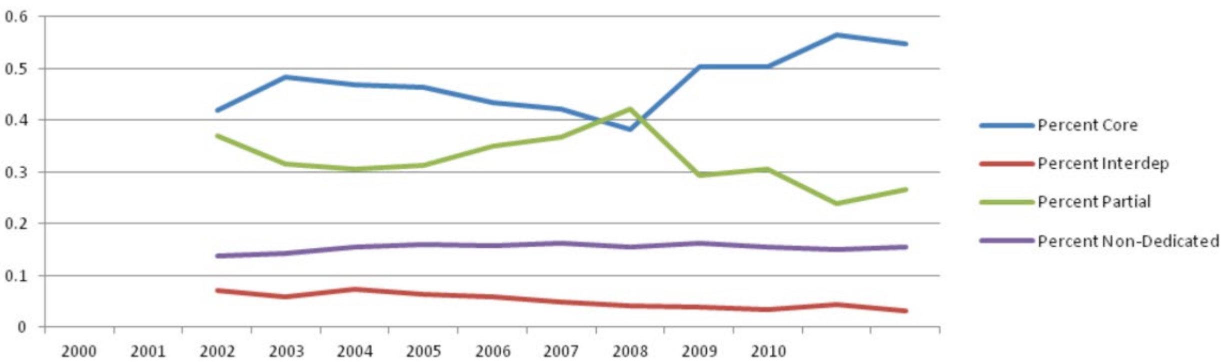
7.6.4 *St. Lucia*

Table 7.9 and **Figure 7.9** document the trends in the share of the subsectors of copyright activity in St. Lucia. The general trend has been for the share of the output of the core copyright sector to increase over time, from 46.5% in 2000 to 54.6% in 2010. Corresponding to the rising share of core copyright is the reduction of the contribution of partial copyright activity, which declined from 38.2% of total copyright activity in 2000 to 26.6% in 2010.

Table 7.9: **Structure of Copyright Sector, St. Lucia 2000-2010**

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Value added copyright	113.3	107.8	107.0	118.2	133.6	154.3	193.8	203.1	224.5	224.6	252.4
Value added core	47.5	52.2	50.0	55.0	57.9	65.0	74.1	102.4	112.8	127.0	138.1
Per cent core	42.0%	48.4%	46.8%	46.5%	43.4%	42.1%	38.2%	50.4%	50.2%	56.6%	54.7%
Value added interdependent	8.0	6.2	7.8	7.4	7.8	7.4	8.1	8.1	7.9	10.1	8.1
Per cent interdependent	7.0%	5.8%	7.2%	6.2%	5.8%	4.8%	4.2%	4.0%	3.5%	4.5%	3.2%
Value added partial	42.0	34.0	32.7	36.9	46.7	56.8	81.6	59.7	68.8	53.7	67.3
Per cent partial	37.1%	31.6%	30.5%	31.3%	35.0%	36.8%	42.1%	29.4%	30.7%	23.9%	26.6%
Value added non-dedicated	15.7	15.4	16.5	18.9	21.2	25.1	30.0	32.9	35.1	33.8	38.9
Per cent non-dedicated	13.9%	14.3%	15.5%	16.0%	15.8%	16.2%	15.5%	16.2%	15.6%	15.0%	15.4%

Figure 7.9: **Graphs of the Structure of the Copyright Sector, St. Lucia, 2000-2010**



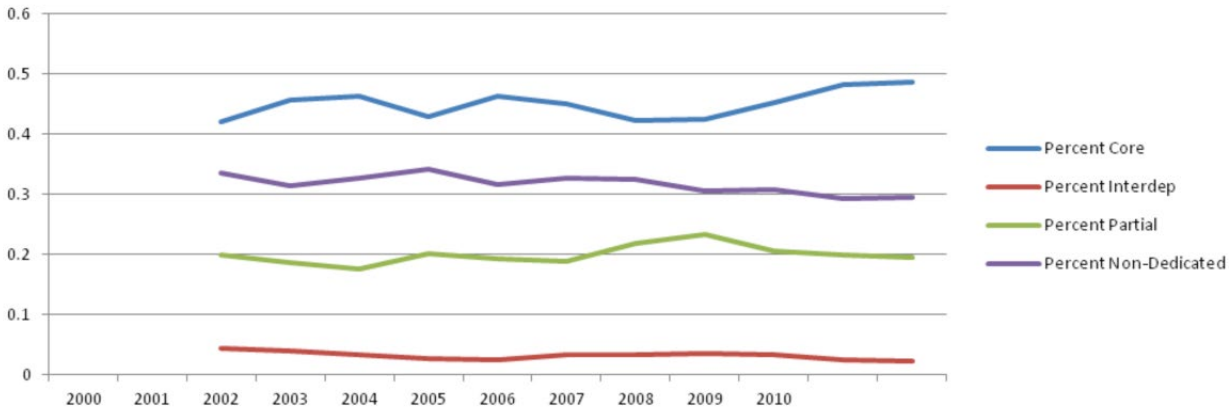
7.6.5 *St. Vincent and the Grenadines*

Figure 7.10 documents the trends in the shares of the subsectors of copyright activity in St. Vincent and the Grenadines. **Table 7.10** reports the numerical estimates. The general trend has been for the share of the output of the core copyright sector to increase over time, from 42% in 2000 to 48.7% in 2010. Corresponding to the rising share of core copyright is the stable contribution of partial copyright activity, which declined marginally from 20% of total copyright activity in 2000 to 19.5% in 2010; and the sharper decline of the share of non-dedicated copyright output, which declined from 33.5% in 2000 to 29.6% in 2010.

Table 7.10: Structure of Copyright Sector, St. Vincent and the Grenadines, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Value added copyright	56.5	61.8	67.2	67.1	79.4	82.9	91.1	104.6	110.0	105.5	103.5
Value added core	23.8	28.3	31.1	28.8	36.7	37.4	38.5	44.5	49.8	50.9	50.4
Per cent core	42.0%	45.8%	46.3%	43.0%	46.3%	45.0%	42.2%	42.5%	45.2%	48.2%	48.7%
Value added interdependent	2.5	2.5	2.3	1.8	2.1	2.7	3.1	3.7	3.8	2.6	2.4
Per cent interdependent	4.5%	4.1%	3.4%	2.7%	2.6%	3.3%	3.4%	3.5%	3.5%	2.5%	2.3%
Value added partial	11.3	11.6	11.8	13.6	15.4	15.7	19.9	24.4	22.6	21.0	20.1
Per cent partial	20.0%	18.7%	17.6%	20.2%	19.4%	18.9%	21.8%	23.4%	20.6%	19.9%	19.5%
Value added non-dedicated	18.9	19.4	22.0	22.9	25.2	27.2	29.7	32.0	33.8	30.9	30.6
Per cent non-dedicated	33.5%	31.4%	32.7%	34.1%	31.8%	32.8%	32.6%	30.6%	30.7%	29.3%	29.6%

Figure 7.10: Graphs of the Trends in the Structure of the Copyright Sector, St. Vincent and the Grenadines, 2000-2010



7.7 Structure of the Core Copyright Sector

The structure of the core copyright sector differs substantially among the countries of the OECS. The patterns of growth seem to reflect the growing possibilities for trade through the internet. Some of the restructuring observed could well reflect the growing ease of selling digital output online to a global market, including digital publication. The particular focus of the countries seems to express the relative importance of training in the acquisition of skills in the field, as compared to the importance of culture as a source of capacity and skill adjusted over the period. Culture-based skill appears to be significantly more important than training-based skill development in the evolution of the core copyright sector in Dominica. A significant contributor to the differentiation is the practice and potential of copyright protection and collection of royalties, measured as indicated in Section 6 above.

7.7.1 *Dominica*

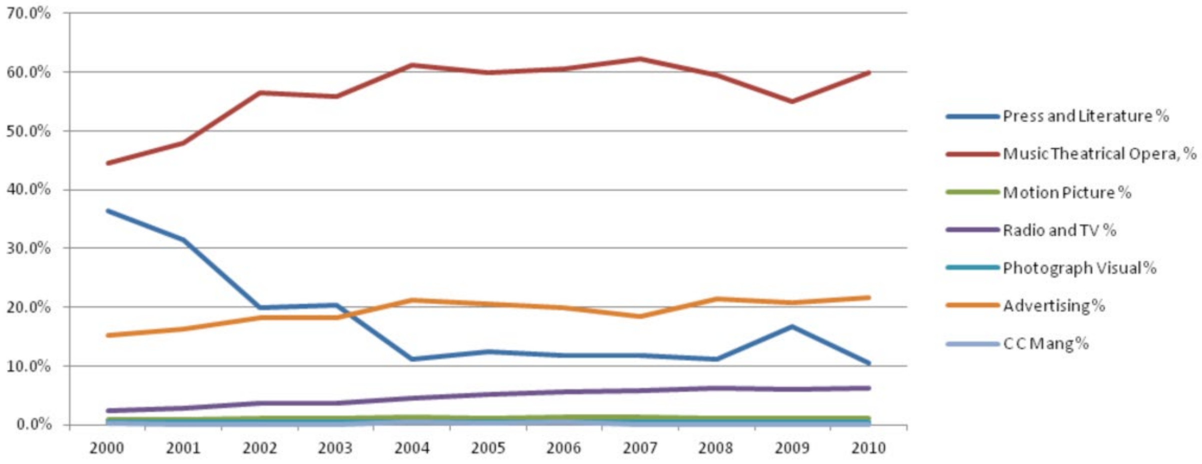
In Dominica, 'music, theatrical production, opera' has been the largest share of the copyright sector since 2000 and this share has grown from 44.6% in 2000 to 59.8% in 2010, though not along a linear path (**Table 7.11**). Radio and TV and advertising also increased their sector shares. The share of radio and TV grew from 2.4% in 2000 to 6.3% in 2010, while the share of advertising grew from 15.2% in 2000 to 21.7%

in 2010. The displacement effects were felt in traditional press and literature, the share of which fell from 36.4% of the core in 2000 to only 10.5% in 2010. **Figure 7.11** illustrates the changing structure of the core.

Table 7.11: Trends in the Structure of the Core Copyright Sector, Dominica, 2000-2010

Core Copyright Sectors	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Value added core copyright	19.3	18.0	15.6	16.1	15.3	15.3	15.4	16.1	17.0	18.4	17.5
Press and literature	7.025	5.674	3.106	3.299	1.69	1.9	1.804	1.9	1.9	3.071	1.835
Press and literature %	36.4%	31.6%	19.9%	20.4%	11.0%	12.4%	11.7%	11.8%	11.2%	16.7%	10.5%
Music theatrical production, opera	8.6	8.6	8.8	9.0	9.4	9.1	9.3	10.0	10.1	10.1	10.5
Music, theatrical, opera, %	44.6%	48.0%	56.6%	56.0%	61.3%	59.8%	60.5%	62.2%	59.5%	55.0%	59.8%
Motion picture, video & sound	0.17	0.17	0.17	0.18	0.18	0.18	0.19	0.20	0.20	0.20	0.20
Motion picture %	0.9%	0.9%	1.1%	1.1%	1.2%	1.2%	1.2%	1.2%	1.2%	1.1%	1.2%
Radio & television	0.47	0.51	0.56	0.60	0.68	0.80	0.87	0.94	1.06	1.11	1.10
Radio and TV %	2.4%	2.8%	3.6%	3.7%	4.4%	5.2%	5.7%	5.8%	6.2%	6.0%	6.3%
Photography, visual and graphic arts	0.075	0.075	0.077	0.077	0.082	0.080	0.083	0.087	0.087	0.088	0.090
Photography,visual %	0.4%	0.4%	0.5%	0.5%	0.5%	0.5%	0.5%	0.5%	0.5%	0.5%	0.5%
Advertising services	2.93	2.91	2.84	2.95	3.23	3.15	3.07	2.97	3.64	3.81	3.81
Advertising %	15.2%	16.2%	18.2%	18.3%	21.1%	20.6%	19.9%	18.4%	21.4%	20.7%	21.7%
Copyright collective management societies	0.04	0.01	0.00	0.01	0.06	0.04	0.08	0.01	0.01	0.01	0.01
CMS %	0.2%	0.0%	0.0%	0.0%	0.4%	0.3%	0.5%	0.1%	0.0%	0.0%	0.0%

Figure 7.11: Graphs of the Trends in the Structure of the Core Copyright Sector, Dominica, 2000-2010



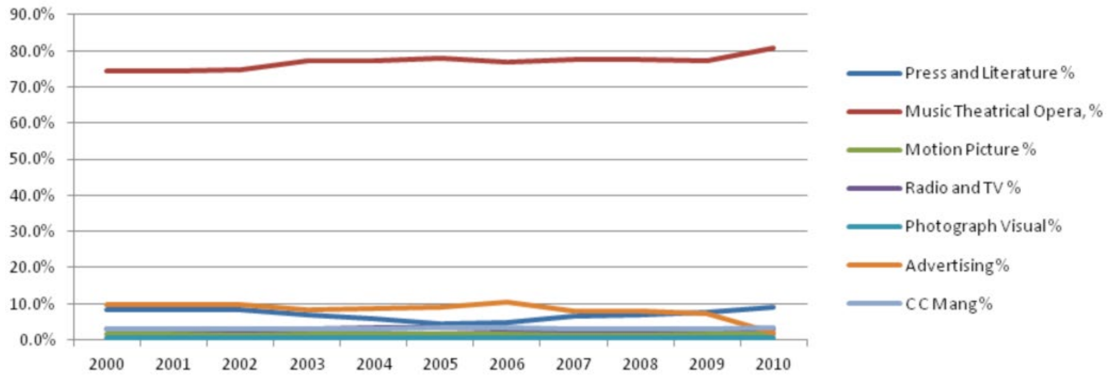
7.7.2 *Grenada*

In Grenada, 'music, theatrical production, opera' has also accounted for the largest share of the copyright sector output since 2000 and this share has grown from 74.4% in 2000 to 80.7% in 2010 (**Table 7.12**). No other sector exhibited a significant share increase over the period and advertising fell off substantially, from 9.9% of the core in 2000 to 2% in 2010. **Figure 7.12** illustrates the patterns of adjustment.

Table 7.12: Trends in the Structure of the Core Copyright Sector, Grenada, 2000-2010

Core Copyright Sectors	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Value added core copyright	33.2	33.5	35.6	38.3	38.6	44.1	43.2	48.5	51.8	48.4	44.1
Press and literature	2.8	2.8	3.0	2.6	2.3	1.9	2.1	3.2	3.6	3.7	4.0
Press and literature %	8.4%	8.4%	8.3%	6.9%	5.9%	4.3%	4.8%	6.6%	6.9%	7.7%	9.1%
Music theatrical production, opera	24.7	24.9	26.6	29.6	29.8	34.4	33.2	37.7	40.1	37.3	35.6
Music, theatrical, opera, %	74.4%	74.4%	74.6%	77.1%	77.3%	78.1%	76.8%	77.7%	77.4%	77.2%	80.7%
Motion picture, video & sound	0.4	0.4	0.4	0.5	0.5	0.6	0.6	0.6	0.7	0.6	0.6
Motion picture %	1.6%	1.6%	1.7%	1.6%	1.7%	1.7%	1.7%	1.7%	1.7%	1.7%	1.7%
Radio & television	0.9	1.0	0.9	1.1	1.3	1.5	1.2	1.3	1.4	1.4	1.3
Radio and TV %	2.9%	2.8%	2.7%	2.9%	3.3%	3.3%	2.9%	2.8%	2.6%	2.9%	3.0%
Photography, visual and graphic arts	0.2	0.2	0.2	0.2	0.2	0.2	0.2	0.3	0.3	0.3	0.2
Photography, visual %	0.5%	0.5%	0.5%	0.5%	0.5%	0.5%	0.5%	0.5%	0.5%	0.5%	0.6%
Advertising services	3.3	3.3	3.5	3.2	3.3	4.0	4.5	3.9	4.2	3.5	0.9
Advertising %	9.9%	9.8%	9.7%	8.2%	8.5%	9.2%	10.4%	8.0%	8.1%	7.2%	2.0%
Copyright collective management societies	1.0	1.0	1.1	1.2	1.2	1.4	1.4	1.5	1.6	1.5	1.5
CMS %	2.9%	2.9%	3.0%	3.0%	3.2%	3.2%	3.2%	3.1%	3.1%	3.2%	3.3%

Figure 7.12: Graphs of the Trends in the Structure of the Core Copyright Sector, Grenada, 2000-2010



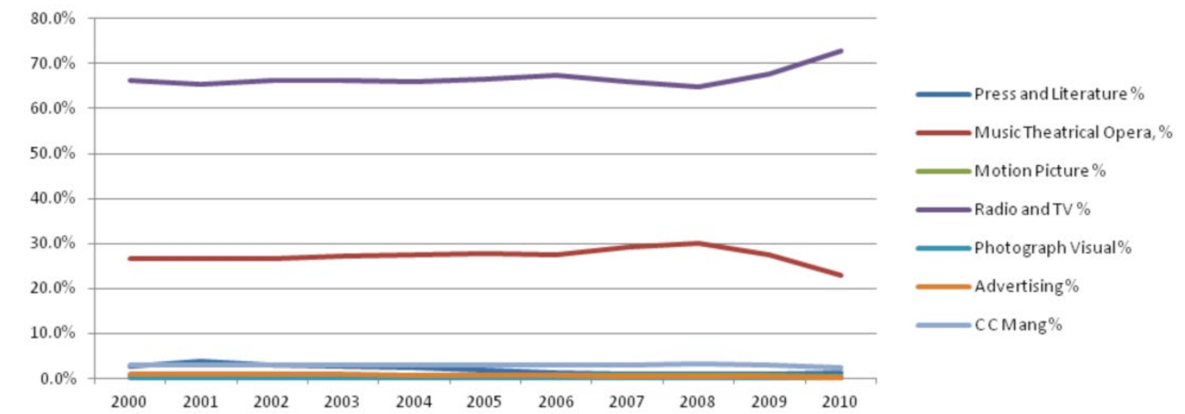
7.7.3 *St. Kitts and Nevis*

In St. Kitts and Nevis, 'radio and TV' has been the largest share of the core copyright sector since 2000 and this share has grown from 66.4% in 2000 to 72.8% in 2010 (**Table 7.13**). Corresponding to this has been a reduction in the share of 'music, theatrical productions, opera' from 26.6% in 2000 to 22.9% in 2010. **Figure 7.13** illustrates the changing structure of the core.

Table 7.13: Trends in the Structure of the Core Copyright Sector, St. Kitts and Nevis, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Value added core copyright	20.0	21.4	21.8	24.8	28.9	33.5	45.1	51.2	57.8	61.4	63.6
Press and literature	0.6	0.8	0.6	0.6	0.7	0.6	0.5	0.5	0.6	0.5	0.8
Press and literature %	2.8%	3.9%	2.9%	2.6%	2.4%	1.7%	1.2%	1.0%	1.0%	0.9%	1.2%
Music, theatrical production, opera	5.3	5.7	5.8	6.7	7.9	9.3	12.5	14.9	17.3	16.9	14.6
Music, theatrical, opera, %	26.6%	26.5%	26.7%	27.1%	27.4%	27.6%	27.6%	29.1%	30.0%	27.5%	22.9%
Motion picture, video & sound	0.1	0.1	0.1	0.1	0.1	0.2	0.2	0.3	0.3	0.3	0.3
Motion picture %	0.5%	0.5%	0.5%	0.5%	0.5%	0.5%	0.5%	0.6%	0.6%	0.5%	0.4%
Radio & television	13.3	14.0	14.4	16.4	19.1	22.3	30.4	33.7	37.5	41.7	46.3
Radio and TV %	66.4%	65.5%	66.2%	66.2%	66.0%	66.6%	67.3%	65.9%	64.9%	67.8%	72.8%
Photography, visual and graphic arts	0.01	0.01	0.01	0.01	0.01	0.02	0.02	0.02	0.02	0.02	0.03
Photography, visual %	0.05%	0.07%	0.05%	0.05%	0.05%	0.05%	0.04%	0.04%	0.03%	0.03%	0.04%
Advertising services	0.2	0.2	0.2	0.2	0.2	0.2	0.2	0.2	0.2	0.2	0.1
Advertising %	0.9%	0.8%	0.9%	0.8%	0.7%	0.7%	0.5%	0.4%	0.4%	0.3%	0.1%
Copyright Collective Management Societies	0.6	0.6	0.6	0.7	0.8	1.0	1.3	1.6	1.8	1.8	1.5
CMS %	2.8%	2.8%	2.8%	2.8%	2.9%	2.9%	2.9%	3.0%	3.1%	2.9%	2.4%

Figure 7.13: Graphs of the Trends in the Structure of the Core Copyright Sector, St. Kitts and Nevis, 2000-2010



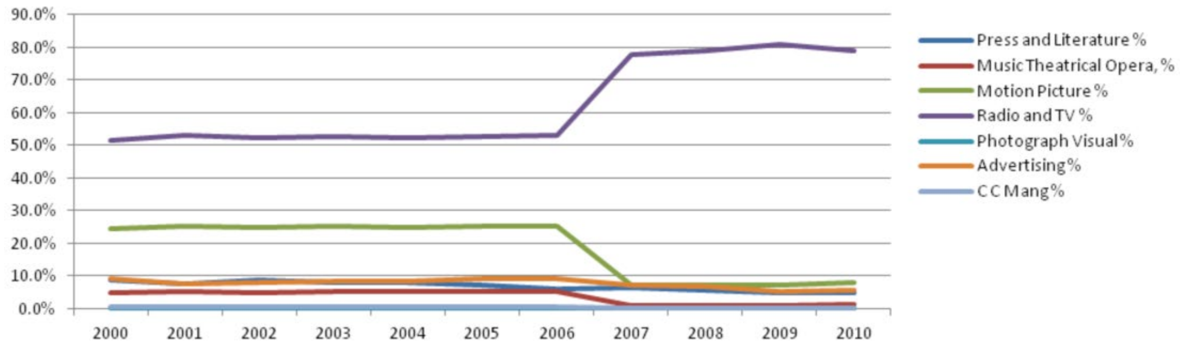
7.7.4 *St. Lucia*

In St. Lucia, 'radio and TV' has been the largest share of the copyright sector since 2000 and this share has grown from 51.4% in 2000 to 79.1% in 2010 (**Table 7.14**). Correspondingly, the share of press and literature declined from 9% in 2000 to 5.0% in 2010, while the share of motion picture, video and sound declined from 24.5% in 2000 to 8.2% in 2010. **Figure 7.14** illustrates the changing structure of the core.

Table 7.14: Trends in the Structure of the Core Copyright Sector, St. Lucia, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Value added core copyright	48	52	50	55	58	65	74	102	113	127	138
Press and literature	4	4	4	4	5	5	4	6	6	6	7
Press and literature %	9.0%	7.8%	8.7%	7.8%	8.1%	7.1%	6.0%	6.3%	5.7%	5.0%	5.0%
Music, theatrical production, opera	2	3	3	3	3	3	4	1	1	1	2
Music, theatrical, opera, %	5.0%	5.2%	5.1%	5.1%	5.1%	5.1%	5.2%	1.1%	1.1%	1.1%	1.6%
Motion picture, video & sound	12	13	13	14	15	16	19	7	8	9	11
Motion picture %	24.5%	25.4%	25.0%	25.1%	25.1%	25.2%	25.4%	7.2%	7.3%	7.4%	8.2%
Radio & television	24	28	26	29	30	34	39	80	89	103	109
Radio and TV %	51.4%	53.3%	52.4%	52.6%	52.5%	52.8%	53.3%	78.0%	79.0%	80.8%	79.1%
Photography, visual and graphic arts	0.11	0.11	0.11	0.12	0.13	0.16	0.18	0.20	0.18	0.16	0.16
Photography, visual %	0.23%	0.21%	0.23%	0.22%	0.22%	0.24%	0.24%	0.19%	0.16%	0.13%	0.12%
Advertising services	4	4	4	5	5	6	7	7	8	7	8
Advertising %	9.3%	7.6%	8.1%	8.6%	8.5%	9.1%	9.3%	7.1%	6.7%	5.4%	5.8%
Copyright Collective Management Societies	0.25	0.28	0.27	0.29	0.31	0.35	0.40	0.11	0.13	0.15	0.23
CMS %	0.5%	0.5%	0.5%	0.5%	0.5%	0.5%	0.5%	0.1%	0.1%	0.1%	0.2%

Figure 7.14: Graphs of the Trends in the Structure of the Core Copyright Sector, St. Lucia, 2000-2010



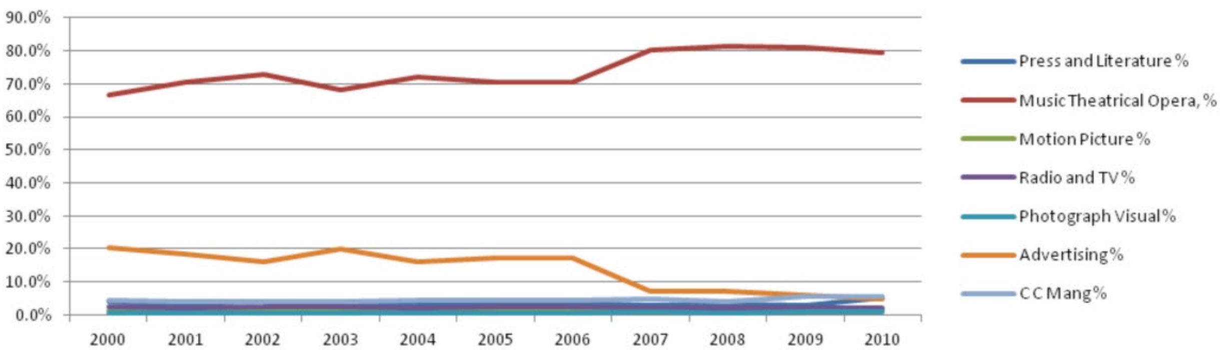
7.7.5 *St. Vincent and the Grenadines*

In St. Vincent and the Grenadines, 'music theatrical production, opera' has been the largest share of the copyright sector since 2000 and this share has grown from 66.6% in 2000 to 79.5% in 2010 (**Table 7.15**). The displacement effects were felt in advertising, the share of which fell from 20.4% of the core in 2000 to only 5.0% in 2010. **Figure 7.15** illustrates the changing structure of the core.

Table 7.15: Trends in the Structure of the Core Copyright Sector, St. Vincent and the Grenadines, 2000-2010

Core copyright sectors	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Value added core copyright	23.8	28.3	31.1	28.8	36.7	37.4	38.5	44.5	49.8	50.9	50.4
Press and literature	0.9	0.8	0.7	0.9	1.0	1.3	1.3	1.3	1.6	1.4	2.5
Press and literature%	4.0%	2.7%	2.2%	3.0%	2.7%	3.6%	3.5%	3.0%	3.2%	2.7%	5.1%
Music, theatrical production, opera	15.8	19.9	22.7	19.7	26.5	26.3	27.1	35.7	40.4	41.2	40.0
Music, theatrical, opera, %	66.6%	70.4%	73.1%	68.1%	72.2%	70.5%	70.5%	80.1%	81.3%	80.9%	79.5%
Motion picture, video & sound	0.3	0.4	0.5	0.4	0.6	0.6	0.6	0.7	0.8	0.9	0.9
Motion picture %	1.4%	1.5%	1.5%	1.4%	1.5%	1.5%	1.5%	1.7%	1.6%	1.8%	1.8%
Radio & television	0.6	0.6	0.7	0.7	0.8	0.9	0.9	1.0	1.0	1.0	1.0
Radio and TV %	2.5%	2.3%	2.4%	2.6%	2.2%	2.3%	2.4%	2.2%	2.1%	2.0%	2.0%
Photography, visual and graphic arts	0.2	0.2	0.2	0.2	0.3	0.3	0.3	0.3	0.3	0.4	0.4
Photography, visual %	0.7%	0.7%	0.7%	0.7%	0.7%	0.7%	0.7%	0.8%	0.7%	0.9%	0.9%
Advertising services	4.8	5.2	5.0	5.8	6.0	6.4	6.6	3.3	3.5	3.1	2.5
Advertising %	20.4%	18.3%	16.0%	20.0%	16.2%	17.1%	17.1%	7.3%	7.1%	6.2%	5.0%
Copyright collective management societies	1.0	1.2	1.3	1.2	1.6	1.6	1.7	2.2	2.1	2.8	2.9
CMS %	4.3%	4.2%	4.2%	4.2%	4.4%	4.3%	4.3%	4.9%	4.2%	5.5%	5.7%

Figure 7.15: Graphs of the Trends in the Structure of the Core Copyright Sector, St. Vincent and the Grenadines, 2000-2010



7.8 Structure of the Interdependent, Partial and Non-Dedicated Copyright Sector of the OECS

7.8.1 *Dominica*

Table 7.16 documents the trends in the interdependent copyright sector since 2000. The main trend has been the dramatic shift in the contribution of paper manufacturing, which has now been completely replaced by computer and related services as the main interdependent sector. Paper manufacturing disappeared from the Dominican economy in 2003. In the partial copyright sector, the dominant activity over the decade has been interior designs, linked to the development of the housing industry and tourism (**Table 7.17**). No other segment has achieved rising prominence over the period. In the non-dedicated support sector, the distribution of activity was more balanced. Distributive trades consistently accounted for a high share of support activities, exceeding 46% in all years and rising to 53.4% in 2010. The share of transport services also grew overall, displacing cable TV, the share of which fell from 25.45 to 16.3% over 2000/10 (**Table 7.18**).

Table 7.16: Trends in the Interdependent Copyright Sector, Dominica, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Interdependent Sectors	3.18	2.88	2.73	0.37	0.40	0.42	0.44	0.49	0.52	0.54	0.54
Computer and related Services	0.42	0.42	0.38	0.37	0.40	0.42	0.44	0.49	0.52	0.54	0.54
Computer %	13.3%	14.7%	14.1%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Manufacture of containers of paper	2.8	2.5	2.3	0	0	0	0	0	0	0	0
Manu %	86.7%	85.3%	85.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%

Table 7.17: Trends in the Partial Copyright Sector, Dominica, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Partial copyright Sectors	2.7	2.7	1.9	2.2	2.4	2.6	2.8	3.5	4.6	4.1	4.6
Wearing apparel & textiles	0.051	0.042	0.040	0.041	0.040	0.027	0.033	0.032	0.032	0.041	0.047
Wearing apparel %	1.9%	1.5%	2.1%	1.8%	1.7%	1.0%	1.2%	0.9%	0.7%	1.0%	1.0%
Furniture and related products and designs	0.07	0.08	0.15	0.09	0.07	0.08	0.10	0.12	0.15	0.10	0.11
Furniture and related Products and designs %	2.5%	2.9%	7.8%	4.2%	3.0%	2.9%	3.5%	3.4%	3.2%	2.5%	2.4%
Interior designs	2.6	2.6	1.7	2.1	2.3	2.5	2.7	3.4	4.4	4.0	4.5
Interior designs %	95.6%	95.6%	90.1%	93.9%	95.4%	96.0%	95.3%	95.7%	96.1%	96.5%	96.6%

Table 7.18: Trends in the Non-Dedicated Copyright Sector, Dominica, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Non-dedicated Support	13.49	13.35	12.28	11.98	14.53	14.88	15.54	16.69	19.04	22.63	20.02
Distributive trade Services	6.9	6.8	6.6	6.9	7.4	7.3	7.2	8.2	10.4	11.1	10.7
Distributive trade Services %	51.1%	50.8%	53.9%	57.4%	51.2%	49.3%	46.1%	48.9%	54.5%	48.8%	53.4%
Taxi services	0.5	0.5	0.5	0.5	0.6	0.6	0.6	0.6	0.7	0.9	0.8
Taxi services %	3.5%	4.0%	4.3%	4.5%	3.9%	4.0%	3.8%	3.5%	3.8%	4.2%	4.2%
Minibus services	1.13	1.36	1.39	1.40	1.75	1.77	1.98	1.91	1.98	3.47	2.67
Minibus services %	8.4%	10.2%	11.3%	11.7%	12.0%	11.9%	12.8%	11.5%	10.4%	15.3%	13.3%
Freight transport by road	0.6	0.6	0.6	0.7	0.8	0.9	0.9	1.0	0.8	1.3	1.1
Freight transport by road %	4.4%	4.8%	4.8%	5.7%	5.6%	6.1%	6.1%	5.7%	4.4%	5.7%	5.4%
Auxiliary transport activities and storage	1.0	0.9	1.1	1.0	1.2	1.1	1.1	1.3	1.5	1.5	1.5
Auxiliary transport activities and storage %	7.1%	6.6%	8.8%	8.5%	8.2%	7.1%	7.0%	7.7%	7.9%	6.5%	7.3%
Cable TV	3.4	3.2	2.1	1.5	2.8	3.2	3.8	3.8	3.6	4.4	3.3
Cable TV %	25.4%	23.6%	16.8%	12.1%	19.2%	21.6%	24.3%	22.7%	19.0%	19.5%	16.3%

7.8.2 *Grenada*

Table 7.19 documents the trends in the interdependent copyright sector since 2000. The main trend has been the substantial decline in the contribution of paper manufacturing, which is the main interdependent sector. The share fell from 93.1% in 2000 to 86.5% in 2010. The share of 'computer and related services' increased from 6.9% in 2000 to 13.5% in 2010, though in 2005 the share rose to as high as 16.4%. In the partial copyright sector, the dominant activity over the decade was also interior designs, linked to the development of the housing industry and tourism (**Table 7.20**). No other segment has achieved rising prominence over the period, and in fact a striking feature is the absence of a significant capital-producing feature in both the interdependent and partial copyright sectors of Grenada. For example, the evidence does not suggest the existence of a significant engineering and architectural development component. In the non-dedicated support sector, distributive trades increased its share from 35.8% to 40.2%. The share of taxi services grew overall, somewhat displacing cable TV, the share of which fell from 25.45 to 20.3% over 2000-2010 (**Table 7.21**).

Table 7.19: Trends in the Interdependent Copyright Sector, Grenada, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Interdependent Sectors	6.4	5.3	6.6	5.7	4.8	4.0	4.9	5.2	5.6	7.2	6.2
Computer and related Services	0.4	0.5	0.5	0.6	0.6	0.7	0.7	0.7	0.8	0.8	0.8
Computer %	6.9%	9.5%	8.1%	10.1%	12.8%	16.4%	14.5%	14.3%	14.2%	11.4%	13.5%
Manufacture of containers of paper	6.0	4.8	6.1	5.2	4.2	3.4	4.2	4.4	4.8	6.3	5.4
Paper %	93.1%	90.5%	91.9%	89.9%	87.2%	83.6%	85.5%	85.7%	85.8%	88.6%	86.5%

Table 7.20: Trends in the Partial Copyright Sector, Grenada, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Partial copyright sectors	18.9	15.6	15.9	19.7	21.7	44.5	31.9	31.8	31.1	21.3	20.0
Wearing apparel & textiles	0.01	0.01	0.01	0.01	0.01	0.01	0.00	0.00	0.01	0.01	0.01
Wearing apparel %	0.1%	0.1%	0.1%	0.1%	0.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Furniture and related products and designs	0.05	0.00	0.00	0.00	0.2	0.1	0.2	0.2	0.2	0.2	0.3
Furniture and related products and designs %	0.2%	0.0%	0.0%	0.0%	0.8%	0.3%	0.5%	0.7%	0.7%	0.8%	1.5%
Architectural and interior designs	18.8	15.6	15.9	19.7	21.5	44.3	31.7	31.6	30.9	21.2	19.7
Architectural and interior designs %	99.7%	99.9%	99.9%	99.9%	99.1%	99.7%	99.4%	99.3%	99.3%	99.1%	98.5%

Table 7.21: Trends in the Non-Dedicated Copyright Sector, Grenada, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Non-dedicated support	22.6	21.9	21.7	22.3	23.5	28.1	26.8	28.2	28.9	26.8	25.5
Distributive trade services	8.1	8.1	8.5	7.7	8.0	10.1	10.6	11.0	12.0	9.9	10.2
Distributive trade services %	35.8%	36.7%	39.2%	34.7%	34.2%	36.1%	39.3%	39.2%	41.4%	37.0%	40.2%
Taxi services	5.9	6.0	6.1	7.4	8.6	9.8	7.8	8.1	8.3	8.7	7.8
Taxi services (including minibus) %	26.0%	27.3%	27.9%	32.9%	36.8%	34.9%	29.1%	28.8%	28.6%	32.5%	30.8%
Freight transport by road											
Freight transport by road %											
Auxiliary transport activities and storage	2.9	2.4	2.3	2.6	2.5	2.8	2.9	3.0	2.6	2.6	2.2
Auxiliary transport activities and storage %	13.0%	10.9%	10.7%	11.6%	10.7%	10.0%	10.9%	10.7%	9.0%	9.6%	8.7%
Cable TV	5.7	5.5	4.8	4.7	4.3	5.3	5.6	6.0	6.1	5.6	5.2
Cable TV %	25.3%	25.0%	22.1%	20.9%	18.3%	19.0%	20.7%	21.4%	21.0%	20.9%	20.3%

7.8.3 *St. Kitts and Nevis*

Perhaps the most striking feature of the interdependent copyright sectors of St. Kitts and Nevis is the relative stability of the shares of 'computer and related services' and 'TVs, radios, VCR, CD/DVD players, electronic gaming and equipment' (**Table 7.22**). With some irregularity, the largest set of activities in the subsector, 'computer and related services' has accounted for about 90% of the subsector since 2000. In the partial copyright sector, the dominant activity over the decade was 'architecture, engineering and surveying', which has risen as a sector because of the attractiveness of St. Kitts and Nevis as a high-end tourism destination and one for high-income retirees (**Table 7.23**). The sector accounted for about 89.0% of the partial copyright sector in 2000 and this share declined to 70.1% in 2009. The displacement was accounted for by 'museums', which is a sector that includes the birthplace and home of Alexander Hamilton, the first Treasury Secretary of the USA: increasing visits to this site explain much of the rise in the share of museum activity from 11% in 2000 to 29% in 2009. In the non-dedicated support activities, general transportation was the largest and most rapidly growing share, from 73.5% in 2000 to 84.1% in 2010. The share of cable TV declined over the period from 10.6% to 6.4% (**Table 7.24**).

Table 7.22: Trends in the Interdependent Copyright Sector, St. Kitts and Nevis, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Interdependent Sectors	4.3	5.0	6.6	6.0	6.1	6.5	6.7	7.7	8.2	9.0	8.3
TVs, radios, VCR, CD/DVD players, electronic gaming and equipment	1.1	1.3	1.2	1.2	1.3	1.3	1.3	1.3	1.4	1.6	2.1
TV %	24.2%	26.5%	17.5%	19.7%	21.8%	19.7%	19.8%	17.3%	17.2%	18.2%	25.0%
Computer and related Services	3.3	3.7	5.4	4.8	4.8	5.3	5.4	6.4	6.8	7.4	6.2
Computer %	75.8%	73.5%	82.5%	80.3%	78.2%	80.3%	80.2%	82.7%	82.8%	81.8%	75.0%

Table 7.23: Trends in the Partial Copyright Sector, St. Kitts and Nevis, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Partial copyright Sectors	7.8	9.4	9	8.1	9.4	9.9	11.9	13.2	13.3	12.1	13.8
Wearing apparel	1.1	1	0.7	0.6	0.6	0.6	0.5	0.5	0.6	0.6	0.7
Wearing apparel %	14.35%	10.51%	7.37%	7.40%	6.59%	5.79%	4.50%	3.89%	4.16%	4.98%	5.37%
Textiles	0.6	0.7	0.7	1.7	2.9	3	3.1	3.3	3.4	3.1	6
Textiles %	8.21%	7.89%	7.94%	21.04%	30.82%	30.42%	26.10%	25.35%	25.18%	25.37%	43.62%
Museums	0.4	0.5	0.5	0.6	0.6	0.7	1	0.9	1	1	0.7
Museums %	5.70%	5.10%	5.40%	6.80%	6.80%	7.60%	8.40%	6.60%	7.40%	8.60%	4.80%
Architecture, engineering, surveying, furniture and interior designs	5.6	7.2	7.1	5.3	5.2	5.5	7.3	8.5	8.4	7.4	6.4
Architecture, Engineering, Surveying %	71.70%	76.50%	79.30%	64.80%	55.80%	56.20%	61.00%	64.20%	63.30%	61.00%	46.20%

Table 7.24: Trends in the Non-Dedicated Copyright Sector, St. Kitts and Nevis, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Non-dedicated Support	6.4	6.6	7.3	7.4	7.1	7.2	9.4	11.3	11.9	10.9	12.1
Distributive trade services	0.4	0.4	0.5	0.5	0.5	0.6	0.6	0.7	0.8	0.7	0.6
Distributive trade services %	6.7%	6.4%	6.4%	6.4%	7.2%	7.7%	6.4%	5.8%	6.4%	6.1%	5.2%
General transportation	2.0	2.2	2.2	2.3	2.6	2.8	4.0	4.8	6.1	4.8	5.6
General transportation %	31.3%	33.6%	30.7%	30.6%	36.3%	39.5%	42.4%	42.3%	50.9%	44.5%	46.2%
Cable TV	4.0	3.9	4.6	4.7	4.0	3.8	4.8	5.8	5.1	5.4	5.9
Cable TV %	62.0%	60.1%	62.9%	62.9%	56.5%	52.8%	51.2%	51.8%	42.7%	49.4%	48.6%

7.8.4 *St. Lucia*

Table 7.25 documents the trends in the interdependent copyright sector since 2000. The main trend has been the substantial growth in the contribution of paper manufacturing, which is the main interdependent sector. The share increased from 30.8% in 2000 to 90.3% in 2010. The share of 'computer and related services' has been falling correspondingly. 'architecture, engineering, surveying' and interior designs dominate the partial copyright sector, each accounting for about half of the activities in the sector (**Table 7.26**). In the non-dedicated support sector, the share of distributive trades has been falling, from 64.2% to 47.6%. The displacing sectors have been mainly taxi services and cable TV. The share of taxi services grew from 17.4% to 24.3% and that of cable TV grew from 8.9% to 15.9% over 2000-2010 (**Table 7.27**).

Table 7.25: Trends in the Interdependent Copyright Sector, St. Lucia, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Interdependent sectors	8.0	6.2	7.8	7.4	7.8	7.4	8.1	8.1	7.9	10.1	8.1
Computer and related services	0.7	0.8	0.8	0.8	0.9	0.9	1.0	1.1	1.1	1.1	0.8
Computer %	9.2%	12.1%	10.0%	10.6%	12.2%	12.4%	11.9%	14.1%	13.4%	11.0%	9.7%
Manufacture of containers of paper	7.2	5.4	7.0	6.6	6.8	6.5	7.1	7.0	6.8	9.0	7.3
Paper %	90.8%	87.9%	90.0%	89.4%	87.8%	87.6%	88.1%	85.9%	86.6%	89.0%	90.3%

Table 7.26: Trends in the Partial Copyright Sector, St. Lucia, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Partial Copyright Sectors	42.0	34.0	32.7	36.9	46.7	56.8	81.6	59.7	68.8	53.7	67.3
Wearing apparel	0.2	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1
Wearing apparel %	0.43%	0.33%	0.29%	0.23%	0.18%	0.14%	0.10%	0.13%	0.11%	0.14%	0.10%
Textiles	0.1	0.1	0.1	0.2	0.4	0.4	0.7	0.8	0.7	0.6	0.9
Textiles %	0.25%	0.24%	0.32%	0.65%	0.84%	0.72%	0.86%	1.31%	1.05%	1.11%	1.34%
Architecture, engineering, surveying	20.9	17.0	16.4	18.4	23.1	28.1	40.4	29.3	34.0	26.5	31.5
Architecture, engineering, surveying %	49.8%	50.0%	50.1%	49.8%	49.4%	49.5%	49.5%	49.2%	49.4%	49.3%	46.9%
Furniture and related products and designs	0.1	0.0	-0.1	0.0	0.4	0.3	0.4	0.4	0.4	0.3	0.5
Furniture and related products and designs %	0.2%	-0.1%	-0.2%	0.0%	0.8%	0.6%	0.5%	0.7%	0.6%	0.6%	0.8%
Interior designs	20.7	16.9	16.2	18.2	22.8	27.8	40.0	29.0	33.7	26.2	34.3
Interior designs %	49.3%	49.5%	49.5%	49.3%	48.9%	49.0%	49.0%	48.7%	48.9%	48.8%	50.9%

Table 7.27: Trends in the Non-Dedicated Copyright Sector, St. Lucia, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Non-Dedicated Support	15.7	15.4	16.5	18.9	21.2	25.1	30.0	32.9	35.1	33.8	38.9
Distributive trade services	10.1	9.1	9.2	10.8	11.2	13.5	15.8	16.8	17.3	15.6	18.5
Distributive trade services %	64.2%	59.0%	55.8%	57.2%	53.0%	53.7%	52.6%	51.0%	49.3%	46.3%	47.6%
Taxi services	2.8	3.1	3.4	3.8	4.2	5.2	6.8	7.4	8.7	8.9	9.5
Taxi services %	17.9%	19.9%	20.7%	20.0%	19.8%	20.6%	22.5%	22.4%	24.9%	26.2%	24.3%
Minibus services	0.003	0.003	0.003	0.003	0.003	0.003	0.003	0.004	0.004	0.004	0.005
Minibus services %	0.02%	0.02%	0.02%	0.02%	0.01%	0.01%	0.01%	0.01%	0.01%	0.01%	0.01%
Freight transport by road	0.4	0.4	0.5	0.5	0.5	0.6	0.6	0.8	1.0	1.0	1.1
Freight transport by road %	2.5%	2.7%	2.8%	2.5%	2.3%	2.3%	2.1%	2.6%	2.9%	3.0%	2.8%
Auxiliary transport activities and storage	1.0	1.3	1.6	1.8	2.8	3.0	3.3	3.9	3.6	3.7	3.7
Auxiliary transport activities and storage %	6.4%	8.2%	9.7%	9.6%	13.1%	11.9%	11.0%	11.9%	10.3%	11.1%	9.4%
Cable TV	1.4	1.6	1.8	2.0	2.5	2.9	3.5	4.0	4.4	4.5	6.2
Cable TV %	8.9%	10.2%	11.0%	10.6%	11.7%	11.5%	11.8%	12.2%	12.6%	13.4%	15.9%

7.8.5 *St. Vincent and the Grenadines*

The interdependent copyright sector of St. Vincent and the Grenadines comprises only two sets of activities, 'computer and related services' and 'manufacture of containers of paper' (**Table 7.28**). The shares of these activities have been unstable over the ten years between 2000 and 2010. However, 'computer and related services' has become the larger of the two sectors and it now accounts for about 60% of the set, while paper manufacturing accounts for about 40%. In the partial copyright sector, the dominant activity over the decade was also the combination of architecture, engineering and interior designs, which has accounted for about 98% of the subsector over the period (**Table 7.29**). In the non-dedicated support sector, distributive trades accounted for the largest share of 53.5% since 2000. The share of cable TV has also been relatively stable at about 15.5% over 2000-2010 (**Table 7.30**). Indeed, even as the share of transportation drifted upwards, a feature of the entire set of support activities is the absence of any one sector that has emerged to dominate trends.

Table 7.28: Trends in the Interdependent Copyright Sector, St. Vincent and the Grenadines, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Interdependent Sectors	2.5	2.5	2.3	1.8	2.1	2.7	3.1	3.7	3.8	2.6	2.4
Computer and related Services	1.0	1.0	0.8	0.7	1.0	1.6	2.4	2.4	2.5	1.8	1.4
Computer %	39%	39%	36%	38%	47%	60%	77%	65%	66%	69%	60%
Manufacture of containers of paper	1.5	1.5	1.5	1.1	1.1	1.1	0.7	1.3	1.3	0.8	0.9
Manufacture %	60.5%	60.9%	64.4%	61.6%	53.1%	40.4%	22.8%	34.7%	33.6%	31.0%	39.8%

Table 7.29: **Trends in the Partial Copyright Sector, St. Vincent and the Grenadines, 2000-2010**

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Partial Copyright Sectors	11.3	11.6	11.8	13.6	15.4	15.7	19.9	24.4	22.6	21.0	20.1
Wearing apparel & textiles	0.02	0.02	0.03	0.06	0.08	0.08	0.02	0.02	0.01	0.01	0.02
Wearing apparel & textiles %	0.2%	0.2%	0.2%	0.5%	0.5%	0.5%	0.1%	0.1%	0.0%	0.1%	0.1%
Furniture and related products and designs	0.2	0.4	0.2	0.2	0.3	0.3	0.3	0.4	0.4	0.3	0.3
Furniture and related products and designs %	1.6%	3.6%	1.7%	1.7%	1.6%	1.7%	1.4%	1.6%	1.7%	1.6%	1.4%
Architecture, engineering, surveying, interior designs	11.1	11.1	11.6	13.3	15.0	15.4	19.6	24.0	22.2	20.7	19.8
Architecture … interior designs %	98.2%	96.2%	98.0%	97.9%	97.8%	97.8%	98.5%	98.3%	98.3%	98.3%	98.5%

Table 7.30: **In the Non-Dedicated Copyright Sector, St. Vincent and the Grenadines, 2000-2010**

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Non-dedicated Support	18.9	19.4	22.0	22.9	25.2	27.2	29.7	32.0	33.8	30.9	30.6
Distributive trade services	10.3	10.7	11.1	12.1	13.2	14.3	15.7	17.1	18.6	16.5	16.4
Distributive trade services %	54.2%	55.3%	50.7%	52.8%	52.2%	52.5%	52.9%	53.5%	54.9%	53.4%	53.5%
Taxi services	0.1	0.1	0.2	0.1	0.2	0.2	0.2	0.2	0.2	0.2	0.2
Taxi services %	0.7%	0.7%	0.8%	0.6%	0.7%	0.7%	0.7%	0.6%	0.6%	0.7%	0.8%
Minibus services	1.4	1.5	2.0	1.9	2.2	2.3	2.4	2.6	2.7	2.8	2.9
Minibus services %	7.6%	7.9%	9.1%	8.3%	8.8%	8.6%	8.1%	8.0%	8.0%	9.1%	9.4%
Freight transport by road	3.0	3.2	3.6	3.5	3.8	4.3	4.2	4.5	4.8	5.0	5.1
Freight transport by road %	15.7%	16.4%	16.5%	15.5%	15.3%	15.9%	14.3%	14.2%	14.3%	16.1%	16.7%
Auxiliary transport activities and storage	1.2	1.1	1.1	1.4	1.2	1.5	2.0	1.8	1.7	1.4	1.4
Auxiliary transport activities and storage %	6.2%	5.8%	5.1%	6.1%	4.9%	5.4%	6.7%	5.6%	5.0%	4.4%	4.5%
Cable TV	2.9	2.7	3.9	3.8	4.6	4.6	5.1	5.8	5.8	5.0	4.7
Cable TV %	15.5%	14.0%	17.8%	16.7%	18.1%	17.0%	17.4%	18.1%	17.2%	16.3%	15.2%

7.9 An OECS Perspective on Copyright Output

In **Table 7.31**, we use a simple arithmetic mean to provide an assessment of trends at the level of the 5 countries for which data was available for this study. The estimates indicate that the share of copyright in these OECS Member States' GDP tended to drift upward slowly, from 5.2% in 2000 to 5.6% in 2010. Copyright contributes most to economic activity in St. Lucia and St. Kitts and Nevis and the least to economic activity in Dominica. What is interesting is that the share of copyright exceeds that of agriculture and manufacturing in OECS economies (**Table 7.32**).

Table 7.31: Contribution of Copyright-based Industries to GDP, in the participating OECS countries

Share of Copyright in GDP						
Year	Dominica	Grenada	St. Kitts and Nevis	SLU	St. Vincent and the Grenadines	OECS Average
2000	4.4%	5.8%	4.3%	6.0%	5.3%	5.2%
2001	4.1%	5.4%	4.5%	6.0%	5.3%	5.1%
2002	3.7%	5.5%	4.6%	5.8%	5.4%	5.0%
2003	3.3%	5.4%	4.7%	6.0%	5.2%	4.9%
2004	3.3%	5.5%	4.7%	6.2%	5.6%	5.1%
2005	3.4%	6.4%	4.7%	6.7%	5.6%	5.4%
2006	3.3%	5.6%	5.5%	7.6%	5.5%	5.5%
2007	3.3%	5.5%	6.0%	7.4%	5.7%	5.6%
2008	3.3%	5.2%	5.8%	7.7%	5.9%	5.6%
2009	3.5%	5.0%	6.2%	7.8%	5.8%	5.7%
2010	3.3%	4.6%	6.5%	8.0%	5.6%	5.6%

Figure 7.16: Graph of Contribution of Copyright-based Industries to GDP, in participating OECS countries

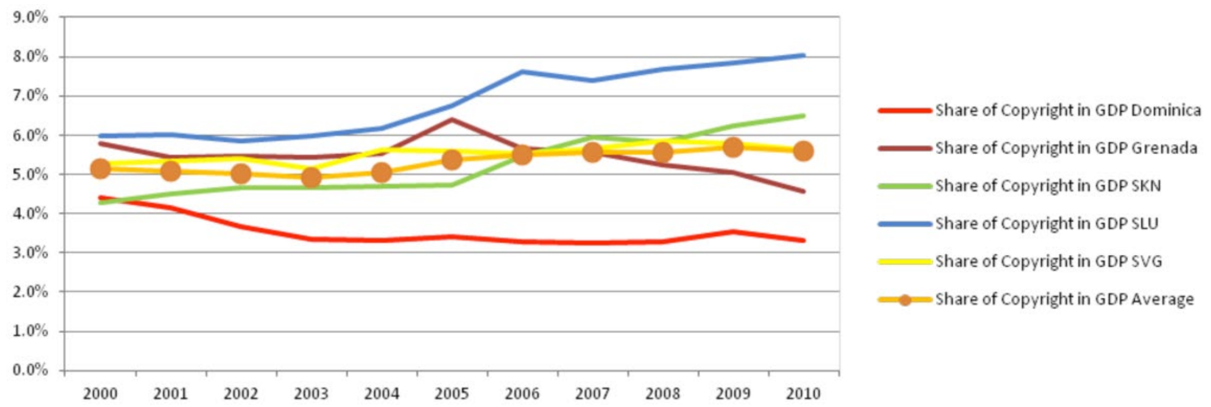


Table 7.32: Structure of OECS Economy by Industrial Sector (1-digit, ISIC3.1), 2000-2009

	Share of GDP								
Year	Agriculture, hunting, forestry, fishing (ISIC A-B)	Mining, Manufacturing, Utilities (ISIC C-E)	Manufacturing (ISIC D)	Construction (ISIC F)	Wholesale, retail trade, restaurants and hotels (ISIC G-H)	Transport, storage and communication (ISIC I)	Other activities (ISIC J-P)	Total value added	Copyright value added
2000	5.50%	8.40%	4.50%	9.40%	20.90%	15.00%	36.30%	100.00%	5.2%
2001	5.00%	8.50%	4.50%	9.90%	20.30%	15.00%	36.80%	100.00%	5.1%
2002	5.30%	8.60%	4.50%	9.90%	19.60%	14.70%	37.50%	100.00%	5.0%
2003	5.00%	8.70%	4.50%	9.20%	20.30%	14.90%	37.40%	100.00%	4.9%
2004	4.70%	8.40%	4.30%	9.00%	20.60%	15.40%	37.70%	100.00%	5.1%
2005	3.90%	8.20%	4.20%	10.30%	20.80%	15.50%	37.20%	100.00%	5.4%
2006	3.90%	8.30%	4.00%	10.40%	20.70%	15.30%	37.50%	100.00%	5.5%
2007	3.80%	8.30%	3.90%	10.80%	20.10%	15.40%	37.80%	100.00%	5.6%
2008	4.00%	8.10%	3.70%	10.60%	19.80%	15.30%	38.60%	100.00%	5.6%
2009	4.20%	8.10%	3.70%	8.80%	19.10%	15.30%	40.70%	100.00%	5.7%

Source: UN Stats and Copyright Estimates

8. EMPLOYMENT IN THE OECS COPYRIGHT SECTOR

The estimates of the contribution of copyright-based activity to employment in the OECS are based mainly on administrative wage data obtained from the social security institutions of each country, rather than on random samples of the labor force. Thus, they are plagued by problems of non-random self-selection related to compliance with social security laws. One could expect that non-compliance would be significant among employees in many subsectors of copyright activity where the rate of self-employment is high. Prominent among these are activities classified in the personal services sector, where household firms predominate. As in the case of the contribution to GDP, the share of collective management reported is best interpreted as a measure of potential employment. Participating country specifics are reported, followed by an overall estimate for the participating OECS Member States based on a simple arithmetic mean.

8.1 Contribution of Copyright to Employment in Dominica

Table 8.1 presents estimates of the contribution of copyright to employment in Dominica, and **Figure 8.1** graphs the trends. The estimates show that copyright-based activity contributed approximately 1,072 jobs in 2010 or about 4.8% of the total employment of 22,396. The level and share of copyright in employment reflects a substantial decline from 2000, when the sector contributed about 1,409 or 7.0% of all jobs.

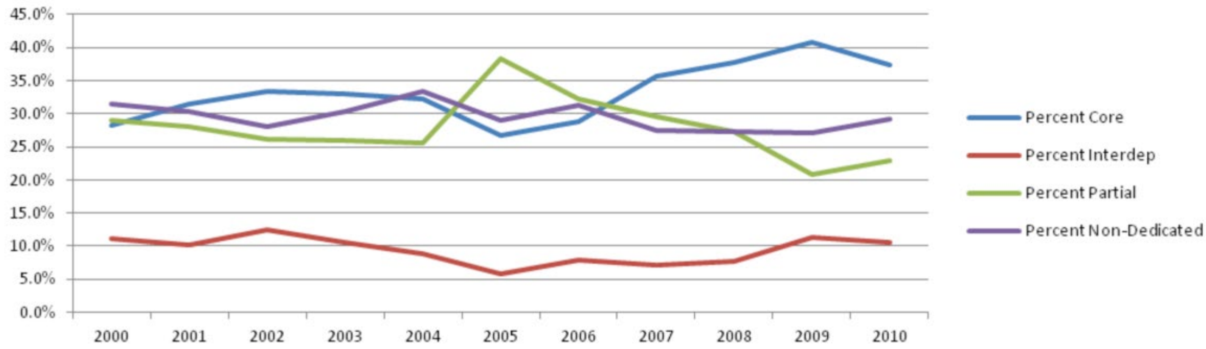
8.1.1 *The main contributors*

In the copyright sector, the main contributor of jobs has switched from the core copyright sector to non-dedicated support activities. Core copyright contributed 41% of copyright jobs in 2010, but this represents a substantial and fairly steady decline from a share of 49% of copyright employment in 2000. The displacing subsector is mainly non-dedicated support, which increased its employment from 393 jobs or 39.5% in 2000 to 428 jobs or 52.1% in 2010. The underlying implication is that the core industries are becoming more efficient as a result of the development pattern of the copyright sector itself or of the rest of the economy. Partial copyright also contributed to the displacement, as it increased its share significantly from 3.5% in 2000 to 5.8% in 2010, but the level of employment in the subsector stagnated, as the subsector contributed 47 jobs in 2010, up from 35 in 2000. Interdependent copyright also reduced its small contribution, from 81 jobs or a share of 8.2% in 2000 to only 10 jobs or 1.2% in 2010.

Table 8.1: Structure of Employment in the Dominica Copyright Sector

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Total Employment	20100	19390	18412	17638	18383	19149	19407	21072	21534	21966	22396
All copyright	995	899	813	738	761	735	720	745	808	863	823
All copyright %	5.0%	4.6%	4.4%	4.2%	4.1%	3.8%	3.7%	3.5%	3.8%	3.9%	3.7%
Core copyright	486	442	399	384	348	329	316	347	348	376	337
Core %	48.9%	49.2%	49.1%	52.0%	45.7%	44.8%	43.9%	46.7%	43.1%	43.6%	41.0%
Interdependent copyright	81	72	70	6	6	7	7	8	10	10	10
Interdependent %	8.2%	8.0%	8.6%	0.8%	0.8%	0.9%	1.0%	1.1%	1.2%	1.2%	1.2%
Partial copyright	35	33	25	27	31	35	37	44	55	48	47
Partial %	3.5%	3.7%	3.0%	3.7%	4.0%	4.7%	5.1%	5.9%	6.8%	5.6%	5.8%
Non-dedicated support industries	393	352	320	321	376	365	360	345	395	429	428
Non-dedicated %	39.5%	39.1%	39.3%	43.5%	49.5%	49.6%	50.0%	46.4%	49.0%	49.7%	52.1%

Figure 8.1: Graphs of the Trends in the Structure of the Copyright Employment in Dominica, 2000-2010



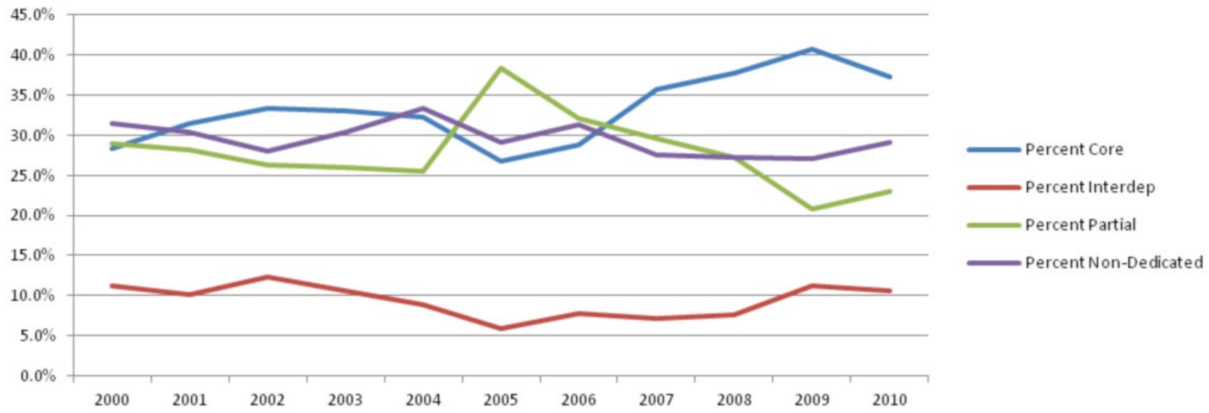
8.2 Contribution of Copyright to Employment in Grenada

Table 8.2 presents estimates of the contribution of copyright and the copyright subsectors to employment in Grenada, and **Figure 8.2** graphs the trends. The estimates show that copyright-based activity contributed approximately 1,606 jobs in 2010 or about 3.6% of the total employment of 45,218 persons. The level and share of copyright in employment reflects a substantial decline from 2000, when the sector contributed about 1,998 or 4.9% of all jobs. In the copyright sector, the main contributor of jobs has switched from the core copyright sector to non-dedicated support activities. Core copyright contributed 600 jobs or 37.3% of copyright-based jobs in 2010, and this represented a substantial and fairly steady increase from a share of 28.3% of copyright employment in 2000, when core copyright contributed 566 jobs to the economy. The displacements occurred in all other subsectors of copyright. The number and share of partial copyright employment decreased significantly from 580 or 29% of copyright jobs in 2000 to 369 or 22.9% in 2010. Interdependent copyright also decreased its contribution, from 224 jobs or a share of 11.2% in 2000 to 170 jobs or 10.6% in 2010. In non-dedicated support, employment decreased substantially from 629 jobs or 31.5% in 2000 to 468 jobs or 29.1% in 2010.

Table 8.2: Structure of Employment in the Grenada Copyright Sector

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Total Employment	40847	39404	37416	35843	37357	38914	40862	46197	48553	43075	45218
All copyright	1998	1809	1879	1757	1719	2214	1937	2083	2093	1811	1606
All copyright %	4.9%	4.6%	5.0%	4.9%	4.6%	5.7%	4.7%	4.5%	4.3%	4.2%	3.6%
Core copyright	566	568	626	579	555	592	557	744	792	739	600
Core %	28.3%	31.4%	33.3%	33.0%	32.3%	26.7%	28.8%	35.7%	37.8%	40.8%	37.3%
Interdependent copyright	224	183	232	186	152	129	152	149	160	203	170
Interdependent %	11.2%	10.1%	12.4%	10.6%	8.8%	5.8%	7.8%	7.1%	7.6%	11.2%	10.6%
Partial copyright	580	509	493	458	440	848	623	616	572	378	369
Partial %	29.0%	28.1%	26.2%	26.0%	25.6%	38.3%	32.1%	29.6%	27.3%	20.8%	22.9%
Non-dedicated support industries	629	549	527	534	573	644	605	574	570	491	468
Non-dedicated %	31.5%	30.4%	28.1%	30.4%	33.3%	29.1%	31.3%	27.6%	27.2%	27.1%	29.1%

Figure 8.2: Graphs of the Trends in the Structure of the Copyright Employment in Grenada, 2000-2010



8.3 Contribution of Copyright to Employment in St. Kitts and Nevis

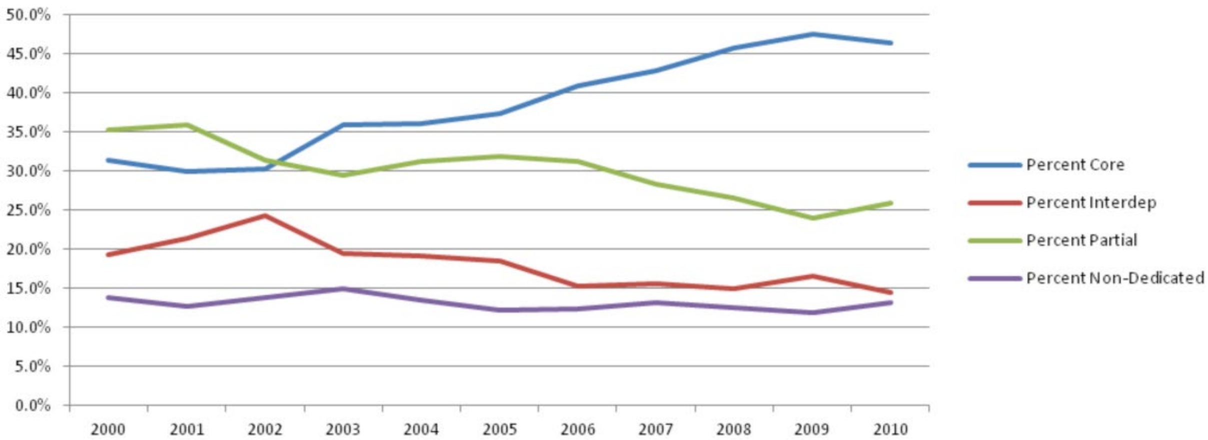
Table 8.3 presents estimates of the contribution of copyright to employment in St. Kitts and Nevis, and **Figure 8.3** graphs the trends. The estimates show that copyright-based activity contributed approximately 955 jobs in 2010 or about 3.1% of total employment of 30,626. The level and share of copyright in employment reflects a substantial increase from 2000, when the sector contributed about 489or 2.2% of all jobs.

In the copyright sector, the main contributor of jobs was the core copyright sector. Core copyright contributed 444 or 46.5% of copyright jobs in 2010, which represented a substantial and fairly steady increase from 154 or 31.6% of copyright employment in 2000. Much of these rising trends appears to be the result of the sharp upturn in the core copyright sector, in terms of both output and employment, perhaps linked to a substantial increase in both short-term and long-term tourism. The tourism trends seem to be tied to the expansion of the education export sector. The second largest contributor to jobs in the copyright-based sectors was partial copyright activity, having lost its initial position as the leading contributor in 2000. Partial copyright decreased its share significantly from 173 jobs or 35.3% in 2000 to 248 or 26% in 2010. Interdependent copyright also increased its contribution from 94 jobs or a share of 19.2% in 2000 to 137 jobs or 14.4% of copyright employment in 2010. The non-dedicated support sector also increased its employment from 68 jobs or 13.8% of copyright employment in 2000 to 126 jobs or 13.2% in 2010. So, while the number of jobs increased in partial, interdependent and non-dedicated activity, the shares fell as core employment expanded much faster.

Table 8.3: Structure of Employment in the St. Kitts and Nevis Copyright Sector, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Total Employment	22273	22004	26557	27168	27727	30341	29535	29525	30970	30798	30626
All copyright	489	526	616	587	641	701	796	860	924	857	955
All copyright %	2.2%	2.4%	2.3%	2.2%	2.3%	2.3%	2.7%	2.9%	3.0%	2.8%	3.1%
Core copyright	154	159	188	212	232	263	326	369	424	408	444
Core %	31.6%	30.2%	30.5%	36.1%	36.2%	37.4%	41.0%	42.9%	45.9%	47.6%	46.5%
Interdependent copyright	94	112	149	114	122	130	122	134	138	141	137
Interdependent %	19.2%	21.2%	24.2%	19.4%	19.0%	18.5%	15.3%	15.5%	14.9%	16.5%	14.4%
Partial copyright	173	189	194	174	200	224	249	245	247	206	248
Partial %	35.3%	35.9%	31.4%	29.6%	31.2%	31.9%	31.3%	28.5%	26.7%	24.0%	26.0%
Non-dedicated support industries	68	66	85	88	86	85	98	113	116	102	126
Non-dedicated %	13.8%	12.6%	13.9%	14.9%	13.5%	12.1%	12.4%	13.1%	12.5%	11.9%	13.2%

Figure 8.3: Graphs of the Trends in the Structure of the Copyright Employment in St. Kitts and Nevis, 2000-2010



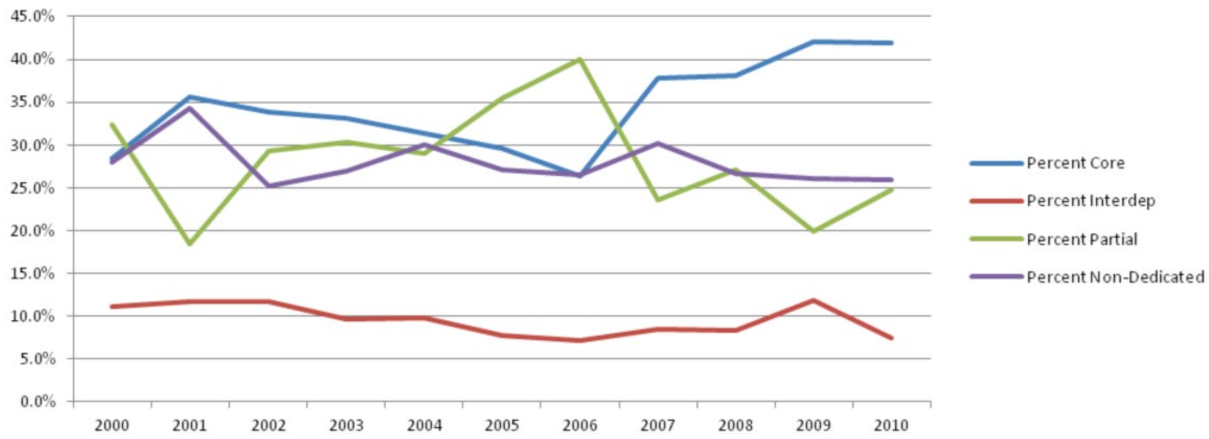
8.4 Contribution of Copyright to Employment in St. Lucia

Table 8.4 presents estimates of the contribution of copyright to employment in St. Lucia, and **Figure 8.4** graphs the trends. The estimates show that copyright-based activity contributed approximately 3,073 jobs in 2010 or about 4.4% of total employment of 70,300. The level and share of copyright in employment reflects a substantial increase from 2000, when the sector contributed about 1845 or 2.9% of all (62,570) jobs. In the copyright sector, the main contributor of jobs switched from the partial copyright sector to the core over the decade. Core copyright contributed 524 jobs or 28.4% of all copyright jobs in 2000. This contribution increased substantially to 1,290 or 42% of copyright employment in 2010. Partial copyright increased its contribution from 579 jobs to 723 jobs over the decade to 2010, but its share in employment fell from 32.3% in 2000 to 24.7% in 2010 as the core copyright sector expanded its contribution to job creation. The number of jobs created in the interdependent copyright sector also increased, from 206 jobs or 11.2% in 2000 to 227 jobs or 7.4% in 2010. The share of jobs in the non-dedicated support sector also adjusted downwards, with its employment moving from 517 jobs or 28% in 2000 to 796 jobs or 25.9% in 2010.

Table 8.4: Structure of Employment in the SLU Copyright Sector, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Total Employment	62,570	62,793	61,440	60,650	55,880	63,540	68,740	71,030	73,290	70,300	70,300
All copyright	1845	1287	1738	1880	1878	2392	2820	2317	2600	2416	3073
All copyright %	2.9%	2.0%	2.8%	3.1%	3.4%	3.8%	4.1%	3.3%	3.5%	3.4%	4.4%
Core copyright	524	457	588	621	588	709	741	876	991	1017	1290
Core %	28.4%	35.5%	33.9%	33.1%	31.3%	29.6%	26.3%	37.8%	38.1%	42.1%	42.0%
Interdependent copyright	206	150	202	181	183	185	202	196	215	287	227
Interdependent %	11.2%	11.7%	11.6%	9.7%	9.7%	7.8%	7.2%	8.5%	8.3%	11.9%	7.4%
Partial copyright	597	237	509	569	544	848	1127	547	703	483	759
Partial %	32.4%	18.5%	29.3%	30.3%	29.0%	35.5%	40.0%	23.6%	27.0%	20.0%	24.7%
Non-dedicated support industries	517	442	438	507	563	649	749	698	691	630	796
Non-dedicated %	28.0%	34.3%	25.2%	27.0%	30.0%	27.1%	26.6%	30.1%	26.6%	26.1%	25.9%

Figure 8.4: Graphs of the Trends in the Structure of the Copyright Employment in SLU, 2000-2010



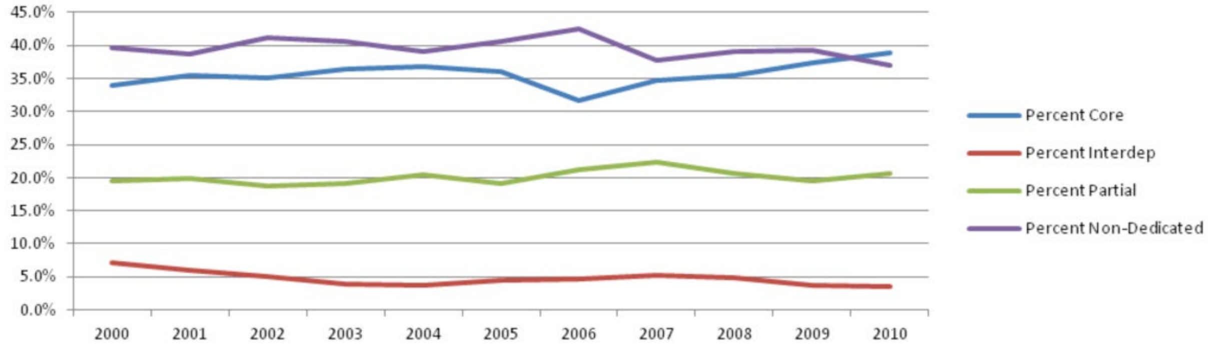
8.5 Contribution of Copyright to Employment in St. Vincent and the Grenadines

Table 8.5 presents estimates of the contribution of copyright to employment in St. Vincent and the Grenadines, and **Figure 8.5** graphs the trends. The estimates show that copyright-based activity contributed approximately 1,845 jobs in 2010 or about 4.9% of total employment of 38,014. The share of copyright in employment reflects a substantial decline from 2000, when the sector contributed about 1,686 jobs or 5.6% of all jobs. The level of employment grew in the sector, but the share fell. This is partly the result of some structural changes in copyright sector employment. In the copyright sector, the main contributor of jobs has switched from the non-dedicated copyright sector to the core activities. Core copyright contributed 571 jobs or 33.9% of copyright jobs in 2000. The contribution grew to 717 jobs or 38.9% of copyright employment in 2010. The displaced subsector is mainly non-dedicated support, which experienced a rapid decrease in its employment share from 39.7% in 2000 to 36.9% in 2010, even though its overall contribution to the level of employment grew from 669 to 682 jobs over the decade. Partial copyright increased its contribution only marginally over the decade from 327 jobs in 2000 to 382 jobs in 2010, but the share only moved from 19.4% to 20.7% over the decade. Interdependent copyright decreased its small contribution marginally, from 40 jobs or a share of 7% in 2000 to 64 jobs or 3.5% in 2010.

Table 8.5: Structure of Employment in the Copyright Sector of St. Vincent and the Grenadines, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Total Employment	29983	32929	33391	34555	35720	36168	37018	38941	38283	37551	38014
All copyright	1686	1806	1827	1870	2071	2107	2092	2230	2148	1877	1845
All copyright %	5.6%	5.5%	5.5%	5.4%	5.8%	5.8%	5.7%	5.7%	5.6%	5.0%	4.9%
Core copyright	571	640	641	681	763	758	661	775	764	703	717
Core %	33.9%	35.4%	35.1%	36.4%	36.8%	36.0%	31.6%	34.8%	35.6%	37.4%	38.9%
Interdependent copyright	118	108	91	72	77	93	99	116	103	69	64
Interdependent %	7.0%	6.0%	5.0%	3.8%	3.7%	4.4%	4.7%	5.2%	4.8%	3.7%	3.5%
Partial copyright	327	360	342	359	422	401	445	498	442	366	382
Partial %	19.4%	19.9%	18.7%	19.2%	20.4%	19.0%	21.3%	22.3%	20.6%	19.5%	20.7%
Non-dedicated support industries	669	699	753	759	809	855	888	841	839	739	682
Non-dedicated %	39.7%	38.7%	41.2%	40.6%	39.1%	40.6%	42.4%	37.7%	39.1%	39.4%	36.9%

Figure 8.5: Graph of the Trends in the Structure of Copyright Employment in St. Vincent and the Grenadines, 2000-2010



8.6 Distribution of Employment in the Copyright Industries

In all the countries of the OECS, the structure of employment within the copyright subsectors has changed significantly since 2000 and the resulting structure of employment in the core copyright sector differs substantially among the countries of the OECS. In this section, we look within each of these industry groups in each country to see their long-term evolution of employment. Culture-based skill appears to be significantly more important than training-based skill development in the evolution of employment in the core copyright sector. This trend in capacity-building will have to change if the industry is to provide a firm anchor for long-term development.

8.6.1 *Dominica*

In Dominica, employment in 'music, theatrical production, opera' has grown from 47.7% of the core in 2000 to 49% in 2010 (**Table 8.6**). The share of advertising also grew from 7.7% in 2000 to 28.8% in 2010.The displacement effects were felt in press and literature. The share of employment in press and literature also fell from 38.8% of the core in 2000 to only 16.2% in 2010. **Figure 8.6** illustrates the changing structure of the core.

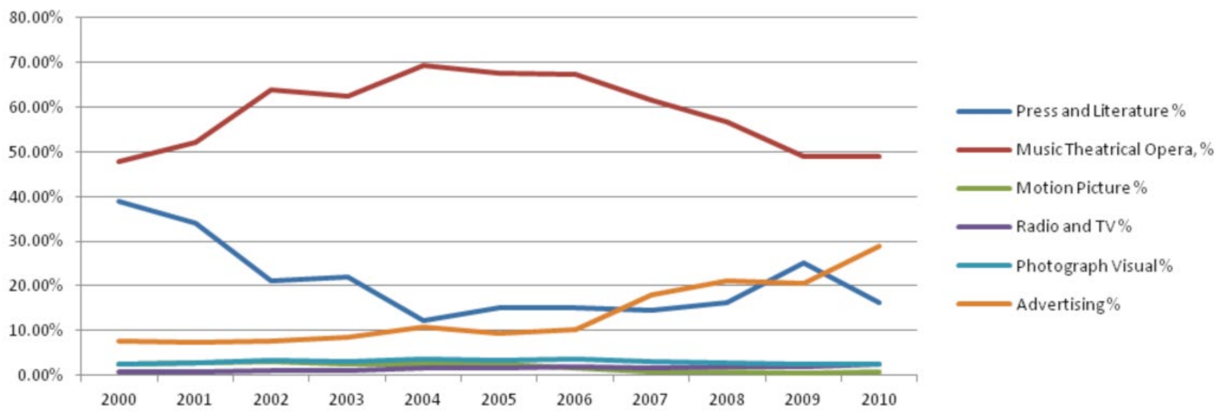
Table 8.6: Trends in the Structure of Employment in the Core Copyright Sector, Dominica, 2000-2010

Core Copyright Sectors	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Employment core copyright	486	442	399	384	348	329	316	347	348	376	337
Press and literature	189	151	84	84	43	50	48	50	57	95	54
Press and literature %	38.81%	34.07%	21.03%	21.92%	12.27%	15.17%	15.08%	14.50%	16.35%	25.20%	16.15%
Music, theatrical production, opera	232	230	255	240	241	223	213	214	198	184	165
Music, theatrical opera, %	47.71%	52.08%	63.83%	62.54%	69.27%	67.71%	67.47%	61.61%	56.83%	48.97%	49.04%
Motion picture, video & sound	12	13	12	9	8	8	5	3	2	2	2
Motion picture %	2.44%	2.87%	3.09%	2.44%	2.42%	2.36%	1.54%	0.83%	0.62%	0.55%	0.69%
Radio & television	4	4	4	4	5	5	6	6	6	7	9
Radio and TV %	0.81%	0.84%	1.00%	1.16%	1.50%	1.59%	1.92%	1.72%	1.86%	1.83%	2.52%
Photography, visual and graphic arts	12	12	13	12	12	11	11	11	10	9	8

Table 8.6: Trends in the Structure of Employment in the Core Copyright Sector, Dominica, 2000-2010 (continued)

Photography, visual %	2.45%	2.67%	3.26%	3.15%	3.56%	3.46%	3.53%	3.13%	2.87%	2.49%	2.48%
Advertising services	37	32	30	33	37	31	32	62	74	78	97
Advertising %	7.57%	7.23%	7.54%	8.54%	10.69%	9.41%	10.14%	17.92%	21.17%	20.69%	28.83%
Copyright collective management societies	1	1	1	1	1	1	1	1	1	1	1
CMS %	0.21%	0.23%	0.25%	0.26%	0.29%	0.30%	0.32%	0.29%	0.29%	0.27%	0.30%

Figure 8.6: Graph of the Trends in the Structure of Core Copyright Employment in Dominica, 2000-2010



8.6.2 *Grenada*

In Grenada, employment in 'music, theatrical production, opera' has grown from 319 or 56.4% of the core in 2000 to 395 or 53.9% in 2010 (**Table 8.7**). So, the share has fallen over the decade, perhaps because of rising efficiency in the core industries as they benefit from technical spillovers from the world economy. The main displacement was generated by advertising, whose share in core employment grew from 105 persons or 18.5% in 2000 to 177 or 24.2% in 2010. Its displacement effects were also felt in press and literature. The share of employment in press and literature also fell from 17.1% of the core in 2000 to 15.6% in 2010. **Figure 8.7** illustrates the changing structure of core employment in Grenada.

Table 8.7: Trends in the Structure of Employment in the Core Copyright Sector, Grenada, 2000-2010

Core Copyright Sectors	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Employment core copyright	566	568	626	579	555	592	557	744	792	739	734
Press and literature	97	97	104	87	75	64	67	96	107	110	115
Press and literature %	17.11%	16.99%	16.57%	15.10%	13.47%	10.87%	12.10%	12.93%	13.46%	14.92%	15.63%
Music, theatrical production, opera	319	319	369	376	367	402	351	413	447	450	395
Music, theatrical, opera %	56.41%	56.08%	58.86%	64.98%	66.08%	67.96%	62.95%	55.44%	56.44%	60.91%	53.90%
Motion picture, video & sound	5	5	6	6	6	7	6	7	8	8	7
Motion picture %	0.92%	0.92%	0.98%	1.07%	1.11%	1.18%	1.09%	0.93%	0.95%	1.04%	0.92%
Radio & television	12	11	10	13	15	15	12	12	12	12	11
Radio and TV %	2.13%	1.86%	1.62%	2.17%	2.66%	2.47%	2.10%	1.65%	1.50%	1.56%	1.44%
Photography, visual and graphic arts	20	22	23	19	17	19	18	20	20	18	18
Photography, visual %	3.59%	3.87%	3.67%	3.24%	3.01%	3.14%	3.30%	2.67%	2.56%	2.49%	2.48%
Advertising services	105	112	113	77	68	80	91	171	175	140	177
Advertising %	18.50%	19.71%	17.98%	13.24%	12.28%	13.51%	16.27%	22.93%	22.11%	18.97%	24.19%
Copyright collective management societies	8	3	2	1	8	5	12	26	24	1	11
CMS %	1.35%	0.57%	0.33%	0.21%	1.39%	0.88%	2.19%	3.46%	2.97%	0.12%	1.43%

8.6.3 *St. Kitts and Nevis*

In St. Kitts and Nevis, employment in core copyright is dominated by employment in 'radio and television' and 'music, theatrical production, opera'. The share of employment in radio and television grew from 82 jobs or 53.9% of the core in 2000 to 302 jobs or 68.2% in 2010 (**Table 8.8**). The share of music, theatrical production and opera fell from about 34.4% in 2000 to 27% in 2010. Press and literature, a traditionally strong contributor, has lost ground, most likely under the effects of changing modern technologies. **Figure 8.8** illustrates the changing structure of employment in the Core in St. Kitts and Nevis.

Figure 8.7: Graph of the Trends in the Structure of Core Copyright Employment in Grenada, 2000-2010

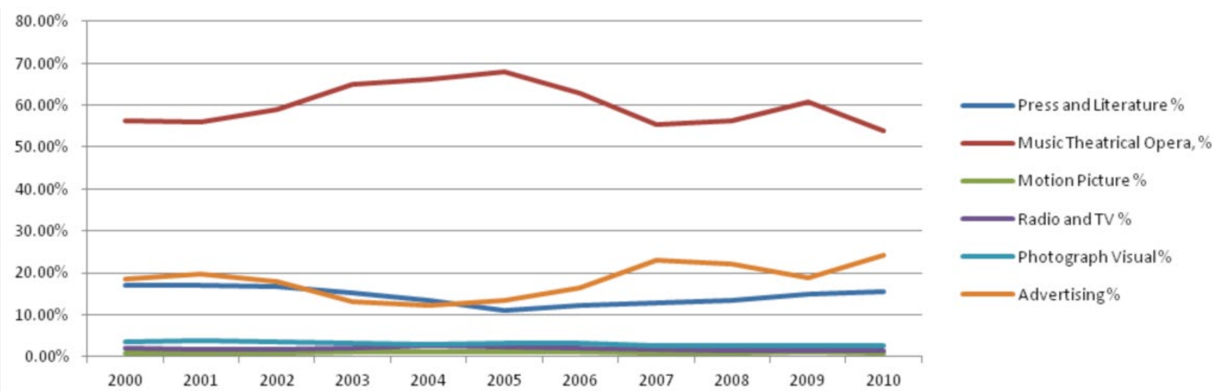
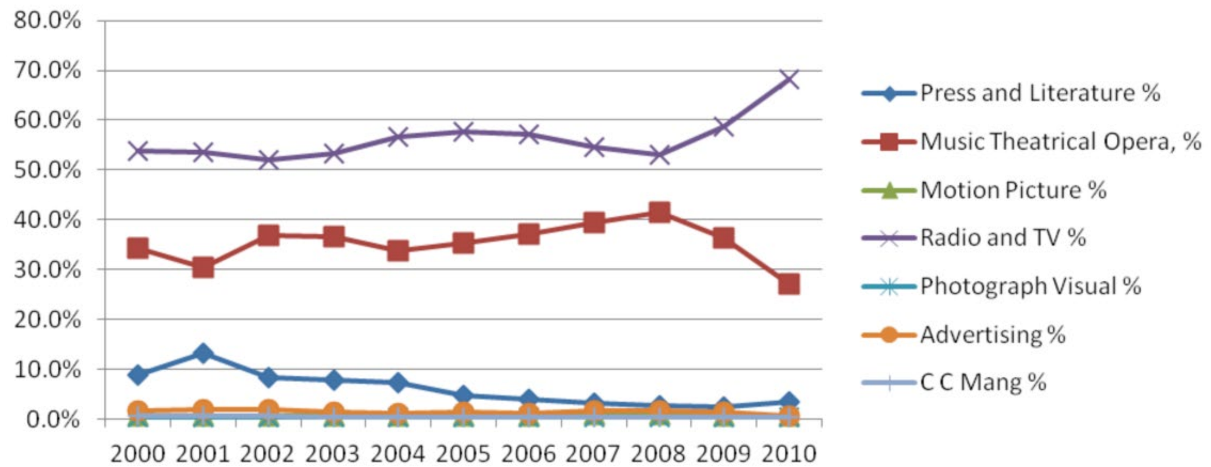


Table 8.8: Trends in the Structure of Employment in the Core Copyright Sector, St. Kitts and Nevis, 2000-2010

Core Copyright Sectors	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Employment core copyright	152	157	186	210	230	261	324	367	422	406	442
Press and literature	14	21	15	17	17	13	13	11	11	10	15
Press and literature %	8.9%	13.1%	8.2%	7.9%	7.2%	4.8%	3.9%	3.1%	2.7%	2.5%	3.4%
Music theatrical production, opera	52	48	68	77	78	92	120	145	176	148	120
Music, theatrical, opera %	34.4%	30.5%	36.8%	36.5%	33.9%	35.3%	37.0%	39.5%	41.6%	36.4%	27.0%
Motion picture, video & sound	1	1	1	1	1	2	2	3	3	3	2
Motion picture %	0.6%	0.6%	0.7%	0.7%	0.6%	0.7%	0.7%	0.8%	0.8%	0.7%	0.5%
Radio & television	82	84	97	112	130	150	185	200	224	239	302
Radio and TV %	53.9%	53.6%	51.9%	53.2%	56.7%	57.6%	57.1%	54.6%	52.9%	58.8%	68.2%
Photography, visual and graphic arts	1	1	1	1	1	1	1	1	1	1	1
Photography, visual %	0.39%	0.47%	0.44%	0.42%	0.36%	0.39%	0.32%	0.31%	0.28%	0.24%	0.28%
Advertising services	3	3	3	3	3	3	3	6	7	6	3
Advertising %	1.7%	1.8%	1.9%	1.3%	1.2%	1.3%	1.0%	1.7%	1.7%	1.4%	0.6%
Copyright collective management societies	1	1	1	1	1	1	1	1	1	1	1
CMS %	0.7%	0.6%	0.5%	0.5%	0.4%	0.4%	0.3%	0.3%	0.2%	0.2%	0.2%

Figure 8.8: Graph of the Trends in the Structure of Core Copyright Employment in St. Kitts and Nevis, 2000-2010



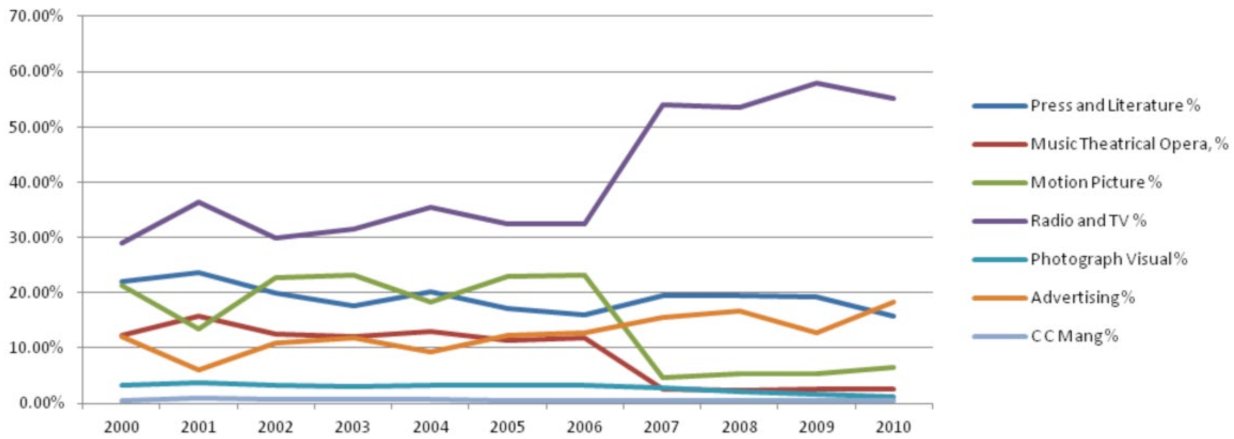
8.6.4 *St. Lucia*

In St. Lucia, employment in 'radio and television' has emerged to be the main form of core copyright employment. In 2000, radio and television accounted for 28.9% of core copyright employment. This share grew to 55.2% in 2011. The share of advertising also grew from 12.1% in 2000 to 18.2% in 2010. In sharp contrast to the rest of the OECS, the share of 'music, theatrical production, opera' declined from 12.2% of the core in 2000 to 2.6% in 2010 (**Table 8.9**). The displacement effects were also felt in press and literature: the share of employment in this sector fell from 21.9% of the core in 2000 to only 15.8% in 2010. **Figure 8.9** illustrates the changing structure of core employment over the decade.

Table 8.9: Trends in the Structure of Employment in the Core Copyright Sector, St. Lucia, 2000-2010

Core Copyright Sectors	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Employment Core Copyright	524	457	588	621	588	709	741	876	991	1017	1290
Press and literature	115	108	117	110	118	122	118	172	193	197	204
Press and literature %	21.9%	23.64%	19.9%	17.70%	20.16%	17.15%	15.95%	19.59%	19.47%	19.34%	15.82%
Music theatrical production, opera	64	72	74	75	76	81	88	23	24	25	34
Music, theatrical opera, %	12.2%	15.73%	12.5%	11.99%	12.90%	11.45%	11.82%	2.65%	2.39%	2.50%	2.63%
Motion picture, video & sound	111	62	134	144	108	162	172	42	54	54	84
Motion picture %	21.3%	13.49%	22.7%	23.11%	18.30%	22.85%	23.27%	4.74%	5.45%	5.34%	6.49%
Radio & television	151	167	176	196	208	231	241	474	531	589	712
Radio and TV %	28.9%	36.41%	29.9%	31.61%	35.41%	32.51%	32.46%	54.11%	53.59%	57.95%	55.21%
Photography, visual and graphic arts	17	17	19	19	19	22	24	25	20	17	15
Photography, visual %	3.3%	3.80%	3.3%	3.08%	3.28%	3.17%	3.19%	2.81%	2.06%	1.68%	1.17%
Advertising services	63	28	65	74	54	87	95	137	165	130	235
Advertising %	12.1%	6.06%	11.0%	11.86%	9.26%	12.31%	12.77%	15.65%	16.64%	12.79%	18.23%
Copyright collective management societies	2	4	4	4	4	4	4	4	4	4	6
CMS %	0.38%	0.87%	0.68%	0.64%	0.68%	0.56%	0.54%	0.46%	0.40%	0.39%	0.47%

Figure 8.9: Graph of the Trends in the Structure of Core Copyright Employment in St. Lucia, 2000-2010



8.6.5 *St. Vincent and the Grenadines*

In St. Vincent and the Grenadines, Core employment grew from 571 in 2000 to 717 in 2010. Employment in 'music, theatrical production, opera' has grown from 57.3% of the jobs in the core in 2000 to 60.7% in 2010 (**Table 8.10**). The changing share reflects the rapid development of the St. Vincent and the Grenadines Carnival to a prominent activity in the OECS events calendar. The share of employment in press and literature also grew from 9% of the core in 2000 to 11.5% in 2010. The displacement took place in advertising, as its share fell from 26.7% in 2000 to 19.6% in 2010. **Figure 8.10** illustrates the changing structure of employment in the core copyright sector.

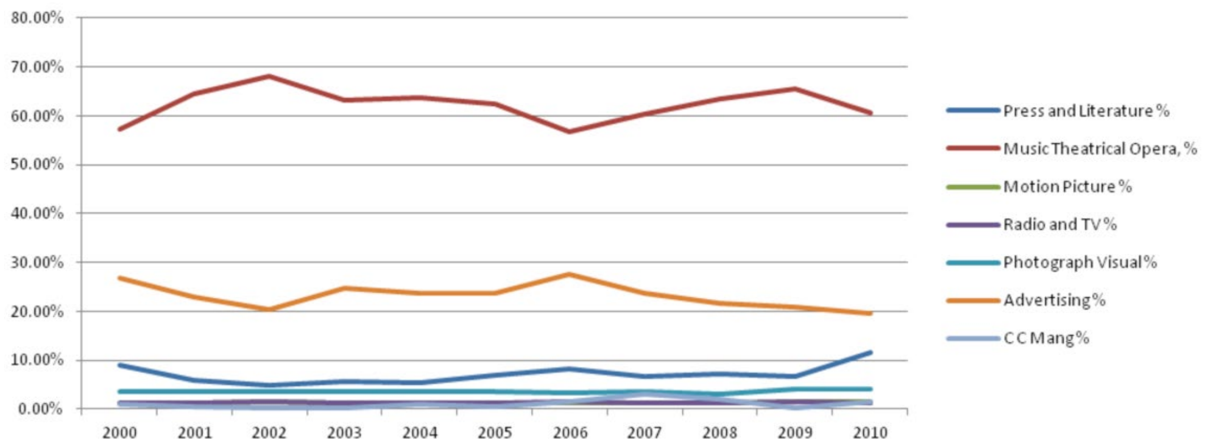
Table 8.10: Trends in the Structure of Employment in the Core Copyright Sector, St. Vincent and the Grenadines, 2000-2010

Core Copyright Sectors	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Employment core copyright	571	640	641	681	763	758	661	775	764	703	717
Press and literature	51	38	31	38	42	53	53	52	55	46	83
Press and literature %	9.01%	5.97%	4.88%	5.65%	5.46%	7.05%	8.10%	6.74%	7.15%	6.61%	11.54%
Music, theatrical production, opera	327	412	436	430	486	473	376	469	485	460	435
Music theatrical opera %	57.31%	64.48%	68.05%	63.10%	63.65%	62.45%	56.85%	60.47%	63.43%	65.52%	60.70%
Motion picture, video &sound	7	9	9	9	10	10	8	10	9	10	10
Motion picture %	1.25%	1.33%	1.38%	1.34%	1.34%	1.32%	1.20%	1.27%	1.22%	1.48%	1.41%
Radio & television	7	9	10	9	9	10	10	10	10	10	9
Radio and TV %	1.18%	1.36%	1.51%	1.30%	1.21%	1.28%	1.49%	1.25%	1.30%	1.40%	1.22%

Table 8.10: Trends in the Structure of Employment in the Core Copyright Sector, St. Vincent and the Grenadines, 2000-2010 (continued)

Photography, visual and graphic arts	20	23	24	25	28	27	22	27	24	29	29
Photography, visual %	3.46%	3.58%	3.69%	3.65%	3.65%	3.57%	3.28%	3.46%	3.13%	4.13%	4.01%
Advertising services	153	146	130	169	181	180	182	184	166	146	141
Advertising %	26.71%	22.87%	20.23%	24.84%	23.70%	23.80%	27.58%	23.79%	21.70%	20.75%	19.62%
Copyright collective management societies	6	3	2	1	8	4	10	23	16	1	11
CMS %	1.09%	0.42%	0.25%	0.13%	0.99%	0.53%	1.50%	3.03%	2.07%	0.12%	1.51%

Figure 8.10: Graph of the Trends in the Structure of Core Copyright Employment in St. Vincent and the Grenadines, 2000-2010



8.7 Distribution of Employment in the Interdependent, Partial and Non-Dedicated Copyright Sector of the OECS

8.7.1 *Dominica*

Table 8.11 documents the trends in employment in the interdependent copyright sector of Dominica since 2000. The main event has been the end of employment in paper manufacturing since 2003. In the partial copyright sector, the dominant employer over the decade has been the combination of architecture, engineering and interior designs (approximately 89%) linked to the development of the housing industry and tourism (**Table 8.12**). No other segment has achieved rising prominence over the period. In the non-dedicated support sector the distribution of employment was more balanced, but the share of jobs created in transportation grew from 11.6% to 17.9% over the decade. Distributive trades consistently accounted for a high share of jobs, but as the contribution of transport grew, the share of employment in the distributive trades declined from 76.5% to 72.3% between 2000 and 2010 (**Table 8.13**).

Table 8.11: Trends in Employment in the Interdependent Copyright Sector, Dominica, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Interdependent Sectors	81	72	70	6	6	7	7	8	10	10	10
Computer and related services	7	7	6	6	6	7	7	8	10	10	10
Computer %	8.6%	9.5%	9.1%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Manufacture of containers of paper	74	65	63	0	0	0	0	0	0	0	0
Manu %	91.4%	90.5%	90.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%

Table 8.12: Trends in Employment in the Partial Copyright Sector, Dominica, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Partial Copyright Sectors	35	33	25	27	31	35	37	44	55	48	47
Wearing apparel & textiles	4	3	3	3	3	2	2	2	2	2	2
Wearing apparel %	10.5%	8.9%	12.5%	10.5%	9.0%	5.1%	5.4%	4.1%	3.1%	4.1%	4.1%
Furniture and related products and designs	2	2	4	2	2	2	3	3	4	3	3
Furniture and related products and designs %	5.2%	6.4%	16.0%	8.7%	5.9%	5.9%	7.1%	7.3%	8.1%	6.7%	7.0%
Architecture, engineering and interior designs	29	28	18	22	26	31	32	39	49	43	42
Architecture, engineering and interior designs %	84.3%	84.7%	71.5%	80.9%	85.1%	89.0%	87.5%	88.6%	88.9%	89.2%	88.8%

Table 8.13: Trends in employment in the Non-Dedicated Copyright Sector, Dominica, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Non-dedicated Support	393	352	320	321	376	365	360	345	395	429	428
Distributive trade services	300	271	251	257	282	281	262	253	306	312	309
Distributive trade services %	76.5%	77.1%	78.6%	80.1%	75.0%	76.9%	72.8%	73.3%	77.3%	72.8%	72.3%
Transport	45	42	44	46	56	47	52	51	53	71	77
Transport	11.6%	11.9%	13.6%	14.2%	14.8%	12.9%	14.6%	14.6%	13.3%	16.6%	17.9%
Cable TV	47.0	38.7	24.9	18.4	38.4	37.2	45.3	41.8	37.1	45.8	41.9
Cable TV %	12.0%	11.0%	7.8%	5.7%	10.2%	10.2%	12.6%	12.1%	9.4%	10.7%	9.8%

8.7.2 *Grenada*

Table 8.14 documents the trends in employment in Grenada's interdependent copyright sector since 2000. The interesting change has been the rising share of employment in 'computer and related services' from 6.8% of all jobs in the subsector in 2000 to 9.9% in 2010. Correspondingly, the share of employment in 'manufacture of containers of paper', the main interdependent sector, has generally remained high throughout the decade. In the partial copyright sector, the main source of employment over the decade was also interior designs, linked to the development of the housing industry and tourism (**Table 8.15**. In the non-dedicated support sector, distributive trades increased its share of jobs from 50.2% to 56.8%. The share of taxi services in employment grew overall, somewhat displacing cable TV, the share of which fell from 18.9 to 14.9% over the decade (**Table 8.16**).

Table 8.14: Trends in employment in the Interdependent Copyright Sector, Grenada, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Interdependent Sectors	224	183	232	186	152	129	152	149	160	203	170
Computer and related services	15	18	19	15	14	14	15	16	16	16	17
Computer %	6.8%	10.1%	8.2%	8.2%	9.2%	11.0%	10.2%	10.8%	10.2%	7.9%	9.9%
Manufacture of containers of paper	209	165	213	170	138	115	136	133	143	187	153
Paper %	93.2%	89.9%	91.8%	91.8%	90.8%	89.0%	89.8%	89.2%	89.8%	92.1%	90.1%

Table 8.15: Trends in the Partial Copyright Sector, Grenada, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Partial Copyright Sectors	580	509	493	458	440	848	623	616	572	378	369
Wearing apparel & textiles	1	1	1	1	1	1	0.29	0.28	0.30	0.29	0.26
Wearing apparel %	0.2%	0.1%	0.2%	0.2%	0.2%	0.1%	0.0%	0.0%	0.1%	0.1%	0.1%
Furniture and related products and designs	3	-2	-4	0	12	9	12	12	12	10	15
Furniture and related products and designs %	0.6%	-0.4%	-0.8%	-0.1%	2.8%	1.1%	1.8%	2.0%	2.2%	2.5%	4.2%
Interior designs	575	510	496	457	427	838	611	604	559	368	353
Interior designs %	99.2%	100.2%	100.6%	99.9%	97.0%	98.8%	98.1%	97.9%	97.8%	97.4%	95.8%

Table 8.16: Trends in the Non-Dedicated Copyright Sector, Grenada, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Non-dedicated Support	629	549	527	534	573	644	605	574	570	491	468
Distributive trade services	316	289	289	260	274	348	348	308	327	263	266
Distributive trades Services %	50.2%	52.7%	54.9%	48.6%	47.8%	54.0%	57.4%	53.7%	57.4%	53.4%	56.8%
Taxi services	101	91	88	112	136	133	99	101	98	98	87
Taxi services (including minibus) %	16.1%	16.5%	16.7%	21.0%	23.8%	20.6%	16.4%	17.6%	17.2%	19.9%	18.5%
Auxiliary transport activities and storage	94	67	63	73	73	70	69	69	57	54	46
Auxiliary transport activities and storage %	14.9%	12.2%	11.9%	13.7%	12.8%	10.9%	11.4%	12.1%	10.0%	10.9%	9.8%
Cable TV	119	102	87	89	90	93	89	95	88	78	70
Cable TV %	18.9%	18.6%	16.5%	16.7%	15.6%	14.5%	14.8%	16.6%	15.5%	15.8%	14.9%

8.7.3 *St. Kitts and Nevis*

Perhaps the most striking feature of the interdependent copyright sectors of St. Kitts and Nevis is the rising share of 'computer and related services' in employment since 2000, while the share of 'TVs, radios, VCR, CD/DVD players, electronic gaming and equipment' has been falling (**Table 8.17**). The segment of computer and related services increased its share of employment from 56.6% of the subsector jobs in 2000 to 61.8% at the end of the decade. In the partial copyright sector, the rising share of employment in 'textiles' has been displacing employment in 'architecture, engineering and surveying'. Jobs in textiles have now grown to account for about 52.8% of all partial copyright jobs in St. Kitts and Nevis (**Table 8.18**). While the heritage on which 'museums' are founded remains solid, over the decade employment in the sector has declined from 14.2% to 9.6% of the subsector jobs. This appears to imply that a lasting and evolving copyright creation program is yet to emerge around historical features such as the birthplace and home of Alexander Hamilton, the first Treasury Secretary of the USA. In the non-dedicated support activities, general transportation was the largest and most rapidly growing contributor to employment, with its share increasing from 25.2% in 2000 to 39.8% in 2010. The share of cable TV in employment declined over the period from 60.1% in 2000 to 50.8% in 2010 (**Table 8.19**).

Table 8.17: Trends in Employment in the Interdependent Copyright Sector, St. Kitts and Nevis, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Interdependent Sectors	94	112	149	114	122	130	122	134	138	141	137
TVs, radios, VCR, CD/DVD players, electronic gaming and equipment	41	47	43	42	53	47	43	37	38	40	53
TV %	43.4%	42.1%	28.6%	37.0%	43.8%	36.1%	34.9%	27.6%	27.5%	28.4%	38.2%
Computer and related services	53	65	106	72	69	83	79	97	100	101	85
Computer %	56.6%	57.9%	71.4%	63.0%	56.2%	63.9%	65.1%	72.4%	72.5%	71.6%	61.8%

Table 8.18: Trends in the Partial Copyright Sector, St. Kitts and Nevis, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Partial Copyright Sectors	172	188	193	173	199	222	247	243	245	205	247
Wearing apparel	43	31	18	18	17	17	15	12	13	13	16
Wearing apparel %	24.9%	16.3%	9.5%	10.3%	8.6%	7.5%	5.9%	5.1%	5.4%	6.1%	6.5%
Textiles	24	23	20	50	80	87	85	81	80	64	131
Textiles %	14.3%	12.2%	10.2%	29.2%	40.4%	39.3%	34.3%	33.5%	32.8%	31.2%	52.8%
Museums	24	22	32	35	35	41	54	36	42	39	24
Museums %	14.2%	11.9%	16.5%	20.2%	17.6%	18.5%	21.7%	14.8%	17.3%	18.9%	9.6%
Architecture, engineering, surveying	80	112	123	70	66	77	94	113	109	89	77
Architecture, engineering, surveying %	46.5%	59.6%	63.8%	40.3%	33.4%	34.8%	38.1%	46.6%	44.5%	43.7%	31.1%

Table 8.19: Trends in the Non-Dedicated Copyright Sector, St. Kitts and Nevis, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Non-dedicated Support	68	66	85	88	86	85	98	113	116	102	126
Distributive trade services	10	9	12	12	13	15	14	14	15	12	12
Distributive trade services %	14.8%	13.4%	14.6%	14.1%	15.3%	17.2%	14.7%	12.3%	13.3%	12.1%	9.6%
General transportation	17	18	20	21	24	26	33	39	49	38	50
General transportation %	25.2%	27.1%	24.0%	24.0%	27.7%	30.3%	33.7%	34.2%	42.7%	37.0%	39.6%
Cable TV	41	39	52	54	49	45	51	60	51	52	64
Cable TV %	60.1%	59.5%	61.4%	61.9%	57.0%	52.5%	51.5%	53.5%	44.0%	50.9%	50.8%

8.7.4 *St. Lucia*

Table 8.20 documents the trends in employment in the interdependent copyright sector since 2000. The main trend has been the continued importance of paper manufacturing, which is the main source of jobs in the interdependent sector, providing in excess of 95% of the jobs. The tendency to a rising share of 'computer and related services' jobs, evident in the early part of the decade, has not been sustained. 'Architecture, engineering, surveying' and interior designs continue to dominate job creation in the partial copyright sector, each accounting for about half of the jobs available in the sector (**Table 8.21**). In the non-dedicated support sector, the share of distributive trades in job creation has been falling, from 85.1% in 2000 to 67.1% in 2010. The sectors that have increased their share of job creation are mainly transport services and cable TV. The shares of transport services grew from 11.2% to 22.9%, while those of cCable TV grew from 3.7% to 10% over the decade 2000-2010 (**Table 8.22**).

Table 8.20: Trends in the Interdependent Copyright Sector, St. Lucia, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Interdependent Sectors	206	150	202	181	183	185	202	196	215	287	227
Computer and related Services	11	6	13	13	11	15	14	11	11	10	9
Computer %	5.5%	3.8%	6.6%	7.3%	6.2%	8.0%	7.1%	5.4%	5.3%	3.6%	4.2%
Manufacture of containers of paper	195	145	189	168	172	171	187	186	204	276	218
Paper %	94.5%	96.2%	93.4%	92.7%	93.8%	92.0%	92.9%	94.6%	94.7%	96.4%	95.8%

Table 8.21: Trends in the Partial Copyright Sector, St. Lucia, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Partial Copyright Sectors	597	237	509	569	544	848	1127	547	703	483	759
Wearing apparel	13	8	7	6	6	5	5	4	4	4	3
Wearing apparel %	2.2%	3.3%	1.4%	1.1%	1.0%	0.6%	0.4%	0.8%	0.6%	0.8%	0.4%
Textiles	7	6	8	17	27	26	43	44	37	29	38
Textiles %	1.2%	2.5%	1.6%	3.0%	4.9%	3.1%	3.8%	8.1%	5.3%	6.0%	5.0%
Architecture, engineering, surveying	287	114	251	275	245	399	531	239	322	219	334
Architecture, engineering, surveying %	48.1%	47.9%	49.3%	48.3%	45.0%	47.1%	47.1%	43.6%	45.9%	45.3%	44.0%
Furniture and related products and designs	5	-3	-5	-1	24	22	23	24	20	15	21
Furniture and related products and designs %	0.8%	-1.1%	-1.1%	-0.1%	4.5%	2.6%	2.0%	4.4%	2.9%	3.1%	2.8%
Interior designs	284	113	248	272	243	395	526	236	319	217	363
Interior designs %	47.6%	47.4%	48.8%	47.8%	44.6%	46.6%	46.6%	43.2%	45.4%	44.9%	47.8%

Table 8.22: Trends in the Non-Dedicated Copyright Sector, St. Lucia, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Non-dedicated Support	517	442	438	507	563	649	749	698	691	630	796
Distributive trade services	440	364	350	405	426	515	578	520	508	441	535
Distributive trade services %	85.1%	82.4%	79.9%	79.8%	75.7%	79.3%	77.2%	74.5%	73.6%	70.1%	67.1%
Transport	58	58	66	77	103	101	128	134	137	142	182
Transport %	11.2%	13.2%	15.1%	15.2%	18.2%	15.5%	17.1%	19.2%	19.8%	22.5%	22.9%
Cable TV	19	19	22	26	34	33	43	44	45	47	79
Cable TV %	3.7%	4.4%	5.0%	5.0%	6.0%	5.1%	5.7%	6.4%	6.6%	7.5%	10.0%

8.7.5 *St. Vincent and the Grenadines*

The interdependent copyright sector of St. Vincent and the Grenadines comprises 'computer and related services' and 'manufacture of containers of paper' (**Table 8.23**). An important trend is that the share of computer and related services in employment has been growing since 2000, and it now accounts for about 52% of the interdependent sector jobs. Paper manufacturing accounts for about 48.1% of the jobs, down from about 71% at the start of the decade. As in most of the OECS, the dominant employer in the partial copyright sector has been interior designs, which has accounted for about 98% of the subsector jobs over the period (**Table 8.24**). In the non-dedicated support sector, distributive trades has consistently been the main source of jobs over the decade, and it now accounts for 72.2% of all jobs. However, the share of transport has grown from 15.4% to 18.2% of the subsector jobs, while the share of cable TV has increased marginally from to 8.9% to 9.6% over the decade (**Table 8.25**).

Table 8.23: Trends in the Interdependent Copyright Sector, St. Vincent and the Grenadines, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Interdependent Sectors	118	108	91	72	77	93	99	116	103	69	64
Computer and related services	34	30	23	22	32	49	71	67	58	41	33
Computer %	29.0%	28.1%	25.5%	30.7%	41.3%	53.0%	71.7%	57.4%	56.8%	60.0%	51.9%
Manufacture of containers of paper	84	77	68	50	45	44	28	50	44	28	31
Manufacture %	71.0%	71.9%	74.5%	69.3%	58.7%	47.0%	28.3%	42.6%	43.2%	40.0%	48.1%

Table 8.24: Trends in the Partial Copyright Sector, St. Vincent and the Grenadines, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Partial Copyright Sectors	327	360	342	359	422	401	445	498	442	366	382
Wearing apparel & textiles	1	1	1	3	3	3	1	1	0	0	1
Wearing apparel & textiles %	0.4%	0.3%	0.4%	0.8%	0.8%	0.8%	0.2%	0.2%	0.1%	0.1%	0.1%
Furniture and related products and designs	9	23	11	11	13	12	12	14	14	11	10
Furniture and related products and designs %	2.9%	6.5%	3.1%	3.1%	3.0%	3.1%	2.6%	2.8%	3.1%	2.9%	2.5%
Architecture, engineering and interior designs	317	336	330	345	406	385	432	483	428	355	372
Architecture, engineering and interior designs %	96.8%	93.3%	96.5%	96.2%	96.2%	96.1%	97.2%	97.0%	96.9%	96.9%	97.3%

Table 8.25: Trends in the Non-Dedicated Copyright Sector, St. Vincent and the Grenadines, 2000-2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Non-dedicated Support	669	699	753	759	809	855	888	841	839	739	682
Distributive trade services	512	513	528	546	580	621	642	593	602	515	492
Distributive trade services %	76.6%	73.4%	70.1%	72.0%	71.7%	72.6%	72.3%	70.6%	71.8%	69.7%	72.2%
Transport	103	126	139	134	134	144	152	146	143	141	124
Transport %	15.4%	18.0%	18.4%	17.6%	16.6%	16.8%	17.1%	17.4%	17.0%	19.0%	18.2%
Cable TV	54	60	86	78	94	90	94	101	94	83	66
Cable TV %	8.1%	8.6%	11.4%	10.3%	11.7%	10.5%	10.6%	12.0%	11.2%	11.2%	9.6%

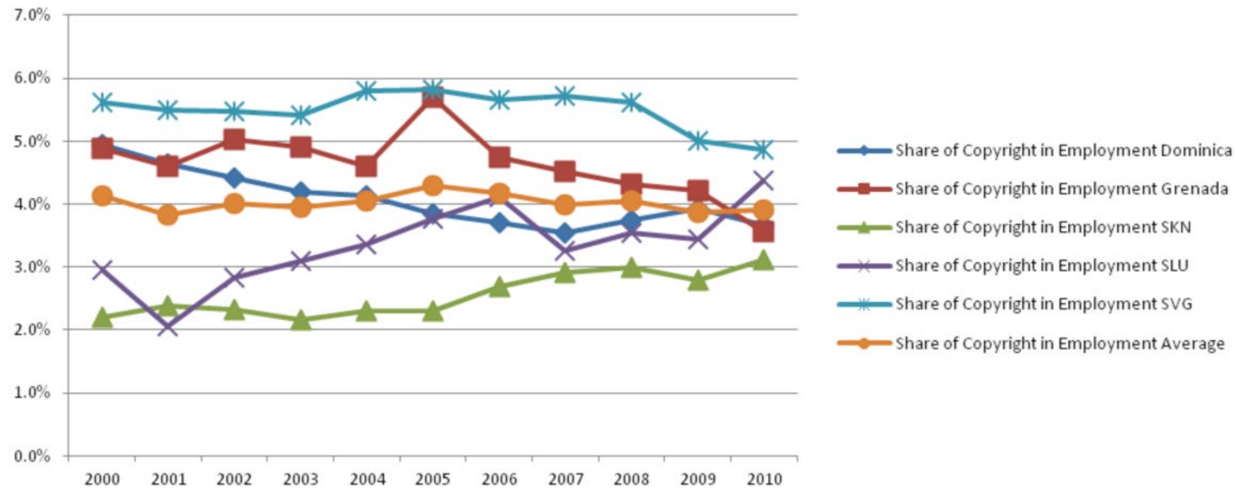
8.8 An OECS Perspective on Copyright Employment

The data in **Table 8.26** provide a measure of the trends in the share of employment in copyright-based activity in the participating Member States of the OECS. The share has remained broadly stable since 2000, indicating a tendency for the sector to become more efficient on average, as output grew its share over the period. St. Vincent and the Grenadines and St. Lucia are the economies that currently generate the highest share of jobs from copyright activity. **Figure 8.11** graphs the trends.

Table 8.26: Trends in the Share of Copyright Sector in Employment, OECS, 2000-2010

	Share of Copyright in Employment					
	Dominica	Grenada	St. Kitts and Nevis	SLU	St. Vincent and the Grenadines	Average
2000	5.0%	4.9%	2.2%	2.9%	5.6%	4.1%
2001	4.6%	4.6%	2.4%	2.0%	5.5%	3.8%
2002	4.4%	5.0%	2.3%	2.8%	5.5%	4.0%
2003	4.2%	4.9%	2.2%	3.1%	5.4%	4.0%
2004	4.1%	4.6%	2.3%	3.4%	5.8%	4.0%
2005	3.8%	5.7%	2.3%	3.8%	5.8%	4.3%
2006	3.7%	4.7%	2.7%	4.1%	5.7%	4.2%
2007	3.5%	4.5%	2.9%	3.3%	5.7%	4.0%
2008	3.8%	4.3%	3.0%	3.5%	5.6%	4.0%
2009	3.9%	4.2%	2.8%	3.4%	5.0%	3.9%
2010	3.7%	3.6%	3.1%	4.4%	4.9%	3.9%

Figure 8.11: **Graph of the Trends in the Share of Copyright Employment in the OECS, 2000-2010**



9. COMPARISON WITH OTHER COUNTRIES

The estimates of the contribution of copyright-based industries to the OECS participating countries are broadly in line with estimates of the contribution of copyright to other Caribbean countries and many countries around the world. In those countries in which the WIPO-sponsored studies were conducted, it was found that the contributions of copyright industries to GDP ranged from 11.12% in the USA to a low of 2.0% in Brunei, and averaged 4.7% (**Table 9.1**). In 2011, the contribution of copyright to GDP in Trinidad and Tobago was 4.8%. In the OECS, the average share in 2010 was 5.6%, with St. Lucia the highest at 8%, followed by St. Kitts and Nevis at 6.5% and trailed by Dominica at 3.3%. Similarly, in the international community, the contribution of copyright to employment of labor ranged from a low of 1.91% in Ukraine to 11.1% in the Philippines, with an average of 5.81%. In the case of Trinidad and Tobago, the estimated contribution to employment was 5% in 2011. In the OECS, in 2010, copyright in St. Vincent/Grenadines was 4.9% of the total, followed by St. Lucia at 4.4%, and with St. Kitts and Nevis trailing at 3.1%.

Table 9.1: Contribution of Copyright Sector by Country Conducting WIPO-Sponsored Studies

No	Year	Country	Contribution to GDP (%)	Contribution to Employment (%)
1	2010	Dominica	3.3	3.7
2	2010	Grenada	4.6	3.6
3	2010	St. Kitts and Nevis	6.5	3.1
4	2010	St. Lucia	8.0	4.4
5	2010	St. Vincent and Grenadines	5.6	4.9
6	2011	Trinidad and Tobago	4.8	5
7	2007	USA	11.12	8.49
8	2007	Australia	10.3	8
9	2005	Korea	8.67	4.31
10	2009	Hungary	7.4	7.2
11	2006	Panama	6.95	6.35
12	2006	China	6.41	6.5
13	2004	Russia	6.06	7.3
14	2005	Netherlands	5.9	8.8
15	2005	Malaysia	5.8	7.5
16	2004	Singapore	5.8	5.9
17	2005	Romania	5.54	4.17
18	2007	Kenya	5.32	3.26
19	2007	Slovenia	5.1	6.8
20	2000	Philippines	4.92	11.1
21	2005	Jamaica	4.8	3.03
22	2003	Mexico	4.77	11.01
23	2005	Lebanon	4.75	4.49
24	2008	Bulgaria	4.54	4.92
25	2004	Canada	4.5	5.55
26	2006	Pakistan	4.45	3.71
27	2004	Croatia	4.42	4.64
28	2000	Latvia	4	4.5

Table 9.1: Contribution of Copyright Sector by Country Conducting WIPO-Sponsored Studies (continued)

29	2005	Peru	3.6	2.51
30	2005	Colombia	3.3	5.8
31	2005	Ukraine	3.47	1.91
32	2005	Brunei	2	3.3

From the standpoint of the challenge of development, the shares of copyright in GDP and in employment are too low to address adequately the development challenges of the OCES countries. However, copyright-based industries, especially the core and interdependent copyright sectors, are typically producers of information and other forms of capital and, therefore, offer an economy significant potential for increasing productivity and competitiveness.

The leading economies, though much larger, have shares of copyright-based industries in excess of 9% of GDP because they are major contributors to productivity growth. The high share is achieved by high levels of investment in the copyright sector, and in industries supporting it, such as targeted education and healthcare. The evidence points to underinvestment in the copyright sector of the OECS and the wider Caribbean, for reasons unrelated to productivity and profitability.

Further, it is important to consider the factor price data characterizing the countries of the OECS, as used to construct the estimates above. In that regard, policy-makers should know that there are two key ratios that enter into the definition of the technology of production of any sector: the capital/labor ratio, which must be aligned to the ratio of the rate of profit on capital and the wage rate as the basis for raising labor productivity; and the import capacity/labor ratio, which must be aligned to the ratio of the unit cost of import capacity and the wage rate, as the basis for raising import productivity.

1. If labor is becoming expensive relative to domestic capital, as it is in the data on the OECS, then to stay competitive, the (firms of the) economy must adjust by using more domestic capital and less labor.
2. Similarly, if (because of technological spillovers) necessary imports are becoming expensive relative to domestic capital, then the producers must adjust by using more domestic capital and less import capacity.

The data in **Table 9.2** show that the average trend in the copyright sector is that wages are is growing faster than the economy as a whole. If this sector is to lead the development of the economy on a sustainable basis, its productivity growth must also exceed that of the economy as a whole. At the same time, the economy is highly import-dependent, with rising import factor costs resulting from rapid technological change and related obsolescence of factor inputs already purchased from abroad. Thus, two distinct adjustments are needed. The first is investment in domestic and imported capital to raise labor productivity. The second is investment in domestic capital to raise import productivity. These adjustments require an optimal mix of domestic and imported capital in the economy and in the copyright sector. Given the history of the OECS, this also means investment to develop, produce, employ and export domestic capital, on a scale that allows the industry to keep up with the wage increases and then also lead the development of the economy as one of its high-productivity industries. This is the type of investment observed in a country such as China, which underinvested in its copyright sector in the past. It is in this sense that OECS economies are currently under-investing in the copyright industries.

Table 9.2: Wage Trends in Economy and Copyright Industries, OECS, 2000-2010

Dominica	Average Wage Growth	3.40%
	Copyright Industries Wage Growth	7.00%
Grenada	Average Wage Growth	2.30%
	Copyright Industries Wage Growth	3.30%
St. Kitts and Nevis	Average Wage Growth	2.70%
	Copyright Industries Wage Growth	2.00%
SLU	Average Wage Growth	3.40%
	Copyright Industries Wage Growth	5.10%
St. Vincent and the Grenadines	Average Wage Growth	1.60%
	Copyright Industries Wage Growth	4.70%

There are other indicators of the extent of the underinvestment that can be gleaned from considering economies such as China, as well as India and Brazil. In particular, one can compare the record of the OECS and other members of CARICOM and the emerging economies of Brazil, China and India, along with the USA and Japan. **Figure 9.1** illustrates that over the long periods 1970-99 and 2000-2010, all countries have experienced a falling investment-imports ratio. Overall, one would expect this to be an effect of the growing influence of globalization. However, the ratio for Caribbean countries tends to be below 1, and generally below 0.5 in the case of the OECS: this contrasts with Brazil, China and India, along with countries such as the USA and Japan, all with ratios that are all above 1. The difference in these ratios reflects significant differences in the size of the domestic capital sector and, thus, the share of domestic capital in total investment. Further, over the long periods from 1970-1999 and 2000-2010, the contrast is also clear (**Figure 9.2**): a low and falling marginal product of capital for OECS countries, compared to a high and rising marginal product of capital for Brazil, China and India. No OECS country has established a sustained upward trend since 1970.

Figure 9.1: Investment-import ratio 1970-99; 2000-10, English Speaking Caribbean countries and selected countries (Brazil, China, India, USA, Japan)

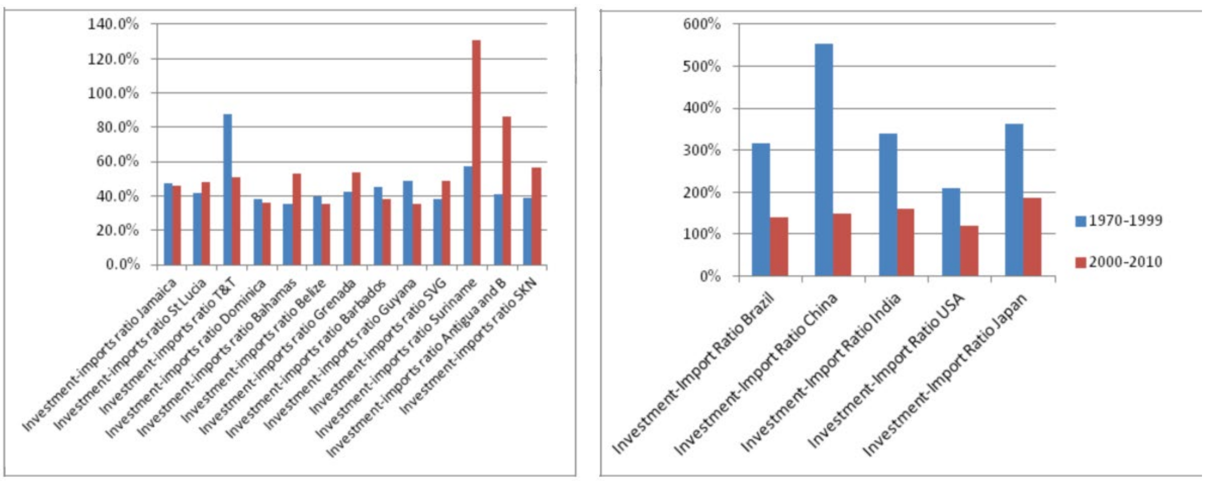
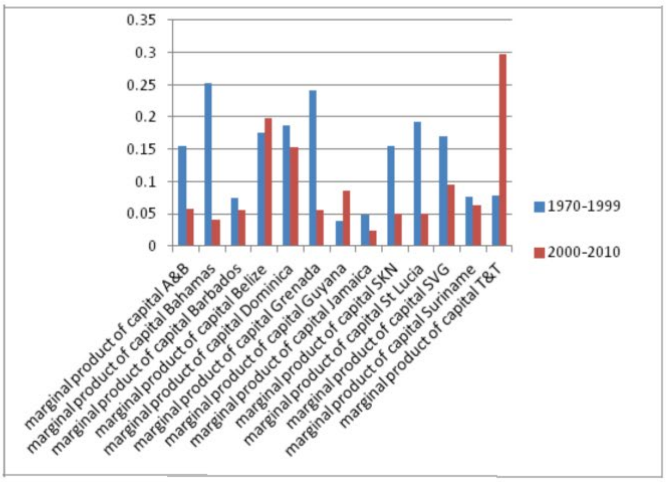
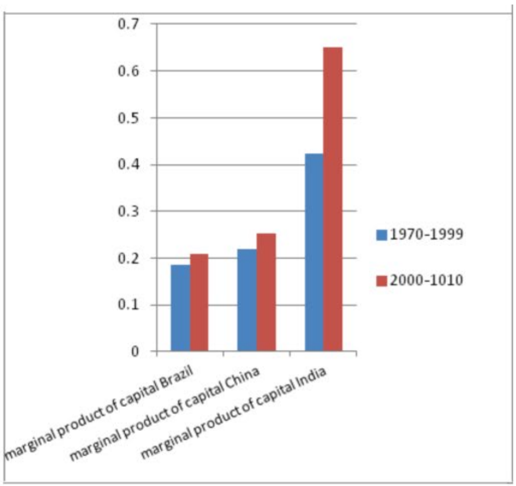


Figure 9.2: ICOR Reciprocal, 1970-99; 2000-10, English Caribbean Speaking countries and selected countries (Brazil, China, India)





These data are good indicators of a sub-optimal share of domestic capital in total capital, resulting from underinvestment in domestic capital. Economies such as Brazil, India and China, where comparative advantage genuinely lies in labor-intensive industries, have not only moved to establish and preserve a stronghold in industries such as textiles, footwear and lumber, but have also moved to develop highly capital-intensive industries, such as steel, automobiles and consumer electronics, jet aircraft, robotics, fiber optics, office automation machinery, and genetic engineering, among several others. The key underpinning of that shift is that, even as their wages have tended to remain at a very low fraction (10% or so) of wages in the industrialized economies like the USA, these countries have followed the Japanese strategy of making the shift through large-scale investment to build up their domestic capital sector and imported stock, and also their pools of foreign exchange reserves created using high rates of savings from their highly competitive, and hence profitable, labor-intensive industries. In the process, wages have tended to move upwards slowly, but, as Japan did in the 1980s and 1990s, the countries are also investing heavily to build up the capacity of the domestic capital sector to develop advanced technological capacities by training research scientists and funding advanced research and development. The product of this effort is an increasing shift into the capital-abundant stage of development, led by abundant domestic capital.

In principle, in such a dynamic world, this is the same strategy that OECS countries must adopt, except that (at least initially) it must be a strategy of developing the creative sector, and other capital service sectors, by training research scientists and funding related advanced research, discovery and applications. In the context of small size, however, such a strategy would fail unless accompanied by a deliberate effort to join the globalizing stream and develop capacity to export advanced capital services and related goods. The copyright sector epitomizes the possibilities of that strategy, especially for a set of small economies such as those in the OECS.

In the creation of the OECS, it was anticipated that larger scale and scope would allow innovative sectors, including the copyright-based sectors, to contribute better to national and OECS development. The fundamental requirement for the evolution of these sectors is the creation of a growing domestic capital sector, and this in turn requires strong proactive policies to promote the development of the domestic capital sector as part of its accumulation program to drive growth. This is because spending to promote accumulation and exports is the most potent of the policy tools under a government's control, particularly more so than monetary policy tools. Copyright sectors are special in this context because, in the normal effort to innovate and be viable on the world stage, they have evolved as producers, users and exporters of tacit knowledge and other forms of domestic capital. They therefore deserve special targeting in their own right. When placed in that context, the above evidence points to underinvestment in domestic capital generally, and to underinvestment in copyright in particular.

9.1 Addressing digitization

Even as the OECS economies move to increase the share of domestic capital in the investment process, they must recognize that, on account the small size of the local markets, much of the output produced will have to be exported, most likely on the fastest possible broadband. The countries must therefore pay close attention to the trends in digitization of music and other forms of copyright-based output.

With the advent of digitization and the availability of copyright products without physical media, the processes that linked the creator to the final consumer have been radically changed. This change has largely been in the processes of reproduction and distribution. The cost of producing the first copy of a copyright work such as a book remains quite high for the author and publisher and is not much affected by digitization. However, in the digital domain, the cost of producing the second and subsequent units falls precipitously close to zero and remains at this low level indefinitely, no matter how many copies are produced. With the advent of the internet, not only is the cost of production of copyright products in digital form perceived to be zero, but this digital network practically eliminates most costs of distribution. From the point of view of the consumer and some firms that use copyright output as inputs, copyright works in digital form have become free and there is increasing resistance to paying for digitized copyright output. However, no rational economic agent pursuing profit would produce any output if the price of her product were zero. There must be reward for producing the first copy as well as subsequent copies. The author or other copyright producer must have a reasonable prospect of selling sufficient copies at a price that is sufficiently above zero, or of receiving adequate compensation in some other form (such as royalties) to allow her to recover the initial high cost of producing the copyright work. The new methods of reproduction and distribution of works in digital form have therefore created a great danger that the quality and quantity of copyright output will diminish because there will be less investment of financial and mental resources in the production of these products. This is already evident in the recorded music industry, where the major record-producing firms have been curtailing investment in new artists. In order to restore the balance between the interests of creators and users and to give creators the incentive to produce copyright works, new approaches to managing the production and distribution of copyright products in digital form are needed, including new legal means of redress, as well as technological measures such as various forms of legally sanctioned digital rights management systems.

9.2 The Internet as Global Market

Recognition of the trends in digitization also makes the internet and information and communications technology generally a cross-cutting issue in the development of the OECS economy. The internet is a growing global market for copyright-based products and it is subject to the same patterns of market domination that characterize all markets. The evidence indicates that, in the value chain created by producing and distributing copyright goods over the internet, a form of centralization and control is developing. Already, Apple iTunes dominates the legal distribution of recorded music and, as of December 1st 2012, all Apple's digital goods were made available to Caribbean consumers. According to the New Music Express (online version), 80% of legal downloads of recorded music were from the iTunes platform.[23] Thus, many owners of what is left of the recorded music industry in the OECS are turning increasingly to this platform to sell their products. Similarly, the sale of e-books is rapidly being dominated worldwide by a few firms located in the north Atlantic.[24] According to CNet, in the 3rd quarter of 2010 one firm, Amazon, controlled 70 to 80% of the e-book market in the US.

The inexorable trajectory of the digitization and distribution of copyright products will lead to the elimination of many jobs associated with the traditional production and distribution of these products in the OECS, as in the rest of the world. The brick-and-mortar stores are being replaced by digital aggregators and retailers located overseas in the north Atlantic, and local authors and publishers are already turning to these firms to distribute their works even to consumers in the local market.

The challenge for the OECS Members is to find a profitable space in the new environment in order to manage the growing risk of participating in the value chain of the digital economy mainly as consumers or mere bit players on the edge of the digital stage. As the profiles on Freestyle and Dominica News Online and BVI News Online show, there are already some firms that are prepared to embrace digitization as an opportunity to produce new and innovative products.

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23 http://www.nme.com/blog/index.php?blog=10&title=who_will_break_itunes_monopoly&more=1&c=1&tb=1&pb=1

24 http://reviews.cnet.com/8301-18438_7-20012381-82.html

10. A POLICY REGIME FOR COPYRIGHT-BASED INDUSTRIES IN THE OECS

The recommended copyright policy regime for the OECS is motivated by the facts presented so far, by related lessons extracted from the policy model estimated for Trinidad and Tobago,[25] and by guidelines from patterns evident in the global evidence. In the light of the analysis presented above, the key facts extracted are summarized, and for each the associated policy is identified.

1. The share of the copyright sector more than doubled over the decade, resulting from substantially faster growth of the copyright sector than the GDP since 2000.
   a. Policy – take steps to enhance this growth performance. In addition to the matters raised above, the investment principle is identified in the policy model for T&T – make export-oriented domestic capital the fastest-growing sector of the economy.
   b. The primary focus should be on activities in the core copyright sector, which can be exported on the high-speed internet among other options. Good examples of these are:
      i. 'Music, theatrical productions and opera'. This cluster has proven a strong performer in many OECS countries and can be targeted with only moderate expenditure of public resources.
      ii. 'Databases, software and new media'. This is the high-performance cluster in which Freestyle plays a leading role. It succeeds by relying on high levels of investment in tertiary education and an export orientation.
      iii. 'Visual and graphic arts and related technical services'. This cluster also features Freestyle and also relies on advanced tertiary education and export markets for success.
   c. The activities in the core should be supported by high-quality exportables.
      i. Education – which is exportable on the high-speed internet.
      ii. Health and social services – which export as viable tourism.
      iii. Museums.
      iv. Non-dedicated copyright activities.
2. Notwithstanding its rapid growth, there is low reliance on bank financing and high reliance on retained earnings in the development of the sector.
   a. Policy – take steps to increase access to, and use of, bank financing in the copyright industries.
   b. Priority attention should be given to cutting the cost of financing to the sector over the medium term, through proper design and targeting of low-interest loan facilities to currently successful firms in the first instance. This would facilitate their expansion and generate related demonstration effects.
   c. Institutions that are regional in scope, such as the new Eastern Caribbean Enterprise Fund, are likely to be the most successful in this effort, because of greater ability to achieve economies of scale and scope than country-based institutions.[26]

[25] See James, V. (2012). The Contribution of Copyright and Related Rights-based Industries to GDP, Employment and Trade in Trinidad and Tobago: Potential and Policies for Economic Transformation. Report commissioned by the World Intellectual Property Organization at the request of the Government of Trinidad and Tobago.

[26] http://www.ecefonline.com/about.asp.

3. In the OECS, a relatively high percentage of persons in microenterprise generally, and in the copyright sector, seem to have tertiary education. Nonetheless, culture-based skill appears to be significantly more important than formal training-based skill development in the evolution of employment in the core copyright sector in the OECS. This trend will have to change if the industry is to provide a firm anchor for long-term development.
    a. Policy – take steps to reorient the education sector as a whole to cater adequately to this tendency among graduates to enter the creative sector in pursuit of high-risk entrepreneurial income.
    b. One approach is to target training to the large pool of young persons without employment in the OECS, ina much as the youth and the unemployed are highly likely to be disposed to risk-taking behavior.
4. Females have increasingly dominated the pursuit of tertiary education in recent years, but in the overall sociology of the copyright sector, males are also relatively well-educated. At the same time, there is a large pool of young people without work in the OECS who form a pool from which to attract labor into the copyright-based industries.
    a. Policy – build on this favorable trend of participation by tertiary-educated males and females, by designing gender-sensitive policies for the sector.
    b. Undertake further study of this tendency in the copyright sector, as creative industries receive increasing attention from the international community and as pressures mount to encourage and facilitate female participation.
5. The copyright-based industries thrive by growing and exporting the services of domestic capital.
    a. Policy – both foreign direct investment and overseas development assistance can boost the prospects of the sector and should be courted.
        i. The primary target in this case is to attract both types of injections, whether financial or real, to the production and export of copyright-based output in particular and domestic capital in general.
        ii. The supporting domestic capital sector of the OECS is underdeveloped. The countries must concern themselves not only with raising the saving ratio to consumption, but also with how to convert the freed-up resources into investment goods and services, especially in the sense of building and diffusing know-how among local industries, closing technology and knowledge gaps, and enjoying technological spillovers from imports.
        iii. An immediate policy response is to emphasize imports of capital goods and services relative to imports of consumer supplies. The process will then facilitate development of the copyright sector.
    b. The process can be supported with appropriately constructed international cooperation.
6. Increased profitability in the copyright sector and other export-oriented domestic capital sectors allows payment of higher premiums for skills, and therefore skills have increasingly drifted into the copyright sector from traditional agriculture and even tourism.
    a. Policy – such a trend justifies a policy framework to ensure that, as the economy saves, it increasingly uses the savings to accumulate capacities in domestic capital, including the skills of workers to do scientific research or act creatively.
    b. From the perspective of the country ranking, one interpretation of this recommendation is that a country can build up its foreign assets as fast as possible if it has an abundant supply of labor, and then ensure that its domestic capital assets are built up even faster to create a relative abundance of domestic capital for the capital-producing sector and export-competing sector.

7. Given the creation of a single economic space within the OECS, a greater degree of harmonization of the copyright laws of the Member States is desirable.

   a. Policy – Amend the copyright acts in St. Vincent and the Grenadines and Antigua and Barbuda.

      i. Where protection for related rights is granted to persons who are citizens or residents of member countries of the Berne Convention, extend this protection to members of the Rome Convention.

      ii. Member States should join the Rome Convention

      iii. Ensure reciprocity in the protection of phonogram producers, performers and broadcasting organizations within the OECS and internationally.

   b. At the minimum, amendments are required in OECS countries as necessary to ensure that:

      i. All members of the OECS join the WIPO Performances and Phonograms Treaty (WPPT) as well as the WIPO Copyright Treaty (WCT) (these treaties deal specifically with copyright and related rights in the digital environment, the importance of which is rapidly increasing). Targets:

         a. Dominica (WPPT, WCT);

         b. Antigua & Barbuda, St. Kitts and Nevis (Rome, WPPT, WCT);

         c. St. Vincent/Grenadines (Rome, WCT);

         d. Grenada (Rome, WPPT, WCT).

      ii. Set the term of copyright protection to a minimum of 70 years *after death*.

      iii. Ensure reciprocity in the protection of phonogram producers, performers and broadcasting organizations within the OECS and internationally by increasing the period of protection from the present 50 years to 70 years at a minimum. This would bring the countries in line with the European Union practice. Serious consideration should be given to apply a 95-year term, inasmuch as a significant trade exists with US interests.

      iv. The OECS Parliamentary Assembly, as a matter of priority, should advocate the adoption of a uniform copyright law guaranteeing the highest standards of protection for rights holders across all the Member States.

8. Digitization is proceeding apace. The recommended policy initiatives point to a need to adjust the education system as well as the trade and commerce stance of the countries. The general recommendation is accelerated development of skills and business practices to participate in the digital economy as *producers* of digital goods. Policies in the copyright sector should be deliberately geared to increasing the incentives for new firms in the establishment, innovation, and growth stages of their development.

9. Stakeholder Suggestions – The firms responding to the requests for profile data indicated two areas where policy interventions would assist their operations:

   a. Actions to reduce piracy of copyright products

   b. Creation of new financial instruments and products for firms operating in the copyright sector, particularly those firms whose operations involve little physical assets.

11. SUMMARY

This study provides estimates of the contribution of copyright to GDP and employment. It fits into the WIPO-motivated and sponsored studies on these matters and is the first 'regional' study in this measurement project. The basic approach of the study was to measure the value added of activities that are subject to, and enabled by, copyright law in each country in the OECS that has opted to participate in the study.

According to WIPO (2003), these industries are appropriately classified for statistical measurement into four broad groups of copyright activities: *core copyright industries*, which exist to create, produce, and/or distribute copyright materials; *interdependent copyright industries*, which are engaged in the production, manufacture and sale of equipment that facilitate copyright activity; *partial copyright industries*, whose main activities may not be copyright but include a significant component of products and services that are based on copyright; and *non-dedicated support industries*, which are the distribution industries that facilitate broadcasting, communication, distribution or sales of copyright-based activities that are not classified as core copyright activities. These industries serve to measure the spillover effects of the core, interdependent and partial copyright industries. Using the national accounting estimates of value added and employment, estimates are provided of the share of the activities to GDP and employment.

Overall, the background evidence for the estimates suggests that OECS countries were once leaders in the international search for growth and competitive restructuring. Now, they are generally falling behind on these indicators (**Table 4.22**). Every OECS country has experienced a fall in the long period rate of growth. Antigua and Barbuda fell from 4.% in 1970-99 to 2.9% in 2000-2010; Grenada from 5.7% to 1.8%; Dominica from 4.2% to 2.6%; St. Kitts and Nevis, 5.3% to 1.4%; and St. Vincent and the Grenadines, from 4.5% to 2.5%. The evidence also shows that only the commodity producers of the Caribbean, enjoying high demand and buoyant prices, have fared better. If a country cannot rely on natural endowments to keep up with global trends, it must necessarily create its own opportunities. Such creation is achieved only by drawing on suitable international cooperation to develop, use, and export capital and other high-demand output, in contrast to consumer output. In particular, the fall-off of the growth rate is due to inadequate productivity growth relative to import costs, which has resulted in turn from the failure to restructure appropriately and in a timely manner towards capital output and exports. Ultimately, these are economic problems that must be addressed as a matter of urgency. Productivity growth is the central driver of development and timely and appropriate restructuring and economic renewal are the pistons of productivity growth. The share of each sector to GDP, employment, and trade are the 'weights' that determine the impact of the sector on labor productivity and labor.

Copyright-based sectors are special in this context because, in the normal effort to innovate and be viable on the world stage, they have evolved as producers, users and exporters of copyright, which is a form of domestic capital. They therefore deserve special policy targeting both in their own right and as sectors that can foster rapid growth of import productivity in the OECS. When placed in that context, the above evidence points to underinvestment in domestic capital generally, and to underinvestment in copyright in particular.

Data for the OECS show significant variation in contributions to output and employment. At one extreme, St. Lucia has a very strong improving trend in the share of copyright in GDP, up to 8% of output and 4.4% of jobs in 2010. St. Kitts and Nevis also exhibits an increasing role, up to 6.5% of output and 3.1% of jobs in 2010. At the other extreme, Dominica has a small and generally declining contribution from copyright to 2010, estimated at 3.3% of output and 3.7% of jobs. Grenada data reveal a declining share from copyright, in 2010 at 4.6% of output and 3.6% of jobs. St. Vincent and the Grenadines occupies the middle ground at 5.6% of output and 4.9% of jobs.

The share of copyright in the OECS is in line with estimates for other Caribbean countries. In 2005, in Jamaica, copyright contributed 4.8% of GDP and 3.03% of jobs. In T&T, despite the overwhelming dominance of the petroleum industry, in 2011 copyright-based industries contributed 4.8% of GDP and 5% of jobs, up from 3.6% of GDP and 3.9% of jobs in 2000. The overall evidence is of a sector that is too small relative to the development needs of the OECS. Leading economies tend to extract a significantly higher share. In the US, copyright contributed a high share of 11.12% GDP and 8.49% of jobs in 2007. Australia showed 10.3% GDP and 8.49% of jobs in 2007.

On policy, spending to promote accumulation and exports is the most potent of the policy tools under a government's control, particularly more so than monetary policy tools which are regional in scope. To this end, policy intervention should focus on activities in the core copyright sector, which can be exported on the high-speed internet, among other options. However, taking into account the nature of these core activities, such policies should be supported by high-quality exportable education, health and social services which export as viable tourism, and museums. Notwithstanding its successes, the core copyright sector exhibits low reliance on bank financing and high reliance on retained earnings in the development of the sector. Policy is needed to increase access to, and use of, bank financing in the copyright industries. This might have to be achieved by special development banking facilities and related new financing instruments. Policy is also needed to reorient the education sector as a whole to cater adequately to the needs of workers and entrepreneurs in the sector. One approach is to target training to the large pool of young persons without employment in the OECS, given that the youth and the unemployed are highly likely to be disposed to risk-taking behavior. Females have increasingly dominated the pursuit of tertiary education in recent years and policy should aim to attract them to the copyright sector in greater numbers. Further study will be needed to design these gender-sensitive policies.

Given the creation of a single economic space within the OECS a greater degree of harmonization of the copyright laws of the Member States is desirable. It should be treated as a matter of priority that amendments are undertaken to ensure that all members of the OECS should join the WIPO Performances and Phonograms Treaty (WPPT) as well as the WIPO Copyright Treaty (WCT) (these deal specifically with copyright and related rights in the digital environment, the importance of which is rapidly increasing). Countries should also move to set the term of copyright protection to a minimum of 70 years *after death* and to ensure reciprocity in the protection of phonogram producers, performers and broadcasting organizations within the OECS and internationally by increasing the period of protection from the present 50 years to 70 years at a minimum. This would bring the Member States in line with European Union practice. Serious consideration should be given to applying a 95-year term inasmuch as a significant trade exists with US interests.

Annex 1: Detailed Structure and Explanatory Notes, ISIC Rev.3.1

(International Standard Industrial Classification of All Economic Activities, Rev.3.1 – *1 Digit Classifications)*[27]

- A – Agriculture, hunting and forestry
  - 01 – Agriculture, hunting and related service activities
  - 02 – Forestry, logging and related service activities
- B – Fishing
  - 05 – Fishing, aquaculture and service activities incidental to fishing
- C – Mining and quarrying
  - 10 – Mining of coal and lignite; extraction of peat
  - 11 – Extraction of crude petroleum and natural gas; service activities incidental to oil and gas extraction, excluding surveying
  - 12 – Mining of uranium and thorium ores
  - 13 – Mining of metal ores
  - 14 – Other mining and quarrying
  - D – Manufacturing
- 15 – Manufacture of food products and beverages
  - 16 – Manufacture of tobacco products
  - 17 – Manufacture of textiles
  - 18 – Manufacture of wearing apparel; dressing and dyeing of fur
  - 19 – Tanning and dressing of leather; manufacture of luggage, handbags, saddlery, harness and footwear
  - 20 – Manufacture of wood and of products of wood and cork, except furniture; manufacture of articles of straw and plaiting materials
  - 21 – Manufacture of paper and paper products
  - 22 – Publishing, printing and reproduction of recorded media
  - 23 – Manufacture of coke, refined petroleum products and nuclear fuel
  - 24 – Manufacture of chemicals and chemical products
  - 25 – Manufacture of rubber and plastics products
  - 26 – Manufacture of other non-metallic mineral products
  - 27 – Manufacture of basic metals
  - 28 – Manufacture of fabricated metal products, except machinery and equipment
  - 29 – Manufacture of machinery and equipment n.e.c.

[27] Source: UNStats: http://unstats.un.org/unsd/cr/registry/regcst.asp?Cl=17

- 30 – Manufacture of office, accounting and computing machinery
- 31 – Manufacture of electrical machinery and apparatus n.e.c.
- 32 – Manufacture of radio, television and communication equipment and apparatus
- 33 – Manufacture of medical, precision and optical instruments, watches and clocks
- 34 – Manufacture of motor vehicles, trailers and semi-trailers
- 35 – Manufacture of other transport equipment
- 36 – Manufacture of furniture; manufacturing n.e.c.
- 37 – Recycling

- E – Electricity, gas and water supply
  - 40 – Electricity, gas, steam and hot water supply
  - 41 – Collection, purification and distribution of water
- F – Construction
  - 45 – Construction
- G – Wholesale and retail trade; repair of motor vehicles, motorcycles and personal and household goods
  - 50 – Sale, maintenance and repair of motor vehicles and motorcycles; retail sale of automotive fuel
  - 51 – Wholesale trade and commission trade, except of motor vehicles and motorcycles
  - 52 – Retail trade, except of motor vehicles and motorcycles; repair of personal and household goods
- H – Hotels and restaurants
  - 55 – Hotels and restaurants
- I – Transport, storage and communications
  - 60 – Land transport; transport via pipelines
  - 61 – Water transport
  - 62 – Air transport
  - 63 – Supporting and auxiliary transport activities; activities of travel agencies
  - 64 – Post and telecommunications
- J – Financial intermediation
  - 65 – Financial intermediation, except insurance and pension funding
  - 66 – Insurance and pension funding, except compulsory social security
  - 67 – Activities auxiliary to financial intermediation

- K – Real estate, renting and business activities
    - 70 – Real estate activities
    - 71 – Renting of machinery and equipment without operator and of personal and household goods
    - 72 – Computer and related activities
    - 73 – Research and development
    - 74 – Other business activities
- L – Public administration and defense; compulsory social security
    - 75 – Public administration and defense; compulsory social security
- M – Education
    - 80 – Education
- N – Health and social work
    - 85 – Health and social work
- O – Other community, social and personal service activities
    - 90 – Sewage and refuse disposal, sanitation and similar activities
    - 91 – Activities of membership organizations, n.e.c.
    - 92 – Recreational, cultural and sporting activities
    - 93 – Other service activities
- P – Activities of private households as employers and undifferentiated production activities of private households
    - 95 – Activities of private households as employers of domestic staff
    - 96 – Undifferentiated goods-producing activities of private households for own use
    - 97 – Undifferentiated service-producing activities of private households for own use
- Q – Extraterritorial organizations and bodies
    - 99 – Extraterritorial organizations and bodies.

Draft

Questionnaire ID

St.Lucia

Place an X in the box for multiple choice options ☒

WIPO WORLD INTELLECTUAL PROPERTY ORGANIZATION

ORGANISATION OF EASTERN CARIBBEAN STATES (OECS)

For optimum accuracy, please print carefully and avoid contact with the edges of the box. The following will serve as an example: 1 2 3 4 5 6 7 8 9 0

STUDY ON THE IMPACT OF COPYRIGHT-BASED INDUSTRIES IN OECS MEMBER STATES

QUESTIONNAIRE

Pursuant to the provisions of the various copyright laws of the countries of the Organisation of Eastern CaribbeanStates (OECS) producers in every field of literary and artistic creation enjoy the protection of the law for their original works. The works protected under the various Copyright Acts include literary works, musical works, artistic works, sound recordings, broadcasts, live performances, and expressions of folklore.

Copyright based industries in the OECS have grown in economic importance over time. They are catalysts for employment generation, industrial research and development, entertainment, tourism development, cultural growth, etc. Jointly, they contribute significantly to annual GDP, employment and trade. This study seeks to determine the specific extent of these contributions.

This questionnaire is a key part of an attempt to generate necessary statistical information on the contributions of copyright-based industries (private sector firms and businesses, households and t h e Government) to the overall development of the sub-region's economy.

Kindly respond to those questions pertaining to your industry or profession. The answers provided will be treated with confidentiality and maximum responsibility.

Thank you.

0. ADMINISTRATIVE INFORMATION

For Official Use

District Code ☐☐ **ED Number** ☐☐☐☐☐ **Household Number** ☐☐☐ **Person ID No.** ☐☐

Date of Interview DD ☐☐ / MM ☐☐ / 1 1

Name of Supervisor ____________________

Name of Enumerator ____________________

Name of Respondent ____________________

Sex of Respondent ☐ 1 Male ☐ 2 Female

Respondent's Date of Birth /Age

DD ☐☐ / MM ☐☐ / YY ☐☐ Or Age ☐☐☐ Years

Result of Interview ☐

- ☐ Completed
- ☐ Partially completed
- ☐ Dwelling closed
- ☐ Dwelling vacant
- ☐ No contact
- ☐ Refusal
- ☐ no suitable respondent at home
- ☐ Unable to find address
- ☐ Other : specify____________

Signature of Supervisor ____________________

District / Region Name ____________________

Respondent's relationship to the owner/enterprise ☐

1. Owner 2. Partner 3. Employee

4. Associate / Member 5. Family / Friend 6. Other

Respondent's years of experience in this or related business ☐☐ Years

Education (schooling) of respondent ☐ None ☐ Primary ☐ Secondary ☐ Tertiary

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Questionnaire ID

1. BUSINESS ENTERPRISE PROFILE

1.1. Name of business enterprise? ______

1.2. Physical Location / Address of business enterprise? ______

NOTE: If the business has no seperate/fixed location or premises write the home address of the owner and place an X in the box ☐

1.3 What type of premises does the business enterprise utilize? ☐

1. Fixed business premises
2. Within a household without a seperate space
3. Within a household with a seperate space
4. On the side walk, street, beach or public space
5. Roaming musician / vendor etc.
6. In taxi / bus, other vehicle
7. Other (*specify*) ______

1.4 Primary business activity: ______ Official Use Only ☐☐☐☐ ISIC CODE

1.5 Does your enterprise engage in any other (secondary) business activities? ☐ Yes ☐ No

1.6 How many years has this business enterprise been in operation (age of enterprise): ☐☐☐ Years

1.7 Ownership structure:

- ☐ 1. Wholly local (100% local ownership)
- ☐ 2. Partially local (less than 50% local ownership)
- ☐ 3. Partially foreign (less than 50% foreign ownership)
- ☐ 4. Wholly foreign (100% foreign ownership)

1.8 Type of business enterprise :

- ☐ 1. Sole proprietorship
- ☐ 2. Partnership
- ☐ 3. Private company
- ☐ 4. Public limited company
- ☐ 5. Other, specify

1.9 Are you/the business registered with any of the following (choose all that apply):

- ☐ 1. National Insurance Corporation
- ☐ 2. Small Business Association
- ☐ 3. Company Register/High Court Register
- ☐ 4. ECCO/Collective Management Society
- ☐ 5. Not Registered
- ☐ 6. Other

1.10 What type of financial accounts do you keep for this business enterprise? ☐

1. No accounts
2. Complete formal set of accounts
3. Informal records of purchases/sales
4. Simplified written accounts
5. Other

1.11 How many persons including yourself, worked in your business even for just an hour during the last month of operation:

Total Persons ☐☐☐ Male ☐☐☐ Female ☐☐☐

1.12 How important is copyright in the operations of your organisation?

☐ 1. Very important ☐ 2. Important ☐ 3. Not Important

1.13 In your business do you receive any form of licensing fee? ☐ 1.Yes ☐ 2.No

Proportion of licensing fee receipts from foreign sources ☐☐☐ %

1.14 In your business do you receive any form of royalties? ☐ 1.Yes ☐ 2.No

Proportion of royalty fee receipts from foreign sources ☐☐☐ %

1.15 What percentage of turnover is attributable to copyright related activities in your company?

☐☐☐ %

1.16 Contact email and telephone number: ______

______

Draft

Questionnaire ID

2. EMPLOYMENT DETAILS (please provide characteristics of the Employment Categories, which were employed during the last month of your business operations):

2.2. Characteristics of those who worked during the last month your business operated

Full description of occupation / work responsibilities	Total number of workers in occupational category	Male Workers	Femal Workers	Average normal hours worked for the month	Highest Earnings/Salaries/ Wage paid / made	Lowest Earnings/Salaries /Wage paid / made
owner's business related role /occupation						

TOTAL WAGES / SALARIES PAID FOR THE MONTH $

Draft

Questionnaire ID

3. PRODUCTION AND SALE (last month of operation)

3.1. What was the total amount of your turnover for the last month of operation? $ AMOUNT

3.1.1 PRODUCTS SOLD AFTER TRANSFORMATION

Name of the product	Period	Unit	Quantity	Unit price (in EC $)	Total value for period (EC $)	Destina -tion

MONTHLY TOTAL $

Period codes: 1-Day 2-Week 3-Fortnight 4-Month 5-Quarter 6-Year

Destination codes: Public sector 2-Large private enterprise 3-Small private enterprise 4-Household/Individual 5-Direct exportation 6-Non market/Own use

3.1.2 PRODUCT SOLD WITHOUT TRANSFORMATION

Name of the product	Origin	Reason for Origin	Quantity	Unit Price (in EC $)	Total Value for Period (EC $)	Destina-tion

MONTHLY TOTAL $

Period codes: 1-Day 2-Week 3-Fortnight 4-Month 5-Quarter 6-Year
Destination codes: Public sector 2-Large private enterprise 3-Small private enterprise 4-Household/Individual 5-Direct exportation 6-Non market/Own use
Reason for origin: 1-Product quality 2-Price (relatively lower than other sources) 3-Customer preference 4-Convenience/Availability 5-Other

Questionnaire ID

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3 PRODUCTION AND SALE (last month of operation)

Period codes: 1- Day 2- Week 3- Fortnight 4- Month 5- Quarter 6- Year
Destination codes: 1- Public sector 2- Large private enterprise 3- Small private enterprise 4- Household/individual **5-** Direct exportation 6- Non market / Own use

3.1.3 SERVICES OFFERED

Name of the Service	Period	Unit	Quantity	Unit price (in EC $)	Total value for period (EC $)	Destination

MONTHLY TOTAL $

3.2 How did your business revenue / activity fluctuate within the past 12 months?

RHYTHM	May 2011	April 2011	March 2011	Feb 2011	Jan 2011	Dec 2010	Nov 2010	Oct 2010	Sept 2010	Aug 2010	July 2010	June 2010
Maximum												
Average												
Minimum												
No production												

3.2.1.1 Maximum monthly returns: $

3.2.1.2 Minimum monthly returns: $

3.3 How many copyright products do you produce?

3.4 Have any of your works / products been copied by other persons? ☐ 1.Yes ☐ 2.No

3.5 What proportion of your product is outsourced? %

3.4.1 If yes, did you give any authorization? ☐ 1.Yes ☐ 2.No

3.6 Do you suspect any copyright violation as a result of outsourcing? ☐ 1.Yes ☐ 2.No

3.7 Do you distribute products without copyright cover? ☐ 1.Yes ☐ 2.No

Draft

Questionnaire ID

4. Expenditures on Raw Materials and Stocks (last month of operation)

Period codes: 1- Day 2- Week 3- Fortnight 4- Month 5- Quarter 6- Year
Origin codes: 1- Public or para-public sector 2- Big private enterprise 3- Small private enterprise 4- Household/individual
5- Direct importation 6- Own production

4.1. How much did you spend on raw materials used for your business?

Name of the Product	Period	Unit	Quantity	Unit price (in EC $)	Total value for period (EC $)	Origin

MONTHLY TOTAL: $

4.1.2 For products sold without transformation, how much did you spend to buy your stocks?

Name of the product	Period	Unit	Quantity	Unit price (in EC $)	Total value for period (EC $)	Origin

MONTHLY TOTAL: $

Period codes: 1- Day 2- Week 3- Fortnight 4- Month 5- Quarter 6- Year

Origin codes: 1- Public sector 2- Big private enterprise 3- Small private enterprise 4- Household/individual
5- Direct importation 6- Own production

Draft

Questionnaire ID

OTHER BUSINESS EXPENSE 5. What were your other business expenses during the last month of operation?			
Charges	**Period**	**Total Sales Value for the Period (EC $)**	**Origin**
1. Social insurance/NIC			
2. Bonuses & allowances			
3. Copyright fees/Royalties paid to local rights holders			
4. Copyright fees/Royalties paid to foreign rights holders			
5. Patent licensing fees paid to local rights holders			
6. Patent licensing fees paid to foreign rights holders			
7. Franchise/Trade Mark licensing fees paid to local rights holders			
8. Franchise/Trade Mark licensing fees paid to foreign rights holders			
9. Membership fees (including fees paid to ECCO and the like)			
10. Books, newspapers and other literature			
11. Fuel, gasoline & lubricants			
12. Water			
13. Electricity			
14. Transportation, including vehicle insurance			
15. Post, communication, internet			
16. Rental of premises			
17. Rental of equipment			
18. Spare parts (for equipment)			
19. Repair & maintenance of building/facilities			
20.Repair & maintenance of equipment			
21. Advertising and marketing			
22. Insurance (except vehicle)			
23.Other services			
24. Paid interest			
25. Taxes			
26. Other charges (specify)			
MONTHLY TOTAL			

Period code : 1- Day 2- Week 3- Fortnight 4- Month 5- Quarter 6- Year

Origin codes: 1- Public sector 2- Big private enterprise 3- Small private enterprise
4- Household/individual 5- Direct importation 6- Non Market / Own use

Draft

Questionnaire ID

6. EQUIPMENT, INVESTMENT, FINANCING AND DEBT

6.1 Provide details on the following assets acquired or sold in your business over the last 12 months:

	TYPE		Characteristics (Short Description)	Mode of Acquisition/ Sale	Owner -ship	Date of acquisition/sale/ loss (month / year)	Present/Sale Value (replacement cost) EC $
1	Land	A)				/	
		B)				/	
		O)				/	
2	Buildings, structures	A)				/	
		B)				/	
		O)				/	
3	Other construction	A)				/	
		B)				/	
		O)				/	
4	Equipment & machinery	A)				/	
		B)				/	
		O)				/	
5	Transport equipment (including motor vehicles etc.)	A)				/	
		B)				/	
		O)				/	
6	Office furniture & equipment (computers etc)	A)				/	
		B)				/	
		O)				/	
7	Copyrighted assets (like computer software applications, etc)	A)				/	
		B)				/	
		O)				/	
8	other assets (including skills development education and training)	A)				/	
		B)				/	
		O)				/	

Mode of acquisition/disposal codes: 1- Bought new 2- Bought used 3- Made major improvements 4- Own-produced 5- Sold 6- Loss

Ownership codes: 1- Personal property 2- Rent 3- Lease 4- Share property

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Questionnaire ID

6. EQUIPMENTS, INVESTMENT, FINANCING AND DEBT - Continued

6.2 How were your investments, in capital, mostly financed?

a. Retained earnings ☐☐☐ %

b. Credit or loans ☐☐☐ %

c. Other specify ____________ ☐☐☐ %

6.3 Within the past 12 months, did you borrow money for use in your business operations? ☐ 1.Yes ☐ 2.No

6.4 If YES to 6.3, how many loans did you take out? ☐☐☐

	Amount of Loan EC$	Amount Payable EC$	Origin	Use	Contract	Repayment	Maturity (months)	Difficulty
Main Loan								
All Loans								

1. **Origin Code** : 1-Family or friends 2-Customers 3-Suppliers 4-Usurers (money lender) 5-Producers' Association 6-Bank/ credit unions 7-Micro-financing institution 8-Other

2. **Use of loan code**: 1-Purchase of raw materials 2-Improvement of premises 3-Acquisition/maintenance of equipments 4-Payment of salary 5-Training of manpower 6-Repayment of previous debts 7-Expansion of the activity 8-Other

3. **Type of contract code**: 1-Legally recognised agreement 2-Simple written agreement 3-Verbal agreement 4-No contract

4. **Mode of repayment code**: 1-In cash 2-Goods or services (in kind) 3-Other

5. **Maturity code:** Total duration of the credit in months (code as 99 if 99 months and above)

6. **Difficulty code:** 1-Bad business period 2-Interest rate too high 3-Maturity period too short 4-Without difficulty 5- Other

7. Broadcasting Related Questions (for Broadcasters Only)

7.1 What is the coverage of your broadcast? a) Number of islands: ☐☐☐ b) Number of regions: ☐☐☐

7.2 Do you broadcast over the Internet? ☐ 1.Yes ☐ 2.No

7.3 To what extent do you use copyright products in your broadcasting? State % ☐☐☐

7.4 Do you pay royalty for use of these copyright-protected products? ☐ 1.Yes ☐ 2.No

7.5 What proportion of your broadcast uses local copyright-protected products? State % ☐☐☐

7.6 Do you pay royalties for copyright- protected work, which is used in your broadcast? ☐ 1.Yes ☐ 2.No

7.7 If no to Q.76, what is/are the reasons? (please specify)

____

7.8 What proportion of your turnover/sales is derived from the licensing of your programming to other broadcast stations? State % ☐☐☐

8. ANY OTHER COMMENTS:

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Annex 3: The Survey Methodology

The Search for a Frame

Based on prior research and professional opinion asserting a substantial degree of informality intrinsic to creative industries and the wider copyright sector, the Central Statistics Office (CSO) of Saint Lucia acknowledged that any quest to obtain a valid measure of that sector's economic contribution would essentially necessitate a household-based, rather than an establishment-based, survey exercise. This conclusion finds congruence with the accepted notion that a vast majority of domestic copyright-based establishments assume the character of Household Unincorporated Establishments which engage in Market production (otherwise known as HUEMs). Therefore, the existing in-house Business Register that is commonly used as the master sample frame for industry-related surveys, and which comprises relatively more formal corporate enterprises, was viewed as failing to provide a sufficient listing of all domestically operated copyright-based establishments. Consequently, the then recently concluded 2010 Population and Housing Census was identified as more suitable to the construction of an appropriate frame for the survey of copyright-based businesses.

The 2010 Population and Housing Census provided preliminary population estimates of local dwelling units, households and non-institutionalized residents. Moreover (and more critical to the copyright-based survey), the census results offered the unique opportunity to directly identify the owners of both formal and informal copyright-based enterprises, through the incremental filtering of selected responses. Specifically, this filtering involved the analysis of the answers to the following six (6) questions, which were included on the individual component of the census questionnaire and which were particularly directed to all employed residents:

1. What category of worker are you in your main job?
2. What kind of accounts do you keep for this activity/business?
3. Are you registered with the National Insurance Corporation as a self-employed person or an employer?
4. What kind of work were you doing during the past week?
5. What kind of business is carried out at your workplace?
6. Where is your place of work (main job)?

Question 1, above, established a population count of all business owners on the island. These business owners were identified as self-employed individuals, with or without paid employees. The following questions, 2 and 3, in addition to question 6 above, sought to give more definition to the identified owners (and their establishments), regarding their level of formality. Formality was primarily defined in 2 ways. The first, which is encapsulated in questions 2 and 6, upholds the standard SNA definition of an HUEM by identifying the type of financial records kept (if any) and establishing whether or not the operations of the business owner are indeed household-based. The second, which is embodied in question 3, finds coherence with the ILO-supported criteria for defining an informal establishment, in terms of whether the business owner is registered. Question 4 gives the occupation of the business owner. Examples of some copyright-related occupations include musicians, graphic artists, seamstresses, fashion designers, etc. Question 5 relates to the industrial activity that the business owner is engaged in. The existing WIPO classification of copyright-related industrial activities was used to identify and list all business owners who were employed in the copyright sector, thus formulating a master sample frame for the survey of copyright-based business enterprises.

Elements of the frame

The frame for the copyright survey, which evolved from the results of the 2010 Population and Housing Census, did not mirror a traditional register of business enterprises, in several important ways. For example, critical information that specifically relates to the business enterprise (which would facilitate common sampling procedures such as stratification and PPS sample selection), was missing from the frame. Enterprise-related variables like the number of employees and the value of business sales are both examples of the important information that is missing from the copyright frame, since the frame emanated from a census of households and not enterprises. However, the household census-based frame sufficiently surpassed its shortcomings by offering the unique prospect of including an extensive range of variables concerning the education, income level and living standard of all resident owners of copyright-based enterprises.

Additionally, the frame could be used, in conjunction with census visitation records and corresponding spatial data, to effectively and efficiently identify the exact geographic location of the ultimate sampling unit, which is the copyright-based establishment represented by its owner (or one of its owners). This last bracketed statement highlights the clear possibility of 'double-counting', by including a copyright-based establishment, which is owned by more than one person, multiple times in the master sample frame. Nonetheless, special attention was paid to limiting the probability of such occurrences by referring to the answers to question 81 on the individual census questionnaire, which requests the specific name and address of the respondent's current workplace. In any instance where two self-employed persons provided the same name and address for their current place of work, the additional 'owner' was promptly deleted from the copyright frame. Despite this 'cleansing' effort, some duplicates would remain to be uncovered by the ensuing field exercise.

Sample vs Census

The likelihood of conducting a census, as opposed to the planned sample survey, of copyright-based establishments was brought to the fore, given the expressed limitations of the derived sample frame. As earlier mentioned, the absence of variables that relate to the scale of business operations, including the number of employees and the sales value, was viewed as severely compromising the capacity of the frame to furnish a valid probability sample, which would adequately represent the full scale of small, medium and large establishments that were involved in domestic copyright-based activity. Several arguments emerged in support of conducting a complete enumeration of all the copyright-based establishments, which were identified by the results of the 2010 Population and Housing Census. Some of the main arguments included: 1) the elimination of all sampling error from the total survey error; 2) the opportunity to develop an improved frame of copyright establishments, with all the necessary variables required for drawing representative samples in the future; and 3) the CSO possessed the capacity, in terms of experience and technical proficiency, to implement a full census.

However, the primary consideration, which influenced the final decision to pursue a complete enumeration exercise, was the very small population count of only 441 copyright establishments that comprised the frame. Notwithstanding the possibility of duplicates and other errors in the preliminary census estimates, this number of all copyright-based establishments represents a little over 3% of the 14,465 self-employed (or own-account) workers who reside on the island. Therefore, a census of the whole population of 441 copyright-based establishments replaced the initially-conceptualized sample survey. This replacement remained well within the budgetary and other resource parameters, whilst simultaneously securing the promise of a relatively higher degree of statistical confidence in the survey's results, by increasing the possible number of responses and augmenting the degree of detail.

Probability Sampling Design

The St. Lucia survey employed a probability sampling design. This meant that every case interviewed to obtain copyright-related information had a known and non-zero chance of being selected into the survey sample. Specifically, to obtain details of the extent of production and use of copyright-based output, a multistage cluster sample of 400 micro establishments, including those operating as household firms (based at home), was drawn from the sampling regions of St. Lucia. The sampling frame was the 2010 Census, and so covered all of the eligible population in St. Lucia. The sample size of 400 was governed partly by budgetary considerations, but was sufficient to allow for non-response, which could exist in the form of refusal to participate, vacancies and business closures, and the like.

The sample was drawn to complement the standard establishment survey, which normally covers firms with more than 9 employees. Stratification in St. Lucia is normally based on geographical location, which has been found over the years to be related to income and other socio-economic outcomes of interest in this study. It could be expected that this factor would also influence the share of copyright-based activity by operators in the various industries of St. Lucia. There are 12 primary sampling areas, from each of which sampling was done separately.

In the first sampling stage, a sample of enumeration districts (EDs) was drawn in each sampling area. In the second stage, from the sampled EDs, a sample of households was drawn. Sampling was done to ensure probability proportional to size. Because the sampling frame was the St. Lucia Census of 2010, the members of the selected households were known, along with their involvement in economic activity. Those members involved in business activities were identified and interviewed to determine the extent of production and use of copyright in their business activities.

The questionnaire used to solicit data is attached as **Annex 2** above. The questionnaire bears the WIPO logo as a way to stimulate response, and for that reason was reviewed and approved by WIPO's team in Geneva before finalization and fielding. The questionnaire was fielded by the CSO's normal interviewing team. To ensure its adequate understanding of the data requirements in the questionnaire, the team was trained for one day by the professional staff at the CSO, in collaboration with the WIPO International Consultant.

Sample Characteristics

Of the 400 cases approached, 272 cases responded, giving a general response rate of 68%. Further, 258 cases were useful, resulting in an overall effective response rate of 65%. The data provided allows a summary picture of the foundations on which the copyright sector rests in St. Lucia and the OECS. Here, we report mainly on: (i) the entrepreneurial characteristics of the respondents, (ii) the representation of industries with particular regard to the copyright-based sectors.

Table A3.1: Distribution of Respondents by Sampling District

Sampling district	Freq.	Per cent	Cum.
Castries City	7	2.58	2.58
Castries Suburban	65	23.99	26.57
Castries Rural	53	19.56	46.13
Anse La-Raye	7	2.58	48.71
Canaries	4	1.48	50.18
Soufriere	16	5.9	56.09
Choiseul	8	2.95	59.04
Laborie	7	2.58	61.62
Vieux Fort	20	7.38	69
Micoud	11	4.06	73.06
Dennery	15	5.54	78.6
Gros Islet	58	21.4	100
Total	**271**	**100**	

Source: CSO Sample of small establishments involved in copyright, 2011

Table A3.2: Respondent relationship to owner of businesses by *education of respondent*

	Education					
Relationship	None	Primary	Secondary	Tertiary	Missing	Total
Owner	1	72	78	62	12	225
	0.44	32	34.67	27.56	5.33	100
Partner	0	6	3	5	1	15
	0	40	20	33.33	6.67	100
Employee	0	2	1	5	0	8
	0	25	12.5	62.5	0	100
Associate/member	0	2	1	1	0	4
	0	50	25	25	0	100
Family/friend	0	0	4	3	0	7
	0	0	57.14	42.86	0	100
Other	0	0	1	0	1	2
	0	0	50	0	50	100
Not stated	0	0	1	0	0	1
	0	0	100	0	0	100
Non-response	0	2	4	1	3	10
	0	20	40	10	30	100
Total	**1**	**84**	**93**	**77**	**17**	**272**
	0.37	**30.88**	**34.19**	**28.31**	**6.25**	**100**

Source: CSO Sample of small establishments involved in copyright, 2011

Table A3.3: Sex of respondent by industry

	Sex			
Industry	Male	Female	Not stated	Total
Agriculture, forestry & fishing	4	1	0	5
%	80	20	0	100
Manufacture of food	2	3	0	5
%	40	60	0	100
Manufacture of textiles, garments	4	9	0	13
%	30.77	69.23	0	100
Manufacture of wood/related, except furniture	4	8	0	12
%	33.33	66.67	0	100
Manufacture of paper/related	1	0	1	2
%	50	0	50	100
Printing & reproduction of books, etc.	8	1	0	9
%	88.89	11.11	0	100
Manufacture of chemicals/non-met	2	5	0	7
%	28.57	71.43	0	100
Manufacture of glass and glass products	1	0	0	1
%	100	0	0	100
Manufacture of furniture	5	0	0	5
%	100	0	0	100

Table A3.3: Sex of respondent by industry (continued)

Manufacture of jewelry etc.	4	0	0	4
%	100	0	0	100
Musical instruments	1	0	0	1
%	100	0	0	100
Other manufacturing	2	2	0	4
%	50	50	0	100
Building, repair, mai	8	0	0	8
%	100	0	0	100
Wholesale food	0	1	0	1
%	0	100	0	100
Computers and software	3	1	0	4
%	75	25	0	100
Retail food and cloth	4	2	0	6
%	66.67	33.33	0	100
Retail sale of music	1	0	0	1
%	100	0	0	100
Retail sale other goods	3	5	1	9
%	33.33	55.56	11.11	100
Transport	2	1	0	3
%	66.67	33.33	0	100
Hotel and restaurants	2	6	1	9
%	22.22	66.67	11.11	100
Motion picture, video	2	1	0	3
%	66.67	33.33	0	100
Sounding recording	4	0	0	4
%	100	0	0	100
Radio and TV broadcasts	2	1	0	3
%	66.67	33.33	0	100
Computer programming	7	0	0	7
%	100	0	0	100
Insurance, real estate	23	2	0	25
%	92	8	0	100
Accounting	0	1	0	1
%	0	100	0	100
Design activities	2	2	0	4
%	50	50	0	100
Photographic activity	8	2	0	10
%	80	20	0	100
Photocopying	1	0	0	1
%	100	0	0	100
Education	1	1	0	2
%	50	50	0	100
Creative arts and entertainment	47	2	1	50
%	94	4	2	100
Repair of household goods	5	3	0	8
%	62.5	37.5	0	100

Table A3.3: Sex of respondent by industry (continued)

n.e.c	32	12	1	45
%	71.11	26.67	2.22	100
Total	195	72	5	272
%	71.69	26.47	1.84	100

Source: CSO Sample of small establishments involved in copyright, 2011

Table A3.4: Industrial profile of sample

Industry	Freq.	Per cent	Cum.
Agriculture, forestry & fishing	5	1.84	1.84
Manufacture of food	5	1.84	3.68
Manufacture of textiles, garments, footwear	13	4.78	8.46
Manufacture of wood and related, excluding furniture	12	4.41	12.87
Manufacture of paper and related	2	0.74	13.6
Printing & reproduction of recorded media	9	3.31	16.91
Manufacture of chemicals/non-metallic / metallic, etc.	7	2.57	19.49
Manufacture of glass and glass products	1	0.37	19.85
Manufacture of furniture	5	1.84	21.69
Manufacture of jewelry, etc.	4	1.47	23.16
Manufacture of musical instruments	1	0.37	23.53
Other manufacturing	4	1.47	25
Building, repair, maintenance	8	2.94	27.94
Wholesale of food	1	0.37	28.31
Computers and software	4	1.47	29.78
Retail sale of food and clothing	6	2.21	31.99
Retail sale of music	1	0.37	32.35
Retail sale other goods	9	3.31	35.66
Transport	3	1.1	36.76
Hotel and restaurants	9	3.31	40.07
Motion picture, video etc.	3	1.1	41.18
Sound recording	4	1.47	42.65
Radio and TV broadcasting	3	1.1	43.75
Computer programming	7	2.57	46.32
Insurance real estate, etc.	25	9.19	55.51
Accounting	1	0.37	55.88
Design activities	4	1.47	57.35
Photographic activity	10	3.68	61.03
Photocopying	1	0.37	61.4
Education	2	0.74	62.13
Creative arts and entertainment	50	18.38	80.51
Repair of household goods	8	2.94	83.46
Activities n.e.c	45	16.54	100
Total	**272**	**100**	

Source: CSO Sample of small establishments involved in copyright, 2011

Table A3.5: Characteristic premises of the sample

Type of Premises	Freq.	Percent	Cum.
Fixed business premises	154	56.62	56.62
Within a household without a separate space	36	13.24	69.85
Within a household with a separate space	40	14.71	84.56
On the side walk, street, beach or public	10	3.68	88.24
Roaming musician/vendor etc.	16	5.88	94.12
In taxi/bus, other vehicle	2	0.74	94.85
Other	14	5.15	100
Total	**272**	**100**	

Source: CSO Sample of small establishments involved in copyright, 2011

Table A3.6: Education of respondent by industry

	Education					
Industry	None	Primary	Secondary	Tertiary	Missing	Total
Agriculture, forestry & fishing	1	4	0	0	0	5
Row %	20	80	0	0	0	100
Manufacture of food	0	0	1	3	1	5
Row %	0	0	20	60	20	100
Manufacture of textiles, garments	0	6	6	1	0	13
Row %	0	46.15	46.15	7.69	0	100
Manufacture of textiles, garments of wood/ related, except furniture	0	9	2	1	0	12
Row %	0	75	16.67	8.33	0	100
Manufacture of paper/related	0	1	0	1	0	2
Row %	0	50	0	50	0	100
Printing & reproduction of	0	3	4	1	1	9
Row %	0	33.33	44.44	11.11	11.11	100
Manufacture of chemicals/non-met	0	5	2	0	0	7
Row %	0	71.43	28.57	0	0	100
Manufacture of glass and glass-related	0	1	0	0	0	1
Row %	0	100	0	0	0	100
Manufacture of furniture	0	1	2	2	0	5
Row %	0	20	40	40	0	100
Manufacture of jewelry etc.	0	3	1	0	0	4
Row %	0	75	25	0	0	100
Manufacture of musical instruments	0	1	0	0	0	1
Row %	0	100	0	0	0	100
Other manufacturing	0	2	2	0	0	4
Row %	0	50	50	0	0	100
Building, repair, maintenance	0	4	2	2	0	8
Row %	0	50	25	25	0	100

Table A3.6: Education of respondent by industry (continued)

Wholesale food	0	0	1	0	0	1
Row %	0	0	100	0	0	100
Computers and software	0	0	2	2	0	4
Row %	0	0	50	50	0	100
Retail food and cloth	0	1	4	1	0	6
Row %	0	16.67	66.67	16.67	0	100
Retail sale of music	0	0	0	0	1	1
Row %	0	0	0	0	100	100
Retail sale other goods	0	3	4	2	0	9
Row %	0	33.33	44.44	22.22	0	100
Transport	0	1	0	1	1	3
Row %	0	33.33	0	33.33	33.33	100
Hotel and restaurants	0	3	4	2	0	9
Row %	0	33.33	44.44	22.22	0	100
Motion picture, video	0	1	2	0	0	3
Row %	0	33.33	66.67	0	0	100
Sounding recording	0	0	2	2	0	4
Row %	0	0	50	50	0	100
Radio and TV broadcast	0	0	1	1	1	3
Row %	0	0	33.33	33.33	33.33	100
Computer programming	0	0	1	6	0	7
Row %	0	0	14.29	85.71	0	100
Insurance real estate	0	0	5	17	3	25
Row %	0	0	20	68	12	100
Accounting	0	0	1	0	0	1
Row %	0	0	100	0	0	100
Design activities	0	0	3	1	0	4
Row %	0	0	75	25	0	100
Photographic activity	0	2	6	2	0	10
Row %	0	20	60	20	0	100
Photocopying	0	0	1	0	0	1
Row %	0	0	100	0	0	100
Education	0	0	0	2	0	2
Row %	0	0	0	100	0	100
Creative arts and entertainment	0	18	16	12	4	50
Row %	0	36	32	24	8	100
Repair of household goods	0	4	2	2	0	8
Row %	0	50	25	25	0	100
n.e.c	0	11	16	13	5	45
Row %	0	24.44	35.56	28.89	11.11	100
Total	**1**	**84**	**93**	**77**	**17**	**272**
Percentage	**0.37**	**30.88**	**34.19**	**28.31**	**6.25**	**100**

Source: CSO Sample of small establishments involved in copyright, 2011

Table A3.7: Receipt of License Fees by Industry

Industry	Receipt of License Fees		
	Yes	No	Total
Agriculture, forestry & fisheries	0	5	5
Manufacture of food	0	5	5
Manufacture of textiles, garments	0	13	13
Manufacture of wood/related, e	0	12	12
Manufacture of paper/related	0	2	2
Printing & reproduction of newspapers, etc.	0	9	9
Manufacture of chemicals/non-met	0	7	7
Manufacture of glass and glassware	0	1	1
Manufacture of furniture	0	5	5
Manufacture of jewelry, etc.	0	3	3
Musical instruments	0	1	1
Other manufacturing	0	3	3
Building, repair, maintenance	0	8	8
Wholesale food	0	1	1
Computers and Software	0	4	4
Retail food and cloth	1	5	6
Retail sale of music	0	1	1
Retail sale other goods	0	9	9
Transport	0	3	3
Hotels and restaurants	0	9	9
Motion picture, video	0	3	3
Sounding recording	1	3	4
Radio and TV broadcasting	1	1	2
Computer programming	1	6	7
Insurance real estate	1	24	25
Accounting	0	1	1
Design activities	0	4	4
Photographic activity	0	10	10
Photocopying	0	1	1
Education	0	2	2
Creative arts and entertainment	4	45	49
Repair of household goods	0	8	8
Activity n.e.c	2	39	41
Costume jewelry	0	1	1
Total	**11**	**254**	**265**

Source: CSO Sample of small establishments involved in copyright, 2011

Table A3.8: Receipt of Royalties by Industry

Industry	Receipt of Royalties		
	Yes	No	Total
Agric,forestry & fish	0	5	5
Manufacture of food	0	5	5
Mfg textiles,garments	0	11	11
Mfg of wood/related,e	0	12	12
Mfg of paper/related	0	2	2
Printing & reprod of	0	9	9
Mfg chemicals/non-met	0	7	7
Mfg of glass and glas	0	1	1
Mfg of furniture	0	5	5
Mfg of jewelry etc	0	3	3
Musical instruments	0	1	1
Other mfg	0	4	4
Building, repair, mai	0	8	8
Wholesale food	0	1	1
Computers and software	0	4	4
Retail food and cloth	0	6	6
Retail sale of music	0	1	1
Retail sale other goo	0	9	9
Transport	0	3	3
Hotel and restaurants	0	9	9
Motion picture video	0	3	3
Sounding recording	3	1	4
Radio and TV broadcast	1	2	3
Computer programming	1	6	7
Insurance real estate	1	24	25
Accounting	0	1	1
Design activities	1	3	4
Photographic activity	0	10	10
Photocopying	0	1	1
Education	0	2	2
Creative arts and entertainment	9	40	49
Repair of household goods	1	7	8
n.e.c	1	39	40
Costume jewelry	0	1	1
Total	**18**	**246**	**264**

Source: CSO Sample of small establishments involved in copyright, 2011

Table A3.9: Extent of reliance on retained earnings by responding firms

Percentage financing	Number of firms	% of firms	Cumulative % of firms
0	3	3.75	3.75
1	1	1.25	5
5	3	3.75	8.75
10	4	5	13.75
11	1	1.25	15
27	1	1.25	16.25
30	2	2.5	18.75
40	2	2.5	21.25
50	5	6.25	27.5
55	1	1.25	28.75
70	1	1.25	30
75	1	1.25	31.25
78	1	1.25	32.5
80	5	6.25	38.75
90	3	3.75	42.5
95	1	1.25	43.75
100	45	56.25	100
Total	**80**	**100**	

Source: CSO Sample of small establishments involved in copyright, 2011

Table A3.10: Extent of reliance on loan financing of capital accumulation

Percentage of loan financing	Number of firms	% of firms	Cumulative % of firms
0	7	22.58	22.58
5	1	3.23	25.81
22	1	3.23	29.03
45	1	3.23	32.26
50	5	16.13	48.39
60	2	6.45	54.84
70	1	3.23	58.06
90	1	3.23	61.29
95	1	3.23	64.52
100	11	35.48	100
Total	**31**	**100**	

Source: CSO Sample of small establishments involved in copyright, 2011

Table A3.11: General reliance on credit by firms

Borrowed in Last Year	Number	Per cent	Cumulative Per cent.
Yes	27	11.84	11.84
No	201	88.16	100
Total	**228**	**100**	

Source: CSO Sample of small establishments involved in copyright, 2011

Table A3.12: Extent of distribution of products without copyright cover, by Industry

Industry	Extent of Distribution		
	Yes	No	Total
Agriculture, forestry & fisheries	1	2	3
%	33.33	66.67	100
Manufacture of food	2	3	5
%	40	60	100
Manufacture of textiles, garments	2	7	9
%	22.22	77.78	100
Manufacture of wood/related, except furniture	7	2	9
%	77.78	22.22	100
Manufacture of paper/related	0	2	2
%	0	100	100
Printing & reproduction of books	2	3	5
%	40	60	100
Manufacture of chemicals/non-met	3	3	6
%	50	50	100
Manufacture of glass and glass products	0	1	1
%	0	100	100
Manufacture of furniture	1	2	3
%	33.33	66.67	100
Manufacture of jewelry etc.	3	0	3
%	100	0	100
Manufacture of musical instruments	0	1	1
%	0	100	100
Other manufacturing	0	3	3
%	0	100	100
Building, repair, maintenance	0	6	6
%	0	100	100
Wholesale food	0	1	1
%	0	100	100
Computers and software	0	4	4
%	0	100	100
Retail food and cloth	0	2	2
%	0	100	100
Retail sale other goods	1	6	7
%	14.29	85.71	100
Transport	0	3	3
%	0	100	100
Hotels and restaurants	0	6	6
%	0	100	100
Motion picture, video	0	2	2
%	0	100	100

Table A3.12: Extent of distribution of products without copyright cover, by Industry (continued)

Sounding recording	0	4	4
%	0	100	100
Radio and TV broadcast	0	2	2
%	0	100	100
Computer programming	2	2	4
%	50	50	100
Insurance real estate	0	13	13
%	0	100	100
Accounting	0	1	1
%	0	100	100
Design activities	1	1	2
%	50	50	100
Photographic activity	1	8	9
%	11.11	88.89	100
Photocopying	0	1	1
%	0	100	100
Education	0	2	2
%	0	100	100
Creative arts and entertainment	8	37	45
%	17.78	82.22	100
Repair of household goods	2	5	7
%	28.57	71.43	100
Activities n.e.c	8	30	38
%	21.05	78.95	100
Costume jewelry	0	1	1
%	0	100	100
Total	44	166	210
%	20.95	79.05	100

Source: CSO Sample of small establishments involved in copyright, 2011

For more information contact WIPO at www.wipo.int

World Intellectual Property Organization
34, chemin des Colombettes
P.O. Box 18
CH-1211 Geneva 20
Switzerland

Telephone:
+41 22 338 91 11
Fax:
+41 22 733 54 28