
THE

House of Assembly Debates

(UNOFFICIAL REPORT)

PARLIAMENT 2013 – 2018

HOUSE OF ASSEMBLY

Tuesday, October 15, 2013

met at Parliament Buildings, on Tuesday, October 15, 2013.

PRESENT

His Honour MICHAEL A. CARRINGTON, B.A., LL.B. (Speaker)

Her Honour Mrs. M-J. MARA THOMPSON, B.A., M.Sc. (Ph. Ed.) (Deputy Speaker)

Mr. G. A. CLARKE, B.Sc., Dip. Ed., J.P.

Mr. R. St.C TOPPIN, LL.B. (Hons.)

Hon. DENIS ST.E. KELLMAN (Minister of Housing, Lands and Rural Development)

Hon. Miss M.A. MOTTLEY, Q.C., LL.B. (Leader of the Opposition)

Miss CYNTHIA Y. FORDE, J.P., L.C.P.

Hon. RONALD D. JONES, J.P., B. A. (Hons.) M. A. (Ed.) (Minister of Education, Science, Technology and Innovation)

Dr. the Hon. DAVID C. ESTWICK, B.Sc., M.B.,B.S.

(Minister of Agriculture, Food, Fisheries, Water and Resource Management)

Mr. DALE D. MARSHALL, Q.C., LL.B (Hons.), L.E.C.

Hon. M.A. LASHLEY, LL.B. (Hons.) (Minister of Transport and Works)

Hon. R.L. SEALY, B.Sc., M.B.A. (Minister of Tourism)

Hon. FREUNDEL J. STUART, B.A., LL.M. (Prime Minister, Minister of National Security, The Public Service and Urban Development))

Hon. JOHN D. E. BOYCE, M.Sc. C. Eng. (Minister of Health)

Hon. STEVEN D. BLACKETT, (Minister of Social Care, Constituency Empowerment and Community Development)

Mr. JAMES D. PAUL, B.Sc., (Chairman of Committees)

Dr. the Hon. DENIS S. LOWE, Ed.D., M.Ed., B.A., Dip. Theology, (Minister of Drainage and the Environment)

Hon. ADRIEL D. BRATHWAITE, LL.B. (Hons.)

(Attorney-General and Minister of Home Affairs)

Hon. STEPHEN A. LASHLEY, B.Sc., LL.B. (Hons.), L.E.C.

(Minister of Culture, Sports, and Youth)

Hon. DONVILLE O'N. INNISS, Dip., B.Sc., M.B.A.

(Minister of Industry, International Business and Commerce and Small Business Development)

Hon. CHRISTOPHER P. SINCKLER, B.A., M.Sc.

(Minister of Finance and Economic Affairs)

Mr. T.A. PRESCOD, B.A.

Mr. K.D. SYMMONDS, B.A., LL.B

Lt. Col. J.D. BOSTIC, MVO, B.A (Hons.)

Mr. E.G. HINKSON, LL.B (Hons.) LEC,LLM

Dr. M.M. AGARD, J.P,B.Sc,(Hons) D.DS

Mr. D.G. SUTHERLAND, B.Sc., M.Sc, MBA (Dist)

Miss S.J.O. BRADSHAW LL.B. (Hons.)

Prayers were taken by Reverend Canon Ivan Harewood.

Mr. SPEAKER: This House is now in Session. Members let me take this opportunity to welcome you back from your summer recess and hope we are all refreshed and reinvigorated to do the people's business.

MINUTES

Mr. SPEAKER: I have with me the Minutes of our meetings held on Tuesday, August 13th and Tuesday, August 20, 2013, respectively.

Hon. J.D.E. BOYCE: Mr. Speaker, I want to thank you for your kind welcome back and I want to beg to move that the Minutes referred to be taken as read.

Hon.F.J. STUART: I beg to second that, Sir.

ANNOUNCEMENTS BY HIS HONOUR THE SPEAKER

Mr. SPEAKER: Let me take this opportunity to welcome the members of the entertainment fraternity who look good here today it would be nice if you could come more often as we debate the Cultural Industries Bill. We are very happy to have you. I also have with me the following:

1. Financial Statements for the months of October, November, and December 2012, prepared by the Accountant General.

PAPERS

Hon. F. J. STUART: Mr. Speaker, I am commanded to lay the following:

1. Police Complaints Authority Annual Report for the year 2012. 2. Offshore Petroleum Regulations for 2013.

Hon. C. P. SINCKLER: Mr. Speaker, I am commanded to lay the following:

1. Central Bank of Barbados Annual Report 2012. 2. Duties, Taxes and Other Payments Refund (Anthony Jordan) Order, 2013. 3. Duties, Taxes and Other Payments Refund (Shawn Wilkinson) Order, 2013. 4. Duties, Taxes and Other Payments Refund (Sheila Belgrave) Order, 2013. 5. Duties, Taxes and Other Payments Refund (Fabian Reid) Order, 2013. 6. Duties, Taxes and Other Payments (Exemption) (University of the West Indies European Film Festival) Order, 2013. 7. Duties, Taxes and Other Payments (Exemption) (Wismark Barbados Limited) Order, 2013.

GOVERNMENT NOTICES

Hon. J.D.E. BOYCE: Mr. Speaker, I beg to give notice of the following:

1. Economic Partnership Agreement Bill, 2013.

PRIVATE MEMBERS' NOTICES

Mr. SPEAKER: The Honourable Member for St. Michael North East, Opposition Leader.

Hon. Miss M. A. MOTTLEY: Mr. Speaker, I beg to give notice of a private Members' Resolution, whereas the Special Report of the Public Accounts Committee was laid in the House of Assembly on July 16, 2013, in accordance

with Standing Order 62 of the Standing Orders of the Honourable House of Assembly:

Be it resolved that the House:

(1) Adopt the Report.

(2) Agree to the suspension of Standing Order 61 for the functioning of the Public Accounts Committee.

Mr. SPEAKER: I am obliged.

FIRST READINGS OF BILLS

Hon. J.D.E. BOYCE: Mr. Speaker, I beg to move the first reading of the Economic Partnership Agreement Bill, 2013.

Hon. F.J. STUART: I beg to second that.

Mr. SPEAKER: Is that somebody's cell phone or something going off? Please turn it off.

The question was put and resolved in the affirmative without division.

Hon. J.D.E. BOYCE: Mr. Speaker, I also beg to move the first reading of the following:

1. Electric Light and Power Bill, 2013.

Hon. F.J. STUART: I beg to second that.

The question was put and resolved in the affirmative without division.

Hon. J.D.E. BOYCE: I beg to move the first reading of the following:

2. Succession to the Throne Bill, 2013.

Hon. F.J. STUART: I beg to second that.

The question was put and resolved in the affirmative without division.

Hon. J.D.E. BOYCE: Sir, I beg to move the first reading of the following:

3. Excise Tax (Amendment) Bill, 2013.

Hon. F.J. STUART: I beg to second that, Sir.

The question was put and resolved in the affirmative without division.

ORDERS OF THE DAY

SUSPENSION OF STANDING ORDERS

Hon. J.D.E. BOYCE: Mr. Speaker, I beg to move the suspension of Standing Orders, 6, 16, 18, 20, 42(5), 43 and 44 for the remainder of the day's Sitting.

On the motion of Hon. J. D. E. BOYCE seconded by Hon. J. D. Paul Standing Orders 6, 16, 18, 20, 42(5), 43 and 44 were suspended for the remainder of the day's Sitting.

GOVERNMENT BUSINESS

ORDER NO. 4 – THE CULTURAL INDUSTRIES DEVELOPMENT BILL, 2013

Mr. SPEAKER: Honourable Member for Christ Church West Central.

Hon. S. A. LASHLEY: Thank you very much, Mr. Speaker. Mr. Speaker, I agree totally with the observation made by a Barbadian resident investor that “to grow a nation, Barbados must continue to expand to new sectors and not just simply to rely on the traditional areas of business that it relied upon in the past”. In fact, Mr. Speaker, whether this change of focus results in a major diversification of sports, culture, international business, agriculture, education, health, or tourism to meet a completely new and robust world order the focus, in my view, must be on change and adapting to new developments.

Mr. Speaker, in the face of perhaps the most debilitating global financial and economic international system, Barbados finds itself today facing perhaps the biggest test after the experiment called emancipation. Mr. Speaker, I call it a major test of our collective will as a people to muster all the strength, imagination and creativity that have been given to us by one of the most fascinating educational systems in the world. That challenge, Mr. Speaker, is to eke out a new economic model, a new model which can be proudly bequeath to the emerging generation of Barbadians. That, Mr. Speaker, is the context in which I introduce this Bill to the House today.

In all of this, Mr. Speaker, we must not underestimate the resilience of the rich and dynamic culture of our people because without this culture we would not be able to sustain the significant human capital that exist in Barbados today. Much of that human capital in the form of our outstanding entertainers are witnesses this morning to this historic debate on the Cultural Industries Development Bill, but as I say that, Mr. Speaker, we must be careful that in our anxiety to progress, we do not forget to say thanks for our many blessings and accomplishments that cannot be

underestimated and that continue to be acknowledged and recognised by so many countries and entities the world over.

Not only, Mr. Speaker, do we boast of our world heritage property in Historic Bridgetown and its Garrison that binds us to the patrimony of all mankind, but we have an emerging cultural industry sector that once properly managed, once properly matured, and resourced can, in my view, become the bedrock upon which our economy will thrive.

What I can say this morning, Mr. Speaker, is that it is certainly my distinct honour and privilege on behalf of the Cabinet of Barbados to be able after so many years to introduce to this House the Cultural Industries and Development Bill and to do so, Mr. Speaker, on behalf of the so many outstanding and illustrious cultural practitioners whose contribution to the development of our country cannot be measured neither can it be repaid.

What I can also say, Mr. Speaker, is that this Government has been gracious enough to postpone this debate to allow for the full participation of the Opposition given the signal importance of this proposed legislation to Barbados and I certainly look forward this morning to the contribution of all members of both sides of the House.

Mr. Speaker, the beneficiaries of this Bill are vast. They include artistes, the private sector, non-governmental organisations (NGOs) and they include Government, but for me the cultural practitioners and the supporting entities and enterprises hold for me a special place within the context of this proposed legislation. I speak of calypsonians, Kadooment bandleaders, songwriters, fashion designers, dressmakers, musicians, dancers, singers, managers, playwrights, promoters, arrangers of music, owners of places of entertainment, educational institutions, innovators, inventors, owners of museums and places of historic interests, private investors, entrepreneurs of all kinds, several of whom, as I said, are present in this House to witness this debate.

Mr. Speaker, these, to my mind are the real heroes of this Bill and this debate. They are the ones who were waiting for many years for a Cultural Industries Development Bill which was repeatedly promised by the Barbados Labour Party (BLP) but never delivered. These sons and daughters have for many years been battling against the odds with little or no financial support to pursue their respective careers and their respective businesses. There are those, many of whom are not alive today, who journeyed for the cause who worked hard in the cultural arena and who in spite of their outstanding talent never fully realised the just fruits of their labour.

Mr. Speaker, there is no doubt that this important sector has not gotten the sustained attention over the years that it deserved. I would go further, Mr. Speaker, and say that this sector, provided it had been properly capitalised many years ago, particularly during the boom years when we were boasting of growth rates on average between three to four per cent I dear say, Mr. Speaker, that our Barbados economy today would have been much stronger, much more diversified, and much better able to withstand the adverse shocks of global recession. Mr. Speaker, my role, and the role of this Government has been to change that around.

It is clear, Mr. Speaker, from the many discussions and interactions that I have had with our artistes and our cultural icons that many hold the view that they have not been previously listened to. Many suffered immensely for varying reasons. Many have had their intellectually property rights taken advantage of. Many feel they have not been previously respected. Mr. Speaker, many have developed over the years a distrust of Government and have grown tired of bureaucracy and red tape of inherent nature within the structures and systems that had been slow to change. Sir, upon coming to Government we have open up the channels of communication. Mr. Speaker, we have created fora to listen to and to respond to our artistes whether in Crop Over, NIFCA or whether in respect of this Bill before the House, we enjoy a respectful and a good relationship.

We have literally, Mr. Speaker, rescued the idea of the Cultural Industries Development Bill. I make bold to say, Mr. Speaker, that we have literally transformed what was an attempted draft into a practical and workable Bill which is being presented here this morning.

Mr. Speaker, if you examine the Medium-Term Development Strategy; our Medium-Term Fiscal Strategy; our two manifestoes since coming to office; our Budgets since coming to office, the fantastic growth of our prime festival Crop Over and our premier cultural festival NIFCA; the fact that Barbados is now being sought after as a major hub for the filming of major movies and documentaries; for the hosting of major international festivals and cultural events; that we are being recognised as a major incubator of talented musicians of all genres of performances; that today we are seeing for the first time; and in my submission, an explosion of talented Barbadian singers, talented Barbadian sound engineers, animators, designers, social media, film and broadcast innovators and of course we have the reputed Porgie and Murda who have just literally burst onto the international stage, all of this speaks to the buzz that is being created all over Barbados. It speaks, Mr. Speaker, to a new type of focus which this Government has brought to the creative sector and it speaks of the sharing of a dream of our creative people of

translating the past of empty promises into an era of fulfillment and purposeful engagement.

Mr. Speaker, in all of this, we have seen a refocused National Cultural Foundation engaging in forward thinking ventures such as the recently convened E-Symposium on Cultural Industries which attracted a major contingent from Brazil which has literally translated into significant deals and arrangements for our local artistes and creators. Only recently, Mr. Speaker, the Minister of Foreign Affairs and Foreign Trade led a trade and cultural mission to Brazil inclusive of a high-level delegation from the National Cultural Foundation to concretize and strengthen relations in trade in services and related matters. So much has been happening, Mr. Speaker.

Recently, Mr. Speaker, I had the honour of leading a delegation of private and public sector partners to Macao, China at the invitation at the Barbados Chambers of Commerce and Industry to witness the phenomenal IIFA Awards, the International Indian Festival Awards, and to have discussions with a view to inviting the celebration of a fantastic world festival to Barbados in 2015. We have never, Mr. Speaker, seen this focus before.

There is no doubt, Mr. Speaker, that the explosion onto the world stage of our own Rihanna has indeed awoken a wider awareness within Barbados of what is possible within the cultural industries sector. No one, of course, can guarantee the future success of any artiste. While, Mr. Speaker, there are risks involved with any investment, it should be noted that the potential returns for this venture are extremely high. This is the opportunity which the cultural industry sector presents particularly to our Barbadian youth.

One, of course, in examining the success of Rihanna can only marvel at the potential and the kind of economic and social gains that our artistes can bring to Barbados. While, Mr. Speaker, it took a number of years for Rihanna to begin to turn a profit, I am told that by 2008 Rihanna was earning some \$15 million a year and this increased to \$29 million by 2011, and these are US dollars, and by 2012 Rihanna was earning in excess of US\$53 million. Mr. Speaker, while it is difficult to make an accurate estimate, it would be safe to say that Rihanna has perhaps earned over US\$200 million so far in her career. Mr. Speaker, while it would be foolhardy to suggest that any future artiste might achieve the level of success that Rihanna has, it is easy to see that a percentage of an artiste's career can be extremely valuable.

Indeed, Mr. Speaker, we have in Barbados many artistes who are on their way to earning significant earnings and bringing significant revenues to Barbados. Mr. Speaker, the monetary value of all of this cannot be estimated whether within the context of the cultural

industries sector in Barbados or whether within the context of the global cultural industries sector. What is clear is that a consistent and sustained support of the creative sector and creative talent in Barbados will accrue to the benefit of Barbados both in terms of publicity, promotion and ultimately with respect to the enhancement of Barbados' stature both at home and abroad and certainly redounding to a diversified and resilient Barbados economy.

Mr. Speaker, we have seen positive stories from our support of our artistes. There have been many positive stories as certainly I interact with our artistes and learned of their aspirations and of the kind of things that propel them as ambassadors of our country. Indeed, I believe, Mr. Speaker, that the time is ripe to even look within our own and name some other ambassadors of culture for Barbados. Mr. Speaker, there are so many that I believe that we would have a challenge in selecting our future cultural ambassadors to join Rihanna.

Mr. Speaker, I want to point to one example in relation to the fantastic opportunity within the US collegiate circuit for entertainers in Barbados. Interestingly enough, Mr. Speaker, we have been working very hard in this particular opportunity and I cannot help but to read a short piece of a report that was sent to me in relation to the success and the opportunities available to this particular group which has been moving with a certain amount of success on the US collegiate circuit.

Mr. Speaker, one artist wrote me a note and said the following, and I quote:

"At this point, we are on the verge of unprecedented success with the NACA initiative. Between Nexcyx and Soka Kartel there are seven gigs which are worth approximately US\$25 000 and the bands are going for between US\$3 000. Kartel has obtained four engagements outside the U.S. College circuit market and there is an additional pipeline of opportunity for both bands, totaling over US\$30 000. Both the College booking agent and two external agents are very excited about the prospects and are in the process of arranging media appearances and meetings with a leading record label for both bands. If all goes well, we stand to realise some US\$50 000 of revenue this year, with projections to double in 2014 and another doubling in 2015."

Mr. Speaker, we cannot begin to imagine the potential and, in fact, the opportunity for our Barbadian talent and the huge economic gains for Barbados. What this demonstrates is the significant ability, the opportunities, both within and without the United States of America for our artists for our creative talent.

Mr. Speaker, not only have we made the cultural industries a key plank of our growth strategy, I am pleased

to say that the Ministry of Finance has committed to placing significant financial resources at the disposal of this sector as a means of realising real economic expansion and growth of our foreign reserves. I have to record my appreciation to the Minister of Finance and his team for the funds already pledged to the sector and of course those that will come as we continue to roll out the very aggressive programme for the creative sector in Barbados.

Mr. Speaker, while financing of the sector has, perhaps, been the biggest bugbearer for many years, this Bill before this Honourable House recognises that Government alone cannot provide the financial anchor but that it opens up avenues through tax and other fiscal incentives for the private sector to come on board. Mr. Speaker, the initiatives in this Bill are for our people. This Bill represents the fruition of the calls of our cultural practitioners and our cultural investors to be accorded equal status like any other participant in sectors such as tourism, manufacturing, international business, agriculture, trade, and commerce and indeed others. Mr. Speaker, this is as it should be. We can boast of so much talent that is emerging, mature talent. Of course, within our younger population, our young people are beginning to sense and to seize the great opportunities which lie ahead of them.

Mr. Speaker, we have in our midst in Barbados seasoned designers such as Gwyneth Squires and Betty West, among many others. We have seasoned musicians such as the likes of Arturo Tappin and others. We have maestro calypsonians such as The Mighty Gabby, Red Plastic Bag and of course the Mighty Ian Webster. Mr. Speaker, some of these persons I have given a new name; some of them are within the hearing of my voice. Mr. Speaker, it is very important that we remember and that we 'big up' our own people in Barbados because they represent not only the kind of investments that we have placed in them, they represent the future of our country.

Mr. Speaker, we have a rich array of talent, we have experienced artists who are making international waves. I will mention some of them because some are present here and I believe deserve acclamation and recognition. We have Cover Drive, we have Nexcyx. I did mention Soka Kartel. We have David Kirton, Buggy Naken the and of course the popular and fantastic Alison Hinds. We have emerging artists. Of course, I have to mention Blood, not as an emerging artist but as a seasoned artist. Of course, his decor that he wears on his head suggests to all and sundry that his name ought not to be taken lightly. I always compliment him on his fantastic attire. He is among our artists who celebrate the sartorial elegance of the profession and indeed uphold the true values of what I have come to experience as true professionalism among our artists.

Mr. Speaker, I want to mention some of the emerging talent. Sometimes we do not give them enough

kudos, but I want to mention those emerging artists, such as Kirk Brown, David “ZigE” Walcott, Debbie Reifer, Wesu Wallace, Andre Forde, Rochelle and of course Hypasounds. Sir, I have to mention, within the context of artists who continue to consistently perform, entice and excite the world, none other than Lil Rick, a fantastic and exciting artist who is very well-known to a member on the other side of this House. Mr. Speaker, some of the up-and-coming artists I would like to mention, such as Jenn, One-Sixty-Six (Alternative), Shane Free, Ch’An, Kellie Cadogan, Lennox Wharton, Gitty on guitar and vocals, Brent Linton, Fighting Traffic, A Few Good Men and Lauren Simm.

Mr. Speaker, what we are doing today represents a recognition that the cultural industries sector and culture generally can no longer be classified as a soft sector. We have set the example by ensuring that the way forward for this sector must be one in which it will be capitalised and be afforded the financial resources necessary to propel it towards even more excellence.

Mr. Speaker, it represents a fulfilment of a promise made by this Government in its Manifestoes and in its National Youth Policy because in that National Youth Policy, our young people spoke very clearly in relation to the kind of Barbados that they wish to experience and the significant part of that was the importance of involving them at a very early stage in the creative sector. Sir, that has been a very key focus of the role and function of the National Cultural Foundation, working closely and collaboratively with the Ministry of Education and Innovation and within the context of the youth division of my Ministry, the evolution of programmes such as the Digital Media Programme and the Youth Mainstreaming Programme and, indeed, the much-criticised National Youth Camp Programme. These have all been transformed into incubators for the development of our cultural and artistic talent in Barbados.

Mr. Speaker, I make bold the prediction that this combination of strategy and policy direction localised particularly within the context of community empowerment and empowerment of our young people will see the significant transformation of Barbados in relation to some of the current issues that we are debating today much of which, Mr. Speaker, are structural in terms of economy of Barbados and much of which relates to the type of economy that has got to evolve amidst a world that has evolved and amidst an environment that has shown an inclination to thrive once the creative sector is at the centre of economic policy.

Mr. Speaker, as I have said, it also represents not only what we have crafted within the context of the National Youth Policy, but it represents what we have said in our National Cultural Policy. It represents what we have

said in relation to our growth and development strategy, to treat this sector as an industry in its own right and as central to the reshaping and the transformation of our economy. Mr. Speaker, this is the true significance of this debate.

Mr. Speaker, I pause this morning to acknowledge one outstanding artiste who cannot be here this morning, whose journey was extinguished and cut short by a gunman’s bullet in the wee hours of the morning of October 7th. Sir, I speak of dub artiste, Irvine ‘Fat Man’ Weekes, whose tragic and untimely passing has indeed sent shock waves throughout Barbados and, in my view, has robbed his community and has robbed Barbados of a spirited performer, who captured the imagination of audiences wherever he appeared.

Mr. Speaker, he was the 1984 winner of the Richard Stoute Teen Talent Competition and was a member of that illustrious trio “A Thousand Pound of Blabber”, with ‘Mighty Whitey’ and ‘Biggy Irie’.

Asides.

Hon. S. A. LASHLEY: Sir, on a rather serious note, we are indeed very saddened by this death at the young age of 47 and on behalf of the Government and the people of Barbados, I wish to extend our profound sympathy to his family. May he rest in peace.

Mr. Speaker, this cultural industries sector is a special one and I make no apologies about that. It has got to be special because the people in it are special. The kind of sacrifices they have made over the years have indeed been special.

Mr. Speaker, it is special because it embodies so much more than the quest for the enhancement of gross domestic product through the creation of economic activity and through the earning of vital foreign exchange. In fact, Mr. Speaker, this sector speaks to who we are as a people. It speaks to our very culture as captured by the great George Lamming himself, when he defined culture as:

“The variety of ways in which men and women interpret and translate through the imagination the meaning of that material existence in the life of where experience, religion, philosophy, art and the institutions which mediate their daily lives. All these, according to George Lamming are influenced in one way or another by the circumstances of our material existence.”

Mr. Speaker, the unique nature of culture has been further recognised by UNESCO, the universal declaration on cultural diversity, Article 8 entitled “Cultural Goods and Services: Commodity of a Unique Kind”. It makes the following observation:

“In the face of present day economic and technical change, opening up vast prosperity for creation and innovation particular attention must be paid to the diversity of the supply of creative work, to due recognition of the rights of the authors and artistes and to the specificity of cultural goods and services which as vectors of identity, values and meaning must not be treated as mere commodities or consumer goods.”

Mr. Speaker, in addition, the UNESCO Convention on the Protection and the Promotion on the diversity of Cultural Expression which came into effect on March 18, 2007, reaffirms this view, acknowledging that, and I quote:

“Cultural activities goods and services have both an economic and a cultural nature because they convey identities, values and meanings and must therefore not be treated as solely having commercial value.”

Mr. Speaker, Barbados was a member of the Committee brought together to draft this very important Convention and, as a nation, we have long acknowledged the essential role of creative artistes and cultural organisations in luring the intrinsic values and characteristics of our society.

Mr. Speaker, as a result, the Government of Barbados is committed to preserving the measures which support the country's cultural policy while at the same time introducing new ones to sustain the necessary links among cultural, social and economic policies. Indeed, Mr. Speaker, we see the cultural sector as the catalyst for sustained economic development in the 21st Century in much the same way as we have seen tourism performed that role in the 20th Century.

Mr. Speaker, over the years, we have seen in Barbados a number of initiatives all designed to lay a foundation upon which we are seeking to compartmentalise today.

Mr. Speaker, we are told that the term creative economy was originally coined by John Hawkins in 2001 in a book by the same name. He is regaled as the father of the creative industries in no other place but China. The second stage of the creative economy came in 2008 with the publication of the Creative Economy Report of 2008, under the auspices of the United Nations Conference on Trade and Development otherwise known as UNTAD, and, of course, under the auspices United Nations Development Programme, UNDP, with the support of the United Nations Educational Scientific and Cultural Organisation, otherwise known as UNESCO, as well as the World Intellectual Property Organisation, WIPO and the International Trade Centre, ITC, in the second iteration that has seen this concept travel far and wide.

Sir, the Hawkins and the UNTAD variance have much in common, in my estimation. However, in my view, the latter takes an elastic approach to the idea of creativity by including activities that are more a replication of the imagination.

For instance, craft, the production of musical instruments, the production of carpets, wicker, ware, the production of toys, the production of audio visual and computer equipment, all of these now fall within the ambit of what can creatively occupy the imagination of artistes which can translate into the development of

goods and services that are in demand internationally. This is the kind of economy we are seeking to refocus. In fact, this is the type of economy that many countries that have moved away from the traditional tenets of industrialisation have incorporated into their models for future growth and future success.

Mr. Speaker, there is no doubt in my mind that the potential for the cultural industries to make a significant contribution to national economies such as ours has been receiving attention of the Governments the world over and internationally institutional as well. It has been formally acknowledged, for example, that these industries are becoming increasingly important components of today's knowledge-based economies. They account for higher-than-average economic growth and job creation and are indeed vehicles of cultural identity which play an important role in fostering cultural diversification.

Sir, on that score in relation to issues of identity, we have used a similar model in Barbados within the context of the Commission for Pan African Affairs. We have created a significant programme which is geared at dealing with this whole issue of identity renewal and social reprogramming, because we believe the mission of the Commission of Pan African Affairs, of course, very much centered on our ancestry as descendants of African slaves must be renewed in terms of our vision and our identity as a people particularly within the context, Mr. Speaker, of our young people who still need to be refreshed in terms of who they are as the descendants by and large within the context of our Barbadian reality of African slaves. Very soon we will do the formal launch of that serious programme which is being put in place by the Commission for Pan African Affairs and which has received so much support already from young people who have signed up to be part of this very innovative programme.

Sir, I want to capture some of what is happening on the world stage in relation to the significance of what we are doing today, Mr. Speaker, what it needs for our economic future, what has been the experience globally in relation to how the cultural industries sector has been used

to transform world economic growth and gross domestic product.

Sir, world trade in creative goods and services totaled a record US\$624 billion in 2011, and this was up from US\$559 billion in 2010. That is according to the UNTAD global data based on the creative economy.

Sir, global exports of such goods and services such as art, craft, books, graphics and interior design works, fashion, film, music and new media, printed media, visual as well as audio visual picked up in 2011 globally, according to the latest statistics available, from US \$ 536 billion in 2009 and US \$ 559 billion in 2010. This sector has now exceeded its pre-crisis peak of US \$ 610.4 billion in exports in 2008.

According to UNTAD economists, the minor decrease in the overall consumption of creative products after 2008 reflected the fragility of the post crisis recovery in developed countries mainly due to the rise of public deficits, currency volatility and high levels of unemployment especially in the most advanced economies.

Sir, what makes the cultural industry so attractive for us in Barbados as a tool for economic success is that of all the sectors of the world and how they have been impacted on during the ongoing globally financial meltdown, the cultural industries or the creative sector has indeed been the most resilient and the most resistant to economic recess.

In fact, Mr. Speaker, the research shows that this particular sector has hardly been touched by the global economic meltdown and therefore it represents for us in Barbados a relevant model for economic expansion. Sir, UNTAD officials also say that the prospects for continued growth are good as the creative economy reflects contemporary lifestyles increasingly associated with social networking, innovation, connectivity, style, fashion, status, brands, cultural experiences and core creations. Sir, we saw that during the recent Crop Over Festival with all of the fashion, the 'White Knight' parties, reds and yellows. I have seen some of my colleagues attending, but, in fact, when you look at Bridgetown in terms of the commercial sector, you saw that you could not buy white materials or yellow materials because they were all sold out. In fact, what it shows is that even in difficult economic circumstances people still need to enjoy their lives. They still need to look good and fashionable, in particular of course our ladies and this translates itself into a ricocheting effect that can only have positive results for economies.

Mr. Speaker, the UNCTAD statistics also show that domestic demand for creative products has increased in recent years in the emerging economies of Asia, Latin America and, of course, Africa, although the trend has not extended to North Africa and some countries in the

Western Asia, where of course we know that there is political unrest, and that unrest has adversely affected the levels of growth, trade and tourism. Before the recession, Mr. Speaker, the global market had been boasted by increases in "South-South" trade in creative products.

Mr. Speaker, in the area of design, functional creations that deal with forms, specifications and the appearance of goods. This is the largest contributor to trade in creative industries. In fact, in 2011 some US \$ 301 billion design goods entered the global market, accounting for over 66 per cent of total exports of creative goods. Products that relate to interior design, fashion and jewellery were among the key sectors that propelled this growth and we saw a similar phenomenon, Mr. Speaker, during the recently concluded CARIFESTA in Surinam where I must say that the Barbados showing was indeed excellent and the exhibiting of goods including jewellery, craft, basketry by our very own creators in Barbados created a wave of interest in Surinam among all of the visitors to the craft village in CARIFESTA and in deed the CARICOM secretariat very pro-actively would have mobilised a contingent of scouts from the EU to tour the exhibits in Surinam and out of the experience many of our artistes, our jewellers and our craftsmen have secured some significant business and the potential for even new business going forward. Mr. Speaker, the opportunity in relation to CARIFESTA cannot be underscored and what it shows is that by exhibiting goods, particularly of our craft people and those who spend so many hours creating products for sale that the potential to market those on mass remains certainly a very attractive and promising phenomena and one of the things that I would like to see within the context of Barbados is, of course, more of that developing, but fuel by the kind of community craft businesses that would help to fuel the national agenda in relation to how we produce on mass these particular goods, but the future, Mr. Speaker, is extremely bright for our artisans who for many years have been designing some of the most phenomenal products that I have seen and that product is engaging the attention of the international community. I will say as well that one of the initiatives, Mr. Speaker, that we are looking at is to re-engage our Embassies and our High Commissions across the world and to work with them with a view to giving presence and giving visibility to our products and services.

One of the recommendations that I am certainly following is to stage some global exhibitions in some of our very important source markets for visitors and persons who are interested and eager to experience the Barbadian talent, particular in relation to craft, paintings and those things. We expect to have some very detailed conversations with the Ministry of Foreign Affairs and Foreign Trade very soon to bring to fruition that particular experience.

In the State of Washington alone, Mr. Speaker, what we have seen is a phenomenal market for art and craft. That is an area that I believe we can focus our attention on as we seek to build out the cultural industries in its totality.

The other area, Mr. Speaker, that has been fastly growing is the new media and we have seen that in Barbados because to really get engaged in new media requires very little financial outlay. I am very happy to say that many of our artistes have been using new media in a very innovative way. I happened to have had the opportunity very recently to visit a young man who transform a part of his bedroom into a very sophisticated working area and studio. Perhaps the Mighty Gabby should visit this individual and do some recordings of his music as well, but our young people are - and I sometimes get very concerned when it is being put abroad that our young people are wayward, and they do not know what they are doing and they are misguided and I always beg to differ. Even among the illustrious musicians and artistes who have graced us with their presence this morning these are predominately all young people. I say all young including the most senior among the group. I consider them to be young people, but the important point, Mr. Speaker, is that our young people are quietly engaging themselves in purposeful social and economic activity that will redound to the benefit of creating the kind of resilient economy that we should have laid the foundation for many years ago. Interestingly, why new media will always succeed and why I will certainly recommend new media to any of our young people who want to get involved in the creative sector is that there is a tremendous market for it.

Indeed, new media has been the faster growing creative sector in recent years. According to the global statistic, the level of exports has grown by 13.8 per cent annually reaching a peak in 2008 of US \$ 54 billion. Now if we could have at least 10 or 15 of our young people having significant presence in new media business utilising the creative sector opportunities then we know the kind of inflows that will come into Barbados.

We also have, Mr. Speaker, publishing and print media which include books and all kinds of news circulated as newspapers, magazines, et cetera. This is something that I believe that we can also get into because all you need literally is a computer and a simple basic programme.

This is a sector, Mr. Speaker, that has been facing a lot of pressure because of the traditional nature of printed materials. The move now, Mr. Speaker, is to translate that and to move towards a more electronic base for even newspapers. We have seen it within the context of Barbados where we have had several of our newspapers going digital. They have been setting a platform upon which the new newspapers and the new magazines and so on would have to be distributed, there is no doubt in my

mind about that. To do that, they need skills and persons who understand the digitised media. Of course, that is where we have to position many of our courses within the context of our educational institutions and that is where our young people should gear themselves as well.

In fact, this particular traditional sector of printed newspapers and magazines and the distribution of those is facing significant sector challenges due to the explosion of electronic publishing and electronic distribution, nevertheless, trade flows amounted to US \$ 43 billion in 2011.

Mr. Speaker, the global market for visual arts is another multibillion-dollar business, according to UNCTAD, characterised by fierce competition and the potential for huge commercial gains. In times of instability in financial markets, the art market usually rebounds. In 2011, trade in that sector reached a mammoth US \$ 31 billion topping the 2008 total of US \$ 30 billion. Mr. Speaker, the global total, according to UNCTAD figures, has fallen to US \$ 26 billion in 2010. Attention also should be drawn to the fact that the market for art crafts is very significant. It increased from US \$ 17.5 billion in 2002 to over US \$ 34 billion in 2011. Of course, Mr. Speaker, the caution is that these figures are all indicative of trends only hence the actual figures can even be higher than the ones I have referred to.

Rapid advances, Mr. Speaker, in digital technologies and in information and communication technology otherwise known as ICT tools combined with shortcomings in methodology make it increasingly difficult to capture trade flows or to compile reliable figures for music as a physical creative good, for example CDs and tapes. Mr. Speaker, that is because most of the world in terms of music is now commercialised online in digital form. Of course, in this way, there are no global statistics available. The same, Mr. Speaker, applies to e-videos, e-films, e-books, e-news, e-advertising, et cetera. With current technology, local music can now reach global audiences instantaneously through new business models that are democratising and unlocking the creation, production, marketing and distribution of music, goods and services.

Mr. Speaker, the absence of data for copyrighted trade flows and the obscurity of intra-firm transactions are certainly impediments to the analysis of the changing world music market. We have seen it in relation to even our own analysis in Barbados because one of the things we are currently poised to do is a mapping exercise of the cultural industries sector because we do not really know exactly the full or true contribution to Barbados' GDP of the cultural industries sector and, therefore, we are poised to conduct a major study working along with the University of the West Indies to do a mapping exercise. We have already gotten some expert guidance through a UNESCO consultancy

which was completed earlier this year and we now have a model upon which we can proceed to have an arrangement done for the mapping of our cultural industry sector.

Mr. Speaker, that mapping exercise would allow us in Government, the private sector and our cultural practitioners to easily assess the input value of the cultural industries in a way that creates a more scientific approach to how we regard the input of this sector. Mr. Speaker, things such as exit surveys in relation to persons who visit Barbados and other specialised surveys will be done to ensure that we can certainly utilise the information which is necessary for proper planning.

Mr. Speaker, I did refer to publishing and I just want to say that the point that has to be made is that markets rely on changes in a number of ways and that is why the phenomena of the use of technology in the cultural industries sector is so high. We have examples of the Republic of Korea and the United Kingdom that have been used very successfully in relation to growing foreign exchange at a rapid level utilising the various areas of the cultural industry sector, music albums, videos and the like.

Within CARICOM, Mr. Speaker, in a 2009 Paper on the Creative Sector in CARICOM done by Dr. Keith Nurse, the point is made that the creative industries have emerged as a key growth sector in the entire Caribbean and are certainly poised to make significant contribution to the Gross Domestic Product, exports and most importantly the important aspect of employment generation, which can never be underscored because each time we are talking in Barbados about unemployment among young people and unemployment generally some of us missed the point that if you have an economy that is essentially structured on traditional mechanisms, traditional theories and traditional structures without taking the big decision of moving towards a transformation of that economy by incorporating new sectors that what you would have is a levelling off of employment opportunities and negative growth, so we need to reposition our economies such as what is being said in this 2009 Paper which would have signalled to all and sundry that this really is the way forward. This relied on the historical data that told us where the global trend was going and where we needed to reposition our economy. Of course, the very important aspect, Mr. Speaker, of intellectual property branding is all tied up in that particular exercise of ensuring that we can do the shift that is necessary to propel economic growth.

The region, Mr. Speaker, according to the study, has created for decades many globally recognised products and services. Of course, I have alluded to the global recognition of our artistes. Shifts however in the structure and operation of the global economy and the digitisation of cultural content create new opportunities according to the CARICOM study.

Mr. Speaker, unfortunately, according to that research, it has been shown that developing countries such as Barbados have not been currently benefiting to the true extent that they could, in relation to the potential of their creative economies, in spite of the richness of the cultural expressions, the richness of the talent and the diversity of the talent in Barbados and in other countries. Mr. Speaker, for example, of the 132 developing countries, based on the research, 85 have never produced one commercial film. They accounted also for only 3 per cent of world markets for paintings and approximately four per cent for sculptures. Mr. Speaker, within the context of the opportunity which the cultural industries offer internationally, it is clear that our developing countries, including Barbados, lag way behind.

Mr. Speaker, I also want to make the point that UNESCO plays a leading role in the promotion of the importance of cultural diversity and the cultural industries. Perhaps its most significant achievement in this regard has been the adoption of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expression. The general objective of that Convention is to strengthen the five inseparable links of the same chain, namely, creation, production, distribution/dissemination, access and employment of cultural expressions, as conveyed by cultural activities, goods and services.

Mr. Speaker, in particular, the Convention aims to:

(i) reaffirm the sovereign rights of States to draw up cultural policies; (ii) recognise the specific nature of cultural goods and services as vehicles for identity, values and meaning; and (iii) strengthen international cooperation and solidarity, so as to flavour the cultural expression of our countries.

Mr. Speaker, moreover, the Convention acknowledges the sovereign right of the Parties to formulate and implement their cultural policies and to adopt measures designed, inter alia:

(i) to provide opportunities for domestic cultural activities, goods and services among all of those available within the national cultural activities; (ii) provide domestic independent cultural industries and activities in the informal sector with effective access to the means of production, dissemination and distribution of cultural goods and services.

Mr. Speaker, it is important to note that within the context of the component of that Convention to which I have alluded, the very important development that we saw in relation to the European Union, the recently concluded Economic Partnership Agreement with CARICOM States was concretised. This was a very important moment for the creative sectors because it opened, for the first time,

European markets to the cultural goods and services of our region.

Mr. Speaker, I dare say that without the concomitant legislative framework and other preparatory work, we have not made the kind of usage of that particular innovation through the Economic Partnership Agreement as we ought to have done. Sir, part of that is the story of why we are here today in relation to this particular Bill because the platform and the foundation were yet to be laid within the context of that Bill.

Mr. Speaker, other international agencies that are also involved in actively assisting Governments with the development of their cultural industries are the Organisation of American States, the World Bank and the Inter-American Development Bank. Sir, taking a look at our region, it was a Joint Meeting of the Council for Trade and Economic Development (COTED) and the Council for Human and Social Development (COHSOD), that the CARICOM Secretariat made reference to the fact that the Caribbean Regional Negotiating Machinery (CRNM) had commissioned a study entitled: “The Cultural Industries in CARICOM: Trade and Development Challenges”.

This study, Mr. Speaker, highlighted the investment opportunities open to the Caribbean Creative Industries, which were premised by:

(i) rising demands for domestic and regional content; (ii) growth in alternative music genres, e.g. dancehall, reggae, soca, calypso, meringue, salsa and zouk; (iii) digitisation of culture content such as YouTube, MySpace, iTunes; (iv) emergence of new markets: (a) electronic communities; (b) Diasporic exports; (c) intra-regional markets; (d) South-South markets; (e) cultural/heritage tourism.

Mr. Speaker, in light of the potential benefits to be

derived from the Cultural and Creative Industries, it was then recommended to CARICOM Governments to dedicate the necessary resources to the sector, taking into account the following:

(a) The importance of the investment to the development of the human capital, in light of the fact that the cultural industries start with the creativity of the individual; (b) The critical importance of intellectual property protection and administration, in order to discourage copyright infringement and to recover investment cost; and (c) The importance of innovation and technological upgrading as vital to boosting global competitiveness.

Mr. Speaker, this issue of innovation and using technology to drive innovation became one of the focal

points of this administration when we placed focus, through the Ministry of Education, on innovation and technology. Sir, that policy decision was not taken lightly but was forward-thinking in relation to this particular aspect of how we will design and refocus the cultural industries.

Mr. Speaker, Barbados has long acknowledged the essential role of creative artists and cultural organisations in mirroring the intrinsic values and characteristics of our society. In 1973, the National Independence Festival of Creative Arts was introduced to its cultural calendar and provided a forum, and still does, for Barbadian artistic expression. NIFCA will be celebrating 40 years of excellence this year and certainly we have rolled out a number of innovations, one being to take NIFCA...

Mr. Speaker, I have already said the plan is also to take Crop Over, appropriately packaged, to the international community. There is no reason we cannot package NIFCA and Crop Over and take it to all parts of the world, particularly in those niche markets in which we are seeking to raise visibility and in which we are seeking to entice foreign direct inflows into Barbados as a means of our diversification thrust on the home economic front.

Mr. Speaker, in 1974, the Crop Over Festival was revived and while it has enhanced the quality of our tourism product, it has certainly permitted us as a people to celebrate who we are as Barbadians: our art, our food, indeed, our total heritage is celebrated within the context of Crop Over.

Mr. Speaker, Crop Over will be celebrating its 40th Anniversary next year and, certainly, we are planning a significant splash for Crop Over. It has always been my mission and my policy commitment to expand Crop Over and the plans for the expansion of Crop Over and we have seen the results of expansion of Crop Over and it affects economic activity in Barbados and the kind of opportunities it creates for our artistes, vendors and everybody in Barbados. Sir, our commercial sector benefits from this sector and, therefore, it has got to be a key plank upon which we grow the cultural industries sector. Sir, these two events alone, NIFCA and Crop Over provide an avenue for literally thousands of Barbadians to earn a living through the cultural industry.

Mr. Speaker, earlier I mentioned CARIFESTA. Sir, CARIFESTA was staged on our shores in 1981 and, indeed, that opportunity created room for the refurbishment for spaces such as the Combermere School Hall, the Daphne Joseph Hackett Theatre and the Steel Shed and it created a legacy upon which a number of innovations occurred. Sir, the CARIFESTA experience in relation to the focus on looking at our cultural facilities is critical because particularly in “boom” years, when we were

boasting of economic growth across the economy, it is my contention that we ought to have placed more emphasis and more attention on the development of cultural spaces and facilities for cultural expression in Barbados and, Sir, we did not do that. We did not do that and inherently committed an error by not ensuring that the proper infrastructure and the proper foundation for cultural infrastructure was put in place in Barbados and we are now having to grapple with that phenomenon. Sir, I have always contended that there always has been a fiction in relation to saying that you have economic growth of 3 per cent to 4 per cent but then you look at the infrastructure of the country and you recognise that you are doing nothing with it. Sir, you are not improving infrastructure, you are leaving your building to decay, your heritage is suffering and the kind of investment that ought to be placed in those critical areas do not occur and, therefore, the impact to propel the kind of development in our cultural industries would have been, in my estimation, severely impacted. Sir, I will say a bit more about that later in my presentation but, certainly, CARIFESTA had the impact of creating some significant talent in Barbados and we saw the coming on stream of a number of highly technical businesses in the area of stage management. For example, we had companies such as IGM Stage Lighting and others coming on stream, and we had other businesses coming on stream to add to the skillset which needed to be put in place.

Mr. Speaker, we are still benefiting from that because they are still thriving businesses that provide significant technical expertise to major events and major shows. Of course, more importantly, CARIFESTA helped Barbadians to truly understand that they possess a very rich and cherish heritage.

Mr. Speaker, we have had free access to education for many years because of the foresight of our founding father, the Right Excellent Errol Walton Barrow, and we were able to develop a highly literate population and that phenomenon must be underscored because it informs practical everything upon which we can move forward. Sir, from those early years, with the inclusion in the school's curriculum of subjects such as art and music, we have produced thousands of learned and skilled artistes and musician and, of course, drama has been introduced into the curriculum of the secondary school within the last decade.

Mr. Speaker, many of these students have gone on to tertiary education at institutions such as the Barbados Community College to pursue Associate Degree programmes in the Performing Arts which was introduced to that institution in 1995, visual arts was part of the curriculum in 1980s and one can now pursue an Associate Degree in Fashion Design or a First Degree in Fine Arts. Mr. Speaker, for higher degrees, there is the Errol Barrow Centre for Creative Imagination which has for the last four

years offered programmes in the fine arts with majors in film, theatre and dance. Sir, assess has also been given to training through the National Development Scholarships which have always included opportunities for Barbadians to pursue training in the cultural industries.

Mr. Speaker, these initiatives in education have, in my view, created hundreds of highly trained and skilled practitioners in the cultural industry and, therefore, offers a tremendous base upon which we can take and move this sector forward.

Mr. Speaker, what has always been missing, in my estimation, is a concentrated and focused, strategic approach that could garner the collective of our creative potential and translate that through precise policy and legislation into economic gains for Barbados. Sir, in this regard, we saw some attempts being made by the former administration though in my view, these were never sustained and in my view, lack the depth that was necessary to effect the kind of economic transformation that was indeed possible.

Mr. Speaker, my disappointment lies once again in what has been much talk and little action and I could not help in passing reference to review some of the Manifestos of the Barbados Labour Party in terms of what they had planned to do in relation to the creative sector. I want to mention a few because I think they are important in relation to this debate and to put the debate in context in terms of presence of this particular Bill before the House in the year 2013 rather than in the year 1996 or earlier.

Mr. Speaker, for example, the Barbados Labour Party in their Manifesto of 1986, precisely on page 24, announced plans to establish a Barbados Film Commission in the year 1986, and that plan was for the Barbados Film Commission to market Barbados as an on-location destination to agencies and film producers from overseas.

Mr. Speaker, had this Film Commission and this particular promise been pursued back in 1986 or even if it had been pursued five years after being promulgated, I am saying that today, we would have not had to start from scratch and we would, in fact, be fine-tuning and reaping the economic benefits of a multi-billion dollar global film industry.

Mr. Speaker, we have on Page 25 of the same Barbados Labour Party Manifesto of 1986, in which the Barbados Labour Party pledged to suitably restore the Empire Theatre for the people of Barbados as a centre for the performing arts. In 1986 that promise was made. Sir, amidst the world's worst recession, some 27 years later, as Minister of Culture, I have had to take a proposal to the Cabinet of Barbados to save the Empire from ruin and very soon work will start on the Empire Theatre that will see the

complete restoration of this iconic structure for the creative arts as well as use as a craft brewery.

Mr. Speaker, then again, my review of the 2003 Barbados Labour Party Manifesto precisely under the heading, "Culture and the Creative Economy." Mr. Speaker, I quote from Page 17. On Page 17 these words appear, "The Barbados Labour Party will refurbish the facilities at Queens Park and the Empire Theatre", in the 2003 Manifesto. I mean it was inserted in the 1986 Manifesto and repeated in the 2003 Manifesto. Also, on the same page of the 2003 Manifesto of the Barbados Labour Party they promised a Film Production Unit, a Public Broadcast Service for Arts and Arts Education, a Cultural Archive and Registry Instituted including electronic archives to prepare creative works produced in Barbados, and they also promised to commission a Walk of Fame to honour our cultural heroes, 2003.

I know the Barbados Labour Party does not want me to mention these things because there are important to look at, perhaps why the artistic community had felt so left out of the picture. Then on Page 16 of that Manifesto of 2003, we were to have tax incentives to individuals and corporations purchasing local art. We were to have an increase in the range of tax incentives offered to practitioners and investors in the cultural industries to encourage greater participation by the private sector. We were to have a National Performing Arts School. We were to establish creative craft centres. Mr. Speaker, this is the interesting one, in that 2003 Manifesto of the Barbados Labour Party they were to introduce Cultural Industries Development legislation to ensure the sustainability of these industries in 2003.

Of course, the same thing is repeated in the 1999 Manifesto and in 2008. In the 2008 Manifesto of the Barbados Labour Party, missing in that Manifesto was the promise to bring the Cultural Industries Development Bill. They did not say that in the 2008 Manifesto, and it was interesting to note at the end of that page on the 2008 Manifesto, under the sector of Cultural Industries appeared the words "leadership matters most."

Mr. Speaker, I also looked at the 2013 Manifesto of the Barbados Labour Party which was put to the public in February, and I wanted to see what was said. On Page 37 the Barbados Labour Party in that Manifesto said, "We will establish the long awaited Film Commission and the appropriate legislative infrastructural training and fiscal incentive framework to boost the local film industry and to position Barbados as a location of choice for international film shoots."

I am happy to report, Mr. Speaker, that since becoming the Minister of Culture, I have had the blessings of the Prime Minister and the Cabinet of Barbados to

establish a Film and Video Commission Desk in the Ministry of Culture and to appoint a Film Commissioner as a key focal point for both local and international film producers. Mr. Speaker, both of those are in existence. The Commission Desk is in place and the Film Commissioner is in place in the form of Miss Andrea King. In fact, the work has started, Mr. Speaker, to get the full-fledged Film Commission in place.

Sir, there have been several promises made. In 2002, a task force was established charged with the responsibility of formulating a plan of action and advising on the strategies for the creation of the requisite environment for developing and sustaining culture industries in Barbados. Of course, they said at that time that a well-developed cultural sector has the ability to both stimulate and showcase the creative abilities of Barbadians as well as the potential to general meaningful employment for individuals and provide opportunities for earning significant foreign exchange. The cultural industries were also deemed to be a medium for a positive social and economic development and was earmarked to be a dynamic catalyst in a diversified economy. Mr. Speaker, based on those recommendations of the task force, the Government of day proposed to promote the development of the cultural industries through a programme of infrastructure building, institutional strengthening and a focus on expenditure of tax incentives supported by the necessary legislation.

In the 2003 Financial Statement and Budgetary Proposals Barbados articulated a position that the cultural industries would be used to stimulate a new era of activity to support economic growth and to act as a catalyst for the growth and transformation of the Barbadian economy in the 21st century. It was further anticipated out of those 2003 Budgetary measures that the full development of the cultural industries would have a major impact on the quality of Barbados' tourism and manufacturing products and at the same time provide major opportunities for those young people who were regarded as being risk and who considered themselves marginalised.

Sir, drafted instructions for a Cultural Industries Bill were first sought from the Cabinet in 2004 and these were given and a draft Cultural Industries Bill was approved by the then Cabinet in 2005 and circulated for comment from key stakeholders. This was in keeping with the recommendation that the success of any programme to develop the cultural industries calls for an inter sectoral approach.

Mr. Speaker, the draft Bill at that time called for the establishment of a number of new institutions and I would not doubt that that focus may have led to a completely misguided direction as to where to go, but these institutions, Mr. Speaker, included a national performing arts school all as part of the legislative arrangement as an

extension of the proposed University College of Barbados, a national art gallery including putting in place the corporate structure, a Festivals and Events Bureau set up as a limited liability company incorporated in Barbados but also registered in several countries in the region. It called for a joint public-private sector company with a mandate to promote, market, and distribute cultural products regionally and internationally. It also called for creative centre focussing on the creation of innovative and practical designs for souvenir and other craft items and facilitating collaboration between craftsmen and trained designers, researchers, trainers and technicians. Of course included in that decision was again a Film and Media Commission with a mandate to develop and to market Barbados as a location for film and video production and there were other initiatives which were being branded about including the establishment of a Sports and Cultural Endowment Fund, the re-introduction of apprenticeship programmes for craftsmen and so on. Mr. Speaker, the bottom line is that little movement took place on the draft Cultural Industries Bill of 2005 and of course the model that was used is quite different from the model in this particular Bill, but the Bill of 2005 was criticised by stakeholders as there was no consultative process done under the Barbados Labour Party (BLP) Administration therefore the Bill remained in abeyance until 2009 when under my immediate predecessor, the current Minister of Social Care and Constituency Empowerment and whom, of course, I have to credit and to give recognition for recognising the need to move forward on this agenda, but it was in abeyance until 2009 when a Cabinet paper seeking to give impetus to the process was submitted to the new Democratic Labour Party (DLP) Cabinet for its consideration and, of course, prepared by the Ministry of Culture at that time.

Mr. Speaker, what we did is that we literally returned to the drawing board upon becoming the government and certainly in this Bill you will not see a joint private sector company as prorogated by the Barbados Labour Party (BLP) Government which in my view, Mr. Speaker, frankly, represented an irrelevant structure that required a much more involved process and, therefore, a simpler mechanism was required. Mr. Speaker, drafting of the Bill was therefore allowed to continue and was further informed by the National Cultural Policy which was adopted by the Cabinet of Barbados in 2010. That National Cultural Policy, Mr. Speaker, articulated the following goals for the development of the cultural industries. To ensure collaboration between the Ministry of Trade and Ministry of Culture in deliberations and negotiations on trade and investment in cultural goods and services and certainly there has been heightened collaboration as I mentioned before involving the Ministry of Foreign Affairs and Foreign Trade. I mentioned the very important recently high-level mission to Brazil and, of course, the Ministry of Foreign Affairs and Foreign Trade has been intimately involved with the Ministry of Culture in supporting our

artistes particularly those who are moving on the American stage as well.

Another objective of the National Cultural Policy was to provide resources for the production and distribution on a commercial scale of cultural goods and services to formulate and implement a policy geared specifically, Mr. Speaker, at the development of the cultural industries and which recognise the unique quality of cultural goods and services as vehicles of identity, value and meaning and, of course, to enact appropriate legislation to govern the development of this sector, offer appropriate incentives and encourage increased involvement of the private sector in this area and also to establish within the education system programmes aimed at promoting careers in the area of culture and the arts and emphasising such subjects as business entrepreneurship and the importance of intellectual property. This latter area became a key focus of the youth entrepreneurship programme within the Ministry of Culture, Sports and Youth. In the 2011 Financial Statement and Budgetary Proposals, Mr. Speaker, the Minister of Finance gave approval to a number of initiatives in relation to the development of the cultural industries, one being the support on a case by case basis of requests for partial waivers on duties of some equipment required to upgrade music recording studios and, of course, this particular initiative was done ahead of this Bill because of the immediacy of the need to respond to this particular matter. Also the construction of a new multipurpose state of the art cultural and performing arts centre a Government backed guarantee to a special purpose vehicle facility which would provide for the borrowing of \$50 million in amounts of \$10 million every year for the next five years to support this mechanism and, of course, that particular mechanism, Mr. Speaker, has been delayed because we feel it should be better incorporated, into this particular Bill before the House of Assembly and that is how we intend to proceed. These proposals, Mr. Speaker, in addition to the advocacy of the Ministry of Culture and the advocacy of their partners within the cultural industries sector reopen the national discussion on the development of this sector and saw the start of a series of stakeholder public meetings to discuss the Cultural Industries Bill and this allowed for the very important input from those involved in the cultural sector who, up to that point, felt that they were being excluded from the process so in June 2011 the process of stakeholder public discussion on the Bill began by making copies available to the interested public. This was done by making the Bill available extensively online and of course, directly from the Ministry. It was placed on the website of the Barbados Government Information Services (B.G.I.S.) as well between July and September 2011. Various segments of the cultural industries sector commented on the Bill including the Barbados Investment and Development Corporation (B.I.D.C.), the BCSI, Film and Video Association of Barbados, Fashion and Design Association of Barbados, the Association of Music

Entrepreneurs of Barbados, and of course, some key agencies within the private sector.

Finally, Mr. Speaker, in February 2012 a very significant public consultation was held at the Lloyd Erskine Sandiford Centre (L.E.S.C) with participants in the cultural industries sector as well as key Government ministries and agencies and also benefitting from the presence of a very senior official from the CARICOM Secretariat and there are a number of agencies that were involved. I would not mention all of them but suffice it to say that there was extensive involvement of people and entities in those discussions.

The consultation was very successful both in terms of the reach of the community and their participation in the sector-shaping legislation. The Bill then went back through the process to the Chief Parliamentary Counsel's Office and the result was comprehensive in scope to enable the sector to make it a viable one capable of making a significant contribution to the GDP of Barbados. In February of 2013, the Cabinet of Barbados formally approved the Cultural Industries Bill. Of course, that brings us, Mr. Speaker, to where we are today.

The Cultural Industries Bill have some very significant objectives such as a general and specific framework to regulate and govern the cultural industries as an economic sector, to provide incentives and concessions to those working in the cultural industries with a view to making those operations self-sufficient and income-generating and to provide a funding mechanism to ensure access to financing for people engaged in the industry in much the same way as individuals functioning in other industries have access to those funding.

Mr. Speaker, in anticipation of the passing of this Bill, an Inter-sectoral Committee has been established within the Ministry of Culture, Sports and Youth precisely for the purpose of ensuring that the inter-sectoral approach can govern how this particular legislation is not only planned for implementation but that all the partners can sit around a table periodically and review this important movement forward.

The broad-based Committee, Mr. Speaker, would realise the formal collaborative process needed to reinforce the value of the cultural component and avoid unnecessary duplication of human effort.

In terms of the rationale, Mr. Speaker, for the enactment of a Cultural Industries Bill, we feel, and I believe the sector believes, that there is need for a legislative approach which would address the peculiar needs of this new cultural sector directly. This approach, Mr. Speaker, involving the enactment of an omnibus piece of legislation, this Cultural Industries Development Bill, is

necessary for effective definition and articulation of an appropriate regime to govern and regulate activity within the sphere of cultural industries in Barbados.

There are a number of existing initiatives in the Bill which, of course, provide access as we know to some elements of fiscal incentives. We have talked about them before. There is the Small Business Development Act, the Tourism Development Act and some others. It is considered that in the Cultural Industries Development Bill which we are seeking to implement that there is a need even in the midst of those areas to establish a special regime for the cultural industries sector because we believe that it will be more focused and a preferred mechanism for concessionary treatment for cultural industries as was the case when industrial development and subsequently tourism were identified as vehicles for economic growth. Of course, some of those previous bits of legislation which I mentioned may very well have to be looked at with a view to tweaking to ensure that there is not any kind of confusion in relation to them.

The Bill makes provision, Mr. Speaker, for the Minister to make regulations in relation to the form of application for cultural projects or proposals, financial forecast and specifications that are to accompany an application for the approval of a cultural project or a proposal and the form and content of interim approvals. To this extent, the Bill mirrors the tourism development legislation in relation to interim approvals of cultural projects. Finally, it makes provision for the final approval as well as the conditions to be contained in them. Of course, the regulations would also speak to the form and content of the licence to be issued to the applicants in relation to the approval of cultural projects and proposals.

Mr. Speaker, the Cultural Industries Development Bill before the House is to provide for the establishment of a regulatory framework to facilitate and encourage the sustainable growth and development of the cultural industries, provide for funding for cultural projects and offer duty-free concessions and income tax benefits in respect of cultural projects.

Of course, the cultural industries in the Bill have a very wide and certainly a relevant definition to capture many of the areas that I would have addressed in relation to modern international trends. As you go through those definitions, Mr. Speaker, you would recognise that much of that makes this Bill very relevant and connects with the emerging aspects of new technologies and other areas which we believe are relevant to be included in this Bill.

Mr. Speaker, the Bill before us sets out the incentives, the concessions and a regulatory framework for utilising the Cultural Industries Development Fund which, as I said, would be financed in part by the \$50 million

facility which has already been announced in the Budgetary measures. The pre-eminent purpose of course is to stimulate economic activity in this emerging sector.

The Bill, Mr. Speaker, aims to facilitate the development of cultural projects in the cultural industries sector. Assistance will, therefore, be provided through the establishment of the Cultural Development Fund which is included in the Bill, and which will provide grants both non-repayable and term loans for various purposes through the payment of expenses for participation in local or overseas workshops and seminars and for other relevant training. The resources of the fund, Mr. Speaker, will also be used to promote the cultural industries.

The Bill provides for the establishment of a regulatory body to manage the cultural industries to be called the Cultural Industries Development Authority. The functions of the Cultural Industries Development Authority will be, among other things:

To promote, assist and facilitate the efficient development of the creative sector; To design and implement suitable marketing strategies for the effective promotion of the cultural industries; To promote the establishment of sustainable enterprises and businesses in the cultural industries; To carry out marketing intelligence in order to inform the need of the creative sector among a number of other objectives to register and most importantly to license and classify Barbadian artistes and cultural workers; To act as the energizer and the custodian of industry standards of excellence, innovation and creativity in Barbadian cultural products and services; and To communicate those elements effectively in the local and international markets.

In addition, Mr. Speaker, this body will also support the development and profile of Barbadian cultural practice by creating opportunities for offering new work by both experienced and emerging artistes to the largest possible audience both locally and internationally.

In addition, Mr. Speaker, to assist in the training and education of culture practitioners, artists, managers and other relevant stakeholders but most importantly, to take a leading role in providing referral facilitation and brokerage services to open up outlets, both local and international, for cultural projects and services, and to assist in the process of collaborative product development from the conceptual and design stage to market. Also, to assist in fostering greater and more useful linkages between the cultural industries and other sectors such as tourism, trade, information technology, manufacturing, as well as to establish a well-coordinated statistical and research regime, designed to drive, guide and inform the direction of strategic planning, funding regimes, investment initiatives, marketing strategies and to monitor the effect of funding and other

interventions on industry, growth product development and related issues. Of course, there is within the body of the legislation sufficient language to allow for this entity to do other things as directed by the Minister that are incidental to the achievement of the overall objectives of the Bill.

Mr. Speaker, I believe we will take a break and return after lunch for the conclusion of this Bill.

Mr. SPEAKER: The Leader of Government Business.

SUSPENSION

Hon. J.D.E. BOYCE: Mr. Speaker, I beg to move that this Sitting be suspended until 2.00 p.m. today.

Hon. A.D. BRATHWAITE: I beg to second that, Sir.

The question that this Sitting do now suspend until 2.00 p.m. today was put and resolved in the affirmative without division and Mr. SPEAKER suspended the Sitting accordingly.

RESUMPTION (D&G)

Mr. SPEAKER: This Honourable House is resumed. When the Suspension was taken, we were on Order No. 4 and with that we shall continue.

The Honourable Member for Christ Church West Central.

Hon. S. A. LASHLEY: Thank you very much, Mr. Speaker. Sir, before the break, I was focusing the attention of the House on the features of the Bill and I would, therefore, continue in that vein.

Mr. Speaker, the operationalisation of the Bill is very important and I did make the point that in its operationalisation the Bill does borrow from the structure of the tourism development legislation in giving effect to the objectives of the Bill, the Authority which is proposed under the Bill will play a very key role in a number of things including processing of application and making recommendations to the Minister in relation to the powers of the Minister which are in the Act. The body, of course, would also have responsibility for accessing and evaluating applications and making recommendations in relation to the designation of an approved project.

Mr. Speaker, under the Bill as well approval is granted by the Minister in relation to cultural projects in two stages and publicised by way of ministerial order which would be published in the Official Gazette and included in such notice would be the particulars of the approved projects including the benefits and the

concessions which are granted pursuant to the Act. In the first instance there will be an interim approval and approval of a license would be also subject to satisfactory compliance and then, of course, be issued.

The approval under the Bill will be monitored and the Authority will play a central role in the continual assessment of the project. Sir, there is a fundamental reason for that because we want to make sure that there is compliance with the requirement of the legislation and that cultural projects, once approve, can realise the potential which is inherent within the context of the policy of the legislation. Therefore, where projects are found not to have followed the guidelines within the context of the permission and the terms of the licence, the provisions of the Act make provision for the suspension of licences within certain specified conditions.

Mr. Speaker, in relation to the Authority as well, it will be a body corporate and, of course, members are aware that within the context of the Interpretation Act, all of the features and the powers of the body corporate will actually fall within the context of this Authority. I have already specified the functions and, therefore, I do not intend to go over them, but it will be governed by a Board of Directors and the Board of Directors will also be responsible in terms of advising the Minister with respect to matters connected to cultural industry and in relation to the execution of the policy of the Authority. It will have a Chief Executive Officer and the Authority which is being established is intended to be that facilitatory mechanism.

Mr. Speaker, staff will be the type of technical personnel that can minister to the specific needs to the cultural industries sector.

Mr. Speaker, under the Bill, the Minister may give the Authority instructions of a specific or general nature in respect to the policy which the Minister would require the Authority to carry out and it is required that the Authority in relation to the policy which is the same provision under the Act in relation to the functions which the Authority is required to carry out.

Mr. Speaker, the other thing is that we recognise the Authority must operate as a separate and distinct entity and, therefore, we felt that it was important that within the context of the Act that we allow the Authority to prescribe fees in relation to the work which the Authority is required to carry out. Of course, those fees would be subject to the approval of the Minister of Finance in relation to the fees to set by the Authority, prescribed fees in relation to the issue of licences of any of the services which are performed by the Authority.

Mr. Speaker, the Bill also deals with the application for approval of culture projects and particularly deals with

those areas which would amount to eligible projects and there again, Mr. Speaker, reflect quite a number of areas that I would have mentioned in the earlier part of my presentation. Sir, some of them include arts and cultural design media, training and professional development of artistes and cultural workers. It is very key to this because we know that in a very fast-moving sector in terms of the development within the sector, that training would be a very key component as well as professional development and, therefore, that is one of the areas which the provision covers.

Mr. Speaker, product design, marketing and distribution are very key areas that we want to look at. Sir, I did allude to the fact that within Barbados we do have a challenge in relation to facilities. It has always been one of the areas brought to my attention in perhaps every meeting that I attend in looking at how we can advance the cultural industry sector in Barbados and that is the absence of the right type of facilities and infrastructure in Barbados and we felt it necessary within the context of this particular Bill to provide the necessary basis upon which we can spur development both construction or renovation of facilities both in terms of heritage and for specialised usage within the context of the cultural industry sector. Mr. Speaker, that connects with what I said earlier in that no Government would be able to minister to all of this kind of development in terms of infrastructural development and neither is it intended that should be the case. What we want to do though is to provide the necessary framework to allow the private sector to step in and be able to provide some of those services.

Mr. Speaker, also included in the gamut of cultural projects would be the restoration, preservation and conservation of natural sites. The establishment and restoration and conservation of monument, museums and other historical structures and sites. Mr. Speaker, I am sure that members would be aware that within the context of Barbados we have adorning the country a number of very famous monuments and statues, but the important point is that these need to be maintained but the kind of maintenance is of a highly specialised nature. I am pleased to say that even within the context of what we currently do within the Ministry of Culture, we would have exposed some of our young people in Barbados to that particular skill and members would have seen recently the skillful restoration, conservation of the Bussa Statue because it was not really a restoration of the Bussa statue which has now taken on a completely different look. That work was performed by a young lady who would have had specialised training in this area. We want to have a regime in place which would actually respond to these kinds of projects and to ensure there are not done in a piecemeal manner but there is a structured way in which this is done.

Of course, within the Bill there is provision for the Minister to require the applicant to furnish further information in respect of applications and that information may relate to additional details as to source of funding, estimated expenditure, the kind of details that are necessary for the relevant authorities under the Act to make a proper assessment of projects, feasibility studies, study forecasting and, of course, economic impact of the projects. Marketing plans, the legal status of the entity and so on are critical due diligence safeguards to allow for a proper, a fair and objective assessment of these projects. We are not going to be in the business of a haphazard approach in terms of how projects are assessed and we want to be able particularly in view and during the public consultations, the sector was very clear to say to us that it wants a transparent process in relation to applications that are made whether for funding, whether in relation to the development of culture projects, but it is very important that the process is transparent. Within the context of the Bill, we have put in black and white the critical ingredients upon which a proper assessment and due diligence can be obtained.

Mr. Speaker, there is also the issue of how timely projects, applications and so on under the Act would be done. It has always been a concern that we do not have applications and so on bogged down in a whole cadre of bureaucracy and particularly given the needs of this sector, persons need to know within a set time how soon they will have word on their respective applications. Therefore, the Act requires the Minister and by extension much of this work would be done by authority and so on, to require that the application is dealt with within a reasonable time. Of course, the Act sets out 90 days but that is important because it gives a particular time in which these applications should be processed.

Sir, I did make the point that part of the process of ensuring there is compliance with the requirements of the application process, and, of course, the licencing process, the Minister has the right to revoke orders that are given for interim approvals or otherwise, but the Minister must do so by means of notice in the Official Gazette. It cannot be done secretly. It must be done openly and transparently. The applicant will be made aware of any failure to comply in relation to this.

Sir, I did say it was important to look at the definitions within the Act because definitions relating to who is a cultural entrepreneur; who is a cultural practitioner, investors and so on, all of this is important to capture the essence of the target group that the Act would be engaging. Of course, it sets out in very detail who would be eligible based on the categorisation for applying and the benefits under the Act as well.

In relation to the proposed fiscal incentives, it is important and we felt it important, I believe the whole

tenets of this Bill and perhaps one of the most important facets of this Bill is, for the first time the cultural industries sector in Barbados will be able to access the similar and in some cases incentives that transcend, incentives that are currently available to other key economic sectors in Barbados, tourism, manufacturing and other areas within the context of trade and the international business sector.

It was felt at a policy level to create the kind of focus and the platform for growth, this sector must be placed on equal footing with other sectors such as tourism, manufacturing and, of course, the international business sector. Therefore, the cadre of fiscal incentives under this Act were carefully considered and weighed in the balance there was very extensive consultation and dialogue with the relevant agencies of Government including the Ministry of Finance and Economic Affairs, the Customs Department and all of those agencies in Government who have to advise on the effectiveness of incentives.

Underpinning the proposed fiscal incentives, you will realise when you look at the Bill a lot of attention is paid on importation of equipment and the kind of inputs that are required for this sector to work effectively. When you go through the Schedules of the Bill you will see there are lists of what we call tools of trade which are categorised within the body of the Schedules and which are key to means of ensuring you can properly not only administer the Act, but you have an objective list of tools of trades which are used by the various sector players in the industry. The Act by doing that creates a certain amount of certainty. You do not want to have a situation where there is ambiguity, there is uncertainty as to which tools of trade fall within the ambit of the Act in terms of the incentives provided.

We have worked with the sector players. We had extensive dialogue with them, and I can say they had a significant input in the preparation of those Schedules which speak to the tools of trade. When you go through them you would see they all relate to very key areas of activity pursued by cultural practitioners in Barbados and, therefore, there are present.

Sir, at the very nature of the incentives is to address the very relatively high cost of equipment and other capital assets and supplies. In the past these have been obstacles to the expansion of economic activity in the cultural industry sector, and, therefore, we have made a deliberate decision to grant access to certain fiscal incentives, including exemption from the payment of duties and taxes on imports and equipment and other capital assets, duties on imports used for the construction and furnishing of new buildings. That is key because I alluded to the fact that we are facing a focus in relation to where this sector is going.

One of the things you want to do within the context of the last Financial Statement and Budgetary Proposals where the Minister of Finance announced a new initiative designed to stimulate the development of events, both at the level of sporting events and also at the level of cultural events. Many of these events, particularly the high-end events in terms of film and in particular events such as film awards, and I did allude to the IFA Awards that we are seeking to have staged in Barbados in 2015 but for many of these events which are very high-end require indoor facilities to hold a certain number of patrons and to some extent we have a dearth of those facilities in Barbados. The Garfield Sobers Gymnasium, for example, would have to be expanded to some extent to be able to accommodate the very large numbers of a really top and high-end event and we have to build in the system provision for which private sector can come forward but in doing that and in placing the investment dollars at the disposal of projects of this kind that they are able to reap some benefit by means of fiscal and other income tax benefits so this is why within the context of the Bill we contemplate that there will be incentives for the construction and furnishing of new buildings in those cases in which the building primarily are used for cultural activities and that is the precondition because it is not any and every building that we are going to provide these incentives for they have to be used primarily for cultural activities.

In relation, Mr. Speaker, to duties and tax incentives concessions, I would just like to highlight some of the key ones within the Bill because I think it is important given the nature of this Bill that there is a level of understanding in relation to the duties and taxes and the new regime which would be engendered upon the introduction and the passing of this Bill into law

In relation to the duty-free and tax-free components, the Bill speaks to duty-free and tax-free importation of equipment, material and supplies to prepare for national festivals are identified in the Schedule to the Act in relation to tools of trade and I did allude to the tools of trade and why they are so configured. They are configured in relation to those sector players who require those inputs to properly pursue their legitimate economic activity within the context of the cultural industries. I mentioned perhaps that first one in relation to the national festivals because I am sure the Ministry of Finance would tell you perhaps on an annual basis within the context of the Crop Over Festival the number of requests that are made for certain rebates and concessions in relation to the importation of items that are used in the national festival. It is essentially equipment and supplies that are used by band leaders, by people who are involved in constructing specialised stages because gone are the days when we simply just put together a particular few plank and so on. Stage development has gone now to a more sophisticated level and you would see certainly any of you who would have seen the Rihanna Concert would

see that the stage itself was a very central part of the production but the stage is built in many ways with mechanised features and designed to have an impact on the particular production. Without the proper kind of staging for events you could have a watered-down product and in the field of entertainment these are not things that are taken lightly. When we construct a building, we want to construct one that is not only relevant to what is happening now but that is futuristic and that is the context upon which you can really successfully build a cultural industries sector.

There are also duty-free hand tax free arrangements in relation to the importation of materials for the construction and furnishing of new buildings or renovations and furnishing of existing ones as well. Additional duties and tax incentives in relation to improved film and motion picture activity and the restoration of establishment of approved heritage and conservation projects.

One of the things that we have been very focused on at a very strategic level are two things that this Bill deals with. We have talked a lot about the need to develop a film industry in Barbados but also, we are a country that depend very heavily on foreign direct inflows. Our foreign exchange is in effect the lifeline of our economy and that has been stated over and over again but the realities that we have to understand is how foreign exchange is earned. We have a sector here that every day you talk to any of the artistes any of the cultural practitioners who have spent their time and earned a living in this sector they would tell you of the foreign exchange that they earn for Barbados each time that they go abroad but by extension many of our technical personnel who we have been developing within the context of whether the Barbados Community College, the Errol Barrow Centre for Creative Imagination in the area of film and digital media have been doing phenomenal work. There are many producers of movies and documentaries in Barbados that have been able to take their work to an international quality level and that is something... I am sure there is currently a movie being shown at the Olympus Theatre, which is a locally produced movie, there are others as well.

Asides.

Hon. S. A. LASHLEY: Mr. Speaker, the point I am making is that we should not underestimate the potential of our filmmakers, producers to earn some substantial foreign exchange for Barbados and the development, the creation of movies, the creation of film and other digital products have a tremendous potential to bring to Barbados the kind of foreign direct inflows by means of sale of products and services that we need.

I spoke, Mr. Speaker, earlier about the need to roll up our sleeve and take maximum advantage of agreements

such as the EPA, the Economic Partnership Agreement. Of course, there are other bilateral trade and services agreements that we are embarking on and completing on a regular basis. As a matter of fact, within the context of the international business sector there is a very obvious synergy between the cultural industries and in what we are seeking to do and how we focus and take maximum advantage of our treaty network and our bilateral agreements that of course falls within the domain and responsibility of the ministry responsible for international business. We are focused on being extremely aggressive in attracting international film shootings, of course, we see Barbados as quickly involving into a major hub by which these international movies and films can be shot right here in Barbados. Therefore, part of that focus will be creating and attracting investments for the creation of infrastructure that will support and feed into the kind of international film industry that we want to create. Certainly, within the context of the development of international film, it is known that one movie within the context of a destination can create sometimes in excess of 300 to 400 jobs over a six-month period and that the inflows from that movie can translate into millions of dollars in foreign exchange. Mr. Speaker, that is why we have been very focused in seeking to attract, particularly, high-end television intents, products and production whether they be international film awards or the production of international movies because we believe that would be the basis on which we could actually trigger further development within the sector.

Mr. Speaker, there are additional duties and tax incentives for approved film and movie motion picture activity also in relation to the restoration of approved heritage and conservation projects. Mr. Speaker, we are aware that Barbados' heritage offerings to the international community were bolstered recently with the inscription of Historic Bridgetown and Its Garrison on the prestigious UNESCO World Heritage List. In acknowledging that, I certainly want to pay tribute to all of the persons who would have had something to do with that historic accomplishment. I was able to lead a very distinguished delegation to Paris on that occasion to work extremely hard in Paris in UNESCO to secure the inscription of Historic Bridgetown and its Garrison and we are determined to ensure that designation and the built heritage in particular within our historic city and its Garrison are protected... Of course, the built heritage is informed by the intangible heritage which impacts on the whole living arrangements within our capital city and the Garrison. We are determined to make sure that particular inscription is protected and, therefore, within the context of this Bill we have placed in it certain duties and tax-free incentives for the restoration of approved heritage and conservation projects.

There are also tax allowances and exemptions in respect to expenditure on approved cultural initiatives. These include property transfer tax on the initial purchase

of a property. That particular incentive, Mr. Speaker, is extremely important because we know how much money we have to calculate for property transfer tax and sometimes it could be an additional burden that could be eased. We feel that the area of cultural projects and initiatives is one area in which the property transfer tax can be addressed and also the set off of capital expenditure against income over a ten-year period and expenditure on training, marketing, product development and research, interest rate subsidies and borrowed funds and of course, for the purposes of calculating that assessable income, deductions in respect of direct investments in an approved cultural project of up to 100 per cent for the first five years after the commencement of this Act. Mr. Speaker, that is a very important incentive and relates to the kind of involvement, sustained as I mentioned, that we would want to have in relation to involving the private sector in this opportunity.

The other key incentive which I relate again to film and motion picture production, this is now the production itself and not just facilities... The Bill deals extensively with setting the pillars upon which the production of film can be encouraged and provides the kinds of incentives to allow for this to happen. This is not a new phenomenon in relation to countries that have felt the need to ensure that the right type of environment is put in place to attract very high-end movie and film producers to their destinations, and we consider this to be a very key part of our focus.

In relation to incentives for film and movie production in Barbados, there will be a set off of approved capital expenditure for the establishment of film production facilities, interest rate subsidies on borrowed funds and tax concessions for the procurement of the services of specially qualified individuals not available in Barbados. It is quite obvious that in seeking to develop or evolve a particular sector that not all of the skills required would be present in Barbados particularly in the very highly technical area of film and movie production.

We recognise that there would be a period of time in which we would have to certainly ensure that we can rely on the best expertise and to encourage the best expertise. I can assure you, Mr. Speaker, that based on what I have seen so far particularly where there has been collaboration between Barbadian producers and international producers that there is always a joint collaborative approach. That is important because the transfer of knowledge and skills would be what we would wish to happen within the context of the evolution of a film and movie industry.

Mr. Speaker, I did also allude to incentives in relation to heritage and conservation. Some of these include deductions equal to 150 per cent of interest on loans, set off capital expenditure against income over a ten-year period and for the purpose of ascertaining chargeable

profits along with deductions up to \$250 000 and, of course, for the purpose of calculating assessable income deductions in respect of charitable gifts of artwork to a publicly supported educational institution operating solely for the benefit of the public up to 100 per cent of the market value.

You would recall, Mr. Speaker, that certainly there was an initiative some time ago to attract the donation of artwork particularly to public buildings which of course in this case we have narrowed to educational institutions operating solely for the benefit of the public. This is obviously an avenue by which we can certainly have products being produced and marketed by people who are involved in that work of creating paintings and other art.

Mr. Speaker, there are also incentives to property owners to grant access to their property for the purpose of excavation and exploration as historical or archaeological sites. You would recall, Mr. Speaker, that there is also another bit of legislation, the Antiquities and Relics Bill, which would have been passed in this House and went to the Other Place but there were concerns in relation to some of the components of that Bill. We would have spent some time with our sector partners reviewing the Bill and a new Bill will be presented to this House in the not-too-distant future. There is a draft which is being looked at and will shortly be going before the Cabinet. This Bill which is based on the consultations that we have had, is now a bit more palatable in relation to where we are at. That Bill is extremely important in relation to protecting our antiquities, our relics and our conservation sites.

We are aware that there have been conservation digs in Barbados in the past some of which have unearthed some very pricey antiquities and relics some of which have actually disappeared from Barbados never to be seen again. Many of them relate to our ancestors and it is extremely important that we put in place mechanisms to control that and to ensure that does not become a problem in the future. Mr. Speaker, there is also the aspect to the Bill in terms of duty-free and other components set out in detail in the Bill, but they fall within the general focus that I have set, in terms of ensuring that we could set out a comprehensive regime of tax and other incentives for the sector.

Mr. Speaker, I also want to spend some time in looking at some of the other exemptions that I may not have mentioned before. Well, not necessarily exemptions but some of the other provisions. I believe I have dealt with all of the exemptions. The Bill, of course, is intended to create the kind of regime upon which persons who are working in the sector can benefit from similar tax incentives that accrue to other sectors. Sir, there are other provisions in the Bill which I want to touch on. The incentives given to culture entrepreneurs, practitioners and

Government entities in respect of approve culture projects, including:

(a) the payment of tax at a rate of 50 per cent on profit of the project; (b) exemptions from withholding tax on dividend and interest earned on the investment; (c) exemption of stamp duty; and (d) the deduction of tax on an amount equal to 20 per cent of the actual expenditure paid in respect of the use of technology, market research and other activities related to the development of the approved cultural projects.

There are also penalties in the Bill regarding abuse or misuse of permits, that is to ensure the relevant department adhere. There is a provision for the cultural entrepreneurs to keep records of the equipment, building materials and supplies. This is important in relation to keeping a check in relation to exemptions that are given because you do not want to create a system that is susceptible to abuse, therefore, there will be need for those records to be kept and to be available for inspection by the relevant authorities if necessary.

Mr. Speaker, the income tax concessions I referred to in relation to the construction and furnishing of new building or the refurbishment and furnishing of existing buildings are up to 100 per cent of interest paid on the loan in the income year and the project must not have a value less than \$15 000. There is also allowance in respect of the expenditure on artistic work however defined. There is also the provision for income tax allowance in respect of expenditure for marketing, project development and research related to marketing and product development.

Mr. Speaker, income tax concessions are being permitted in relation to training of persons employed by a cultural entrepreneur. There is also provision for income tax concessions related to investments in cultural practitioners and cultural entrepreneurs.

Many of the actors within the sector who would currently request what we call sponsorship from the private sector or from individuals, particularly when there are more persons making request than the amount of money involved, then there are some persons who do not benefit. This particular provision allows for persons who are providing such funding to claim a concession under this Bill.

Mr. Speaker, I also want to deal with the Cultural Industries Development Fund, which is being established under this Bill. The Bill provides for the resources of the Fund to include any moneys transferred to the Fund from the Arts and Sports Promotion Fund; any moneys voted by Parliament for the Fund; any moneys received from the private sector; any other moneys received from such other sources as the Minister may so determine.

Mr. Speaker, the Bill also speaks to the purposes to which the Fund should be applied. These are essentially to:

(a) finance cultural projects and programmes that are designed to develop the cultural industries; (b) train cultural entrepreneurs, cultural practitioners and cultural administrators, as well as cultural workers; (c) provide cultural entrepreneurs or cultural practitioners with non-repayable grants or to enable them to participate in local and overseas workshops and seminars; (d) allow for training, marketing, export and product development.

Mr. Speaker, as I speak here, we know that often there are so many requests from practitioners within the sector in relation to going on many of these very worthwhile workshops and seminars, to be able to expose themselves to training. What we are seeking to do is to streamline those particular arrangements within the context of making funds available.

Mr. Speaker, the Fund will also be available to provide repayable grants to support culture projects, of course, on the condition that the grants be repaid out of the future business revenue of those particular projects. The Fund will also provide loans which will allow for easy and flexible repayments with interest.

The Bill speaks to the administration and management of the Fund. The Fund is to be administered and managed by the Accountant-General, under the direction of the Minister. Of course, any temporary insufficiency of the Fund would be addressed by means of moneys voted by this House by Resolution, approved by way of advance for the purposes of the Fund.

The Accountant-General, under the Bill, is required to prepare quarterly reports of the accounts and economic activity of the Fund following each quarter, and for the auditing of the Fund at least every financial year by the Auditor-General.

The Bill, Mr. Speaker, goes into details in relation to providing support for audiovisual production and movies. Some of these exemptions from taxes are worthwhile mentioning, for example, where a cultural practitioner who is an approved producer of audiovisual content imports equipment or materials for the construction of facilities for use in audiovisual and motion pictures productions, the approved producer would be exempt from the payment of all duties and taxes payable on such imports of equipment, machinery and materials referred to in the relevant paragraphs.

Mr. Speaker, where an approved producer is desirous of establishing facilities for the production of audiovisual and motion pictures, the person would also be allowed to set off approved capital expenditure incurred on

such facilities against the income derived from the audiovisual and motion industry, over a period of 10 years, commencing the year following the completion of the facilities. They shall also be exempt from the payment of property transfer tax on the initial purchase of any property acquired for the specific purpose of providing such facilities.

Mr. Speaker, in addition, where an approved producer has in an income year incurred expenditure for the purpose of the production and acquisition in respect of local film, there is a tax break in calculating the accessible income of the approved producer for the income year, 100 per cent write-off permitted.

Also, where a producer has in an income year incur expenditure for marketing of products and development and research relating to the approved cultural project, then in calculating the assessable income of the approved producer for an income year, there shall be deducted an amount equal to 150 per cent of the expenditure incurred.

Mr. Speaker, there is also provision in connection with cultural projects where an approved producer requires the services of specially qualified individuals to carry out its business effectively, then the Minister may grant a tax concession in respect of the specially qualified individual retained from outside of Barbados and there are several other incentives. There is an exemption from income tax in Barbados to an amount of 60 per cent of accessible income once that income is paid in foreign currency into a trust account.

Mr. Speaker, the Bill that I have taken time to go through in detail is, in fact and indeed, a forward-looking piece of legislation that, in my view, would position Barbados into the forefront of the regional development of the sector. Clearly, in my view, Mr. Speaker, this Bill can easily emerge as a model to be used within CARICOM. Of course, by enacting this Bill, this House takes the giant step of giving Barbados yet another economic platform on which it can depend since it relies solely on the creativity of its human resource.

Mr. Speaker, with the implementation of the Bill which has quite a number of incentives for both creators and investors, Barbados will be joining a number of countries which in the last decade have used a combination of policy and legislation to position their respective creative industries. I refer to Canada, for example, which has had a long history in developing its policies and regulatory framework for providing the economic footprint for the cultural sector. Indeed, that cultural sector in Canada was \$84.6 billion in 2007, or 7.4 per cent of the total real GDP of Canada and overtime the Canada Government has provided even further investment for that sector to be able to ensure it can attract significant players

particularly in the area of television, film, music, book and publishing industries and it has coupled that with similar type of regulatory framework that we are seeking to bring about in Barbados. The policy of the Canadian is proposed here and are intended to encourage the creation, production and distribution of cultural products in Canada.

Mr. Speaker, in relation to the Canadian Broadcasting Corporation there are also specific provisions which are similar to some of the provisions we have in this Bill. Sir, for example, since 2003, Singapore has developed a number of key strategies to develop its creative and heritage sector and they have also used a combination of policies and fiscal incentives. For example, the Government has allocated a \$50 million fund to stir development in that area. They have also developed a very strong arts and culture base through enhanced education at all levels to target forward thinking in relation to its creative sector.

Mr. Speaker, in the Caribbean in relation to other countries that have moved in this direction as well, we have Santo Domingo, Jamaica and Trinidad and Tobago, all our CARIFORUM neighbours. Sir, in relation to Santo Domingo, we have created incentives specifically for the audio-visual industry that has already resulted in a major UK studio setting up impressive facilities in Santo Domingo and, as I speak, we too are courting that particular studio and seeking to encourage them to set up a particular sound studio in Barbados.

Mr. Speaker, the Domingo Republic film law offers a number of incentives which are quite similar to ours and we feel we are on solid ground in seeking to bring those within the context of Barbadian law.

Mr. Speaker, in relation to Trinidad, it has also put in place a regime of tax incentives to stir development particularly in a number of areas. They have focused on six strategic business clusters, and they have looked at music and entertainment, dance, theatre, art, steel pan carnival and many of their incentives are quite similar to where we are going in Barbados. Of course, we have adopted a much broader framework and a more comprehensive bit of legislation which, as I have said, would be the only cultural industries Bill, as far as I am aware, that exists. Sir, in Jamaica as well, Jamaica has extended incentives to investors to facilitate the development of the cultural industries sector. They include, for example, duty-free importation of musicians' tools of trade and many of these falls within the context of tools of trades which we have outlined within the Schedule, tax-free profits from overseas firms and video releases and the list goes on and on in relation to Jamaica. These countries have all instituted executing agencies because they have all recognise, as we have, within the context of this Bill that you need to have an executing agency within the Bill to be able to manage

and to drive the benefits and access to incentives under the legislation. We are very much accepting that as a way to go and, therefore, we have a similar executing agency within the context of the cultural industries Bill.

Mr. Speaker, I have spent quite a bit of time detailing not only the historical context in which this Bill is being brought to the House but to give a very concise picture of the policy direction of this Government in relation to the cultural industries in Barbados. Sir, it is my contention that this Bill within the context of creating a niche for a substantial sector such as the cultural industry sector to have the opportunity to take Barbados forward is indeed a historical piece of legislation. I believe that it would redound to the benefit of all of the players within the sector. I believe that it is, finally, a clear act by this Government to further fine-tune how it will diversify this economy by means of taking it into its confidence the already excellent cadre of cultural practitioners which are in Barbados.

Mr. Speaker, with those remarks I am certainly indebted to this House in relation to the parameters of the Bill. I would certainly say that we are on track to doing even much more in relation to the development of this sector and, therefore, I move that this Bill be read a second time.

Mr. SPEAKER: The Honourable Member for St. Michael East Central.

Miss S.J.O. BRADSHAW: Mr. Speaker, I rise in this debate to speak on the Cultural Industries Development Bill, and I do so to lead the debate on behalf of the Barbados Labour Party Opposition. As many of you would know, I am not the Shadow Minister for the Ministry of Culture. In fact, the Honourable Member for St. Thomas is the Shadow Minister, but she has so graciously given me the opportunity to speak on behalf of the Barbados Labour Party because of my several years, actually over 15 years' experience in a sector which has become second nature to me.

I want to thank the Minister for his lengthy introduction of the Cultural Industry Development Bill. I think what he demonstrated to this Chamber and certainly to those listening is, during his tenure he has come to have an appreciation and understanding for the dynamics of the sector. It is not an easy sector to understand, and this is not an easy piece of legislation, no doubt, to introduce to this particular Chamber. He was quick to let the Chamber know that the history of this particular legislation is buried in the bosom of the Barbados Labour Party. He was also quick to make references to why the Barbados Labour Party failed to bring the piece of legislation to this Chamber before it left Office in 2008. I am not going to do what the Honourable Member did. I am not going to score cheap

political points for the sake of it and waste time on a serious piece of legislation, because if I am to retract the history of this legislation, and this is for the benefit of all the cultural practitioners, entrepreneurs and all those listening, I will be fair in my assessment of how this piece has come to be debated in this Chamber today and quite simply both political Parties have their share of the burden of explaining to the creative industries why this legislation is only now being brought to this Chamber after so many years.

I want to let the Honourable Member who led the debate know that the Democratic Labour Party has, in fact, been the Government for the last six years. Therefore, it is not enough to come to this Chamber and give the impression that because the Barbados Labour Party did not bring this piece of legislation before 2008 that all of a sudden, the Democratic Labour Party has done something wonderful in terms of bringing the legislation to this Parliament. The facts are the facts, and the chronology would speak for itself.

The Barbados Labour Party understood we needed to diversify the Barbadian economy, and this was back in 2000. We understood that Barbados could not continue on its current trajectory, and we needed to rely on other sectors if we were to realise growth in the entire economy. We recognised that we had to look at new economic sectors and from very early in the administration of the former Prime Minister of the Barbados Labour Party and the Honourable Member for St. Peter, he alluded to the fact that the cultural industries area had the potential to be the new economic sector for the Barbadian economy, and in so doing he did not talk the talk but not walk the walk, he went so far as to set up a Ministry of Culture within his Ministry, in the Ministry of Finance. Not only did he do that, Mr. Speaker, but at the time a task force on culture was also established to ensure that various stakeholders in the industry were brought together, to inform what clearly could potentially be a new platform for the Barbadian economy. Sir, he went further at the time and the Barbados Labour Party went further. They set up an Arts and Sports Promotion Fund, which I know Honourable Members on the other side have even accessed for various sporting initiatives within the last few years and have lauded the efforts of the Arts and Sports Promotion Fund. Granted many people in the industry have not accessed the funds and I note that some of the funds, if not all of the funds, have been tabled in this legislation as now being transferred to the Cultural Industries Fund, but I would come to that later.

Sir, the fact remains that the Barbados Labour Party did put in place certain machinery to have a better appreciation of the nature of the industry with which it was dealing. It did not just simply spout that it would do things and then not fulfill the promises with which it had made to

the creative sector, but it did things in the manner in which there was a foundation on which to build.

We also saw the establishment of several funding agencies to assist the creative sector. The Honourable Member did not allude to this at all in his presentation, but I want to educate the Honourable Member and those on the other side that there is a basis upon which the Cultural Industries legislation under the Barbados Labour Party was based. It was based on a premise that the industry required significant funding in order to capitalise it in the first instance. Being a new sector and a new emerging sector, it was necessary for a number of the industry players to have access to funding.

The Barbados Labour Party understood that there are different market entrants. They understood that there are some people who can write songs. There are some people who take the songs to a studio and have them recorded. There are some people who have to enter the market and set up a studio, a facility for the recording of material. They understood there were people who needed to access funding to train artistes, to train practitioners in the industries and they also understood that across the sector whether it was film, drama or dance, it was necessary to provide seed capital, important seed capital for the various stakeholders in the creative industries.

Thus, the framework under which the Barbados Labour Party created for the cultural industries, was one in which there were different agencies through which you could access funding. The Cultural Action Fund was placed within the National Cultural Foundation, which again the Minister has not even taken us to what the role of the National Cultural Foundation will be after this legislation is passed, and I will come to that too. Sir, what is important, the Barbados Labour Party understood the role of the National Cultural Foundation as a developmental agency, as an agency which was created to ensure those persons who were attempting the marketplace actually had an outlet through which they could go for the assistance to hone and to develop their craft.

Sir, eight persons in the industry at the time were able to access funding from the Cultural Action Fund within the National Cultural Foundation. They were able to access monies from the Arts and Sports Promotion Fund and there are difficulties with that as well. I will state here for the benefit of those listening, so you understand and appreciate why the sector continues to have concerns with the various bodies that are established by Government in an attempt to access funding.

Sir, the difficulties with Arts and Sports Promotion Fund was very simple. A number of the persons who were placed on the Advisory Council or Committee to make determinations on applications were persons who had other

business interest. There were persons who came whether it was from the Town and Country Planning Department, the Ministry of Finance or the National Cultural Foundation, the difficulties that existed were such that it was very hard to get persons to meet on a regular basis, because the priority was not always about the cultural industries sector.

Thus, you had a situation where meetings which should have been called regularly to address a number of the fundamental applications that were being made could not simply be addressed, and changes were made over time to accommodate a number of applications that were coming to the Fund, therefore persons over a period of time were able access funds. That is one of the reasons you would hear members of the creative industries often say they have difficulties with a number of the Funds that are set up and difficulties accessing the funds and little confidence in the persons who are actually administering a number of the funds.

We should all accept that if you are applying to Fund you want to know with some degree of confidence that the persons to whom you are applying understand what you do, understand the hours within which you work, they understand the nature of the business environment in which you operate, they understand what happens when you work through the region, they understand the difficulties of accessing markets and at least, at the very least, they have at least journeyed beyond the shores of Barbados to appreciate what is ... that persons could apply because again the National Cultural Foundation was able to allow you to access funds at market entry level, the Arts and Sports Promotion Fund was again another tier for persons in the industry and then you had the Special Technical Assistance Fund which was set up within the BIDC as well. The Barbados Labour Party went further. There was also the establishment of funds within the Enterprise Growth Fund which also saw a number of players in the industry being able to access funding at various levels to be able to capitalise businesses for the entertainment sector and as a result of that the focus was primarily on export of creative industries and the by-products of the creative industries so again there was another tier which the Barbados Labour Party recognised that was important to the sector and for which they needed to be an additional set of revenue to be generated.

Asides.

Miss S. J. O. BRADSHAW: Mr. Speaker, when questions arise on the other Side as...

Mr. SPEAKER: Honourable Member, there is a way of interrupting Honourable Members.

Miss S. J. O. BRADSHAW: Thank you, Mr. Speaker. That is why I take particular attention to explain

to them because those on the other Side often speak without an understanding and appreciation for why we are here. They come with a Bill that deep down in their bosom they are not even sure why this Bill is being debated. Mr. Speaker, it really burns and pains me to know that having worked in a sector for so many years we can hear comments coming from the other side about why are we here if the Barbados Labour Party would have spent so much time on all of these Bills. Anyway, Mr. Speaker, I will move along.

The setting up of these various funds led the Barbados Labour Party to a position where it was clear that they needed to be the establishment of a centralised fund to be able for persons in the creative sector to be able to access these moneys but instead of having separate agencies through which you would access funding the process could be made easier if you had a cadre of persons with particular expertise in those areas in the creative sector through which applications at various stages similar to all of the other funds that I named could be made and so the foresight of having the creation of a fund through which various funding would now be placed for access by the industry started to take place and, therefore, you saw the early drafting of legislation in the form of the then creative Cultural Industries legislation now renamed the Cultural Industries Development Bill.

There was indeed a framework, Mr. Speaker, the legislation did not simply come about because the Barbados Labour Party had nothing better to do. It came about clearly from an understanding of what the need were within the sector because no matter where you go and no matter what study you carry out every single player in the industry will speak to the issue of access to finance whether it is to incorporate a company to register a business name to be able to access airline cost to be able to get to a destination to attend a showcase or a seminar whether it is being able to take your craft to another destination to be able to explore the market opportunities in another territory. Wherever you go the concerns are always the same and the Barbados Labour Party understood at the time that there was clear fragmentation across the industry not only internally but also within the way in which the various funds were in fact administered and an attempt was being made to actually bring the various funds together in an attempt to centralise the system under which the creative industries were dealt. In other sectors you would know that incentive legislation was basically used to incentivise and to capitalise and to ensure growth across a new economic sector so you would have had for instance in manufacturing specific legislation dedicated to the growth of the manufacturing industry and you also saw in tourism under the Tourism Development Act various incentives to the sector to enable persons in the tourism sector to take advantage of applications that could be made to the relevant minister in order for an approved product to be

given the requisite funding so this legislation is no different Mr. Speaker, in respect of its intention to be able to incentivise the sector. I want to put on the table at a very early stage that the Barbados Labour Party has no objection to this legislation in its spirit and its intention, but I believe that when the players in the industry evaluate the legislation all that the players in the industry want to know is how it will affect their lives once the legislation has been passed.

The Honourable Minister did not address the issue of National Cultural Foundation. I do not know if that was a deliberate omission on his part, but it is clear from the legislation that there seems to be a duplicity of roles for this particular cultural industry fund and the actors surrounding the fund in the form of a council to be able to administer the intention of the legislation and I ask the question particularly in a time when we hear so much talk about how... The Medium-Term Fiscal Strategy has gone off course. We are in a time where when you look at the legislation it is clear that the funds which are going to capitalise the very fund upon which the sector is supposed to apply are first of all being relied upon from private investment which the Honourable Minister of Finance came in the Budget and told us private inflows of investments are down. Those were his words not mine. In addition to that, the Honourable Minister of Finance told us that local investor confidence and foreign direct investment is also down but yet within the legislation it is clearly stated that in addition to the moneys that are to be transferred from the Arts and Sports Promotion Fund the Government of Barbados is now also seeking to capitalise the fund from the same investment which they have told this Honourable Chamber does not now exist and, therefore, I ask the Chamber and I ask the Honourable Member who has introduced the legislation to in good conscience level with the industry and let us know whether or not this piece of legislation will do what it says in the short and in the medium term because how much money will be taken from the Art and Sports Promotion Fund to capitalise this fund first of all. How much money would be left behind in the Arts and Sports Promotion Fund for sports? Where are the flows of investment coming from if the local business community is already struggling to make ends meet because of the same high input costs imposed by the Democratic Labour Party Administration? Let us be real because everyone wants to walk away from here knowing that when we approve this legislation that all of the artistes and the creative people in the industry can actually derive benefits immediately from the legislation once it has been proclaimed but there are certain economic realities that we also have to face and that the current Administration needs to level with this country about and it is where is the money going to come from because in addition to taking the money out of Arts and Sports Promotion Fund and taking the moneys or assuming that the moneys...

Mr. SPEAKER: Yes, the Honourable Member for St. Philip North.

Hon. M. A. LASHLEY: The Honourable Member needs to take a look at Section 33 of the Bill. I do not know if she has read it as yet, but Section 33 sets out really how the fund will be capitalised and where the funds will be coming from.

Asides.

Hon. M. A. LASHLEY: The Honourable Member is really misleading the House.

Mr. SPEAKER: The Honourable Member is entitled to her opinion. No point of order found. Honourable Member please continue.

Miss S. J. O. BRADSHAW: Mr. Speaker, in the Budgetary Statement and Financial Proposals brought to this Chamber by the Honourable Minister of Finance, there is a section in Appendix 2 in which he stated that a provisional cost of \$30 million would have been allocated to the Cultural Industries Bill. The provisional cost was BDS\$30 million.

In addition to which, I heard this morning from the Honourable Member that despite the Minister of Finance mentioning back in 2011 that there was a Government-backed guarantee by way of a \$50 million loan which was going to be given to the creative industries for the assistance for promotion and marketing, that piece of policy that was enunciated in 2011 that never made its way into this Chamber and on which the creative sector believed that there would have been moneys coming to the fund in 2011 or 2012, that money is now being placed under this particular piece of legislation. Again, I ask the question: Thirty million dollars appear in the provisional cost in the Budget, \$50 million was articulated this morning as being the moneys that have never been given to the sector that were promised in 2011, so I simply want to know, and I believe the creative industries want to know, from the Minister of Finance or from the Minister who led the debate, how much money is the fund going to have actually contained in it when this Act is proclaimed and the relevant regulations have been established.

Mr. Speaker, I will go further because whatever the amount of money it is that may exist within the fund, what is also important is that this Chamber hears, and the creative sector hears is what is the policy of how the funds are to be disbursed. I say that because again there are different market entrants, I explained the different funds that existed, and therefore there must be an appreciation of what are the priority areas that we are looking at because while we may be ambitious and we may want to give to every sector within the creative industries, I believe that

serious decisions have to be taken given the current climate to make a case for certain sectors to be given different levels of funding based on the market knowledge that we have of their ability to generate revenue for the creative economy and therefore, knowledge about whether an individual who may want to take advantage of the EPA provisions to be able to access airline cost or marketing support or promotional support to be able to reach the destinations in Europe for an extended period of time to take advantage of opportunities there. Are those going to be considered as a cultural project under this legislation? Is the songwriter who has a book full of songs that wants to be able to get his songs to market to have them commercially recorded going to be able to apply under this legislation to be considered as a cultural project if he wants to access financing to be able to have his songs recorded?

Mr. Speaker, I remember when the Honourable Minister of Finance stood in this Chamber, I was not in this Chamber at the time, and spoke about how the Micro Enterprise Fund would actually be accessible to persons wanting to get their recordings done but I know of no such access by persons within the industry of the Micro Enterprise Fund. I know of no advertising of access to the fund for those persons in the creative sector. Actually, when you look back in the Budgetary Speech it was an aside and not even entered into the Minutes of the Budget which we would have all received. I remember hearing it because the Minister was attempting at the time to explain to the country and to the creators where they could access funds at that particular point in time. Mr. Speaker, it is important that we know and that we can appreciate what type of funds would be available to various persons in the sector. Will the person who wants to do a music video for instance be able to access the funds from the fund? Will that constitute a cultural project or is it that you are looking for large-scale investments, for persons coming from overseas and working with local entities to be able to capitalise the creative sector? Either way, Mr. Speaker, it is not clear from what is being said this morning whether or not the persons from the industry who came and attended the session this morning would be able to access the funding from this particular fund in order to be able to get on with their business.

This brings me to another point, Mr. Speaker, because I think that sometimes what is often missed is the initial cost which artistes and creators in the industry experience in the setting up their business. It is a very risky thing when you talk about the creative sector because you are investing sometimes in ideas that you do not know what would happen to them, you do not know whether the idea is going to be a great idea, whether it is going to be shelved, whether others will think that it is so excellent that they would invest in it or you do not know whether the talent that exists can actually become the next Rihanna and

therefore that has been one of the difficulties over the years with persons investing in the creative sector.

Asides.

Miss S. J. O. BRADSHAW: Exactly, that has been the nature of it and because that is the nature of the sector, it is important that there is clarity of purpose and intention on the part of the Minister and on the part of others here today as to the intention and purpose of this legislation for the persons who would be affected by it.

The Minister also did not mention that under this legislation a governmental entity as well as a cultural practitioner and a cultural entrepreneur may also apply to the Minister for funding for an approved project. I am not sure again whether that was an oversight on his part or whether it may have been a deliberate omission, but I raise it, Mr. Speaker, because it is of concern to several persons in the creative industry. I say so because Government have been often accused of competing with the very players in the creative sector in the form of the cultural entrepreneurs, the cultural businesses, for funding when it comes to sponsorship whether it is at Crop Over, whether it is in relation to doing events or whether it is in relation to holding any activity which is likely to generate revenue.

We all know that Government tends to have a preferential treatment when it comes to accessing funding in the creative industries and therefore the insertion of the word governmental entity has caused some alarm for several in the sector because again a governmental entity, from my understanding, could be the National Cultural Foundation, Invest Barbados, BCSI, the BIDC and the list goes on. The question therefore for the relevant Minister is what is the reasoning behind the inclusion or the maintenance of that particular provision allowing a governmental entity to be able to access the same funds from the relevant fund.

The other thing that it leads one to ask is what happens to the other funds that are allocated in these various agencies for funding for the creative sector. Are they all going to be pooled within the Cultural Industries Development Fund? Is all the money going to go there or is a government agency going to be able to benefit from both of the access to funding?

As a Minister, and it does not have to be this Minister... Mr. Speaker, I want to be clear, I am in no way imputing on the character of the current Minister of Culture but a Minister of Culture, who is ruthless with power in relation to... Nothing that we have heard in relation to what is the position of the Concerned Cultural Citizen Group because they, from my understanding, raised the issue about the absolute power of the Minister to determine what are the cultural projects and what are the concessions given

to the various entities, once interim approval is actually given to either a governmental agency, a cultural practitioner or a cultural entrepreneur.

Mr. Speaker, there has been concern within the creative industry, and I am taking it a step further. There have been times in the history of both political parties where concerns have been expressed that when a proposal is taken to a government agency that is vested with the responsibility for culture or for granting fundings for particular projects, there are times when the funds may not be granted at the time but that the proposal, at some later stage, makes its way onto the events calendar of the Barbados Government or that in some form or fashion, the idea is used to be able to generate revenue and to acquire sponsorship for that particular idea. Mr. Speaker, the questions asked by the Concerned Cultural Citizens Group, quite frankly, I believe, are valid. Perhaps there needs to be a clear understanding, when the regulations are drafted, as to whether or not there will be a confidentiality agreement signed between the Board and the individual submitting the proposal.

Sir, the other issue that arises as well is that the Minister, after he grants interim approval, can actually request from a governmental agency such as the National Cultural Foundation, information about a particular proposal. It therefore begs the question whether there is total transparency within this particular legislation and that creative persons can feel comfortable that an application they have made to another Government agency that is vested with responsibility for culture... Can creative persons get a fair shot at being made an approved cultural project under this particular piece of legislation?

Mr. Speaker, there are other concerns as well regarding the licence fees now proposed by the legislation to be paid by successful applicants and that fees can be charged under this legislation by the relevant authority. Sir, the Minister mentioned it in the presentation this afternoon. I compare the legislation to the Tourism Development Act. I saw no corresponding legislation in that legislation which grants similar incentives, which would be able to allow us perhaps to understand the thinking of the Government of Barbados in charging licence fees to an already fledgling set of individuals and businesses in the industry. Therefore, if there is an intention to charge different levels of licence fees to different players in the sector, then perhaps the Honourable Minister needs, in his wrap up and response, to address whether that is in the intention of the legislation. Sir, I think we need to go away from here clearly as to the purpose and intent of what it is that this Cultural Industries legislation is intended to do.

Asides.

Miss S. J. O. BRADSHAW: Mr. Speaker, it does not matter what the Barbados Labour Party intended at this point in time, what needs to be heard is what the Democratic Labour Party Administration intends. Sir, no matter what file that you may dust off and bring from the library, that a note was written on by the Barbados Labour Party Administration will matter at this point. This is the legislation which we are considering, the industry has changed since the initial drafting of this legislation by the Barbados Labour Party, it has changed since the Democratic Labour Party Administration came to office and you owe it to the creative industry to ensure that what you bring here today is not a hodgepodge of ideas and a mixture of different things you have put together from various jurisdictions, to be able to say that you have scored a political point for the creative sector. That is not the intention that I believe either yourselves or we on this side would want for the creative industry. They have waited far too long for this legislation, they have been promised far too much with respect to what this legislation can do. Therefore, the intention of the Government of Barbados needs to be made clear and made clear today and not at a later date as to what is the intention, in particular with respect to the Fund, with respect to the issue of governmental agencies with accessing funding, with respect to licence fees. We simply need to understand and appreciate what it is that the Government of Barbados purposes to do.

Mr. Speaker, I heard much said about the Barbados Labour Party and in a sense its inability to bring the legislation to Parliament. I believe in 2008, when the Democratic Labour Party Administration put its Manifesto before the people of this country, and many of you may not have read it because I know that many of you do not, there was barely but three paragraphs in the Democratic Labour Party Administration Manifesto about culture. Sir, was very surprising, given that the late Honourable Member for St. John was such an avid supporter of the creative industries. I can speak with some authority on his interest in the creative industries because I remember in 2004, when we had the issues relating to piracy, he was a very active player in the fight against piracy in Barbados. Therefore, it is surprising that in 2008, when the Manifesto of the Democratic Labour Party Administration was brought to the people, only a mere definition of the world culture appeared in the Manifesto.

Mr. Speaker, I have often said on political platforms, and it speaks volumes of the ideas or intentions that the administration had for the country and for that particular sector at the time. I hoped that over the course of the next six years we would have seen more things happening in the creative sector, given what I know at the time the Leader had in his mind, even if he did not get to implement what he had. Instead, when the promises and performance document of the Democratic Labour Party Administration

was produced in 2013, there were only three things identified as its achievements by the Democratic Labour Party Administration: the restoration of the Queens Park Steel Shed; the draft legislation for the Cultural Industries Bill, a wide consultation with the industry.

Asides.

Miss S. J. O. BRADSHAW: Mr. Speaker, there were only three. Sir, it does not mean that the Democratic Labour Party Administration did nothing in that time. The third achievement was the UNESCO Inscription, which, really, the Barbados Labour Party initiated, and the Democratic Labour Party Administration continued, which the Honourable Minister has already alluded to in this Honourable Chamber to his certain credit. Sir, those are the three achievements that have been highlighted, not by me, but on the part of the Democratic Labour Party Administration.

Mr. Speaker, for those who have not seen it, the Democratic Labour Party Administration performance for 2008-2012, which appears in this document, so when you have the opportunity, perhaps you may wish to reflect on that. Sir, I do not take lightly to the constant mention of what this party or that party did, you have been the Government for the last six years and therefore anything that was wrong under a Barbados Labour Party Administration, the onus is on you, the Democratic Labour Party Administration, to put it right.

I heard much said by the Minister about community centres, about how we need better facilities. I totally agree with you because across Barbados there are people wanting to express their culture. There are young people across communities who have no outlet to perform. In all of our constituencies we face it, where the facilities that would have been sufficient back in the day when they were built have not been expanded. As a result, you have a lot of loitering by youngsters on the 'blocks' and they engage in all kinds of activities when they could be more productive.

Asides.

Miss S. J. O. BRADSHAW: The reality is, whether they were loitering or not, the fact is, they continue to loiter and better can be done. Sir, Honourable Members should not adopt an attitude that persons should reflect unfavorably, you are the Government of the day, face them and fix them.

Mr. Speaker, I have often found that we build primary schools and the secondary schools, we build school halls but often time we do not do it with an understanding that the very same halls could be utilised by the communities in which they are located. Sir, the reality is that we have to move in a direction where we accept that

we have limited land space and, therefore, we have to find creative ways in which to utilise the existing facilities that are there.

There are many young people that I come across and I know many of you do as well. I have the fortune of interacting with several of them, the young singers in the industry and the young talented dancers but, again, they have nowhere to train. I came across a young lady a few months ago when the People's Republic of China in conjunction with the Barbados Government put on an event at the Wildey Gymnasium and a young child, four-year-old, in a green monkey attire was performing all kinds of acrobatics on the stage with an adult. This child had tremendous potential but the difficulty in Barbados is that there is nowhere for her to go to hone her craft. This legislation when I look at it, I ask myself, how does a child at four years old that you and I may look at and say that she has tremendous potential to be developed, access the cultural industries Bill to be treated in her own right as a cultural project, to develop her and to hone her artistic ability or to give her the opportunities to be able to take her talent outside of Barbados to create much need revenue for herself and her family. How do we achieve that? Does the current legislation allow this young child to be able to access such funds or her parental guardian to be able to access such fund and, Sir, she is only one. There are thousands more across the various constituencies that have tremendous talent but does the legislation allow persons like her to be able to access the relevant fund to develop her talent. Sir, some of us who were there remarked about her ability and the ability of several of the Barbadian acrobats but she stood out in particular because she was not shy of the camera. The child appeared as though she had been trained professionally and she posed for the camera. The Chinese were totally excited by this young child but, again, the realities are that we need to know whether a child that has these abilities can access funding under this legislation.

Mr. Speaker, I will go further because the same Democratic Labour Party administration also spoke to us in the 2011 Budget about a performance art centre being built by the People's Republic of China. I believe it was in the Minister of Finance's constituency, down Brandons. He got in here and paraded about it but, Mr. Speaker, that too has not come to fruition and I do not want to start on the things that we have been promised or that have been publicised by this administration about deals with the People's Republic of China that have not come to fruition because that is for another debate but it does strike me that both administrations have recognised on various occasions that there is a serious need for a performing arts centre in this country. We are wasting tremendous talent not only at the more experience level who can teach the younger ones the arts and crafts in this country, but we are wasting serious

resources, time and energy not having specialised places for people to hone their craft.

Mr. Speaker, if that child is to achieve her fullest potential, she has to go overseas because the resources are not available here and while the idea of having a facility may at first appear expensive, Government needs to apply its mind to creative ways to achieve the exact same thing.

Mr. Speaker, I have heard the Minister tout on several occasions how the Pinelands Creative Workshop is a model example in the creative industries. It is an entity that came from nothing and with the assistance of not only private sector entities but also Government, has been able to provide not only dance facilities and cultural activities for people across the community, not only in the Pinelands Community but across Barbados they have been able to offer different training for various people at different levels across communities.

Mr. Speaker, you know the sad reality is that the Pinelands Creative Workshop sits on the Wildey Plantation and if any Honourable Member has the opportunity to visit the location, I urge you to do so because the facility is falling apart, and it is shame that a Barbados Government that boasts of the Pinelands Creative Workshop would allow a facility to fall apart at the seams. There are leakages in the roof, the walls are cracking and, at the end of the day, if monies are owed on the rental agreement to the National Housing Corporation can we not waive the fees to allow an entity that has given so much to the development of the creative industry some breathing space to be able to develop even further and to serve further.

Mr. Speaker, under this legislation, it speaks to the restoration of arts facilities and I wish to ask through the Chair, Mr. Speaker, whether it means that an entity like the Pinelands Creative Workshop would now be able to apply to the relevant Minister for funding for the restoration of the building because I understand they are also private investors who would like to take up the project to assist the entity but the hold up is the renewal of the lease or some other arrangement that could be put in place to give the relevant investors' confidence that they could now access the funding to be able to go on with the project.

Mr. Speaker, it is a shame that I have to stand on the Floor of Parliament and draw it to the attention not only of the Government of Barbados but the people of Barbados. Sir, they are others because I am sure that other entities can serve a similar purpose of providing performing arts services to the industry.

Mr. Speaker, I remember in 2006 a young lady by the name of Lisa Howell, a vocal and performance trainer approached me to host a Barbados music seminar an showcase bringing together some of the best of Barbadian

talent. Sir, as a young vocal trainer and like most persons in the creative industry who have great ideas, they have no funding to be able to execute the very ideas they have. Sir, all she knew at the time is that she wanted to hold a seminar and showcase. She had made all the contacts with the various regional and international individuals to come to Barbados but the ability to put together whether it was the proposals or the ability to execute the proposal is where the fundamental difficulty came for her and for so many other. Thankfully, with the assistance of corporate Barbados at the time, we were able to pull off a seminar which I am proud to say that out of that came several artiste development workshops and several of the successful artistes that you have seen today emerge in this country have come through artiste development workshops that we have hosted. I say that because artiste development whilst not mentioned by the Honourable Minister plays an important part in creating the infrastructure necessary for the development of the creative industry.

Mr. Speaker, I remember how we approached the relevant before 2008, there was put on the table the concept of an entity called "Factor" which exists in the Canadian market. As most of you would know, Canada is a very modelled example of the way they deal with the creative industries, how they have been able to stimulate growth in the sector and certainly to generate income for a number of creative persons. We discussed Factor and I want to put it on the table here as well today, Mr. Speaker, because Factor, I believe the model can be used by the relevant Minister and perhaps the Council to examine different levels of funding which could be made available to industry players. Thus persons who wanted tour support they can apply through the Fund and basically access tour support, with obviously the supporting documentation. Persons who wanted to have CD recorded would be able to apply to the Fund. Persons who wanted promotional and marketing assistance would be able to apply to the Fund as well.

Now the question still remains, how much money will be allocated to each individual applicant? I think lessons can be learnt from the Factor programme because they actually set not only eligibility guidelines, but they also set particular tranches of money that are available depending on the type of artiste and the rating of the artiste within the Canadian music industry.

Asides.

Miss S.J.O. BRADSHAW: Whether it comes in the Regulations or not it is an important discussion and it is an important debate that we need to have, because when we pass this legislation, those who are listening who stand to be affected are no wiser as to whether it is the intention of the Barbados Government to cover them. It is that simple. It is important that we have the debate here, the discussion

is put on the table, and the Minister took so much time to explain himself in the early stages, I expect he would take ample time to respond to all of the questions that I have asked.

Asides.

Miss S.J.O. BRADSHAW: Mr. Speaker, it is clear that Members on the other Side want me to talk about Pyramid and I will. I will get to that.

Asides.

Miss S.J.O. BRADSHAW: Mr. Speaker, as I go in the direction of what is necessary for the creative industries, I speak from a position of experience. I do not think that having had 15 years of experience in the creative industries giving 15 years to people who could not pay, giving 15 years to taking talent from Barbados to represent this country that any funding I have received from the Barbados Government or from the Enterprise Growth Fund should in anyway be questioned.

I stood here this morning and I heard that a Film Commissioner had been appointed and I heard this through this Chamber. There has been no official Press Statement to the best of my knowledge and to others about the appointment of the Film Commissioner. What I do know is for the purpose of transparency it would have been greatly appreciated if we were not taken by surprise today about the appointment. When I look through the Democratic Labour Party's Manifesto, it is clear to me that while they accepted that a Film Commission was necessary, they also alluded to the fact that there needed to be a regulatory framework, legislation was to be brought to this Chamber by the Democratic Labour Party in relation to the establishment of a Film Commission. Let us not mix matters. Everything that Pyramid Entertainment did was transparent. The people of Barbados can ask any question they want and any of you are free to ask any question of Pyramid Entertainment.

Sir, I have been able to deliver not only to the artistes who I have represented but also to the person who I did not represent to ensure that creative entrepreneurs in this country got the best deal for their respective talents. I will take whatever criticisms the Democratic Labour Party has to offer because my back is broad. What I do know it is an industry which I love, and of which I am a part of that I have given all of these years of service to because I could have chosen to be simply an attorney-at-law but I chose not only to do the things that other Honourable Members on the other side who are legal did, but I chose to go into a niche area because I too believe in the creative economy and the potential of the new economic sector. I believe with the talents I had attained through law, there was something I could offer to a set of people who can sometimes not

properly defend themselves. Therefore, whether it is negotiating licencing deals, whether it is reviewing the contracts for the respective people in the creative industry in whatever sphere there may be, the fact is, I would encourage this administration in addition to passing this legislation to ensure there is encouragement for other attorneys and other persons with business experience, to add value to the creative sector, because we all accept that there is a feeling across Barbados and across the Caribbean even in terms of the respectability of persons who consider themselves to be artistes, the only way to change the thinking and the culture towards the creative sector is to ensure that the individual who has the talent, has a cadre of persons who can advise them with respect to their business interest. It is important that we value the work of our creators.

I heard the Minister also address the issue of the Ambassadors that we have and how important it was to have the Ambassadors here this morning. They do a fantastic job representing Barbados, but I want this Honourable House to understand that it is not sufficient to bring artistes or to invite artistes to this Chamber about the passage of this legislation. We have to do more once the legislation is passed. I will go so far as to enlighten Honourable Members that in St. Vincent artistes have been given Diplomatic Passports by the Vincentian Government for their contribution to culture. More recently 'Skinny Fabulous' was given a Diplomatic Passport. That is the recognition of the contribution to culture that other islands in the region are making. Also in Grenada when the Soca Artiste 'Talpre' was able to become third in the International Groovy Soca Monarch in Trinidad, recognition was made of his contribution and the Government of Grenada not only gave him prime real estate land in Grenada but they also made him too a Cultural Ambassador and gave him a Diplomatic Passport.

Sir, all I am saying to this Honourable Chamber is, we have not one or two individuals whom we recognise...

Mr. SPEAKER: Honourable Member just a minute please.

At this point the Deputy Speaker assumed the Chair.

Madam DEPUTY SPEAKER: Honourable Member please continue.

Miss S.J.O. BRADSHAW: Thank you, Madam Deputy Speaker.

As I was saying before the handover, I believe that there are different ways to recognise the contributions of our creative people. Smaller islands are recognising their contribution and rewarding them in ways that Barbados has not even begun to do. Yes, we have made Rihanna an

Ambassador but the reality is Rihanna has come after several others who have contributed to the landscape of Barbados. Whilst we give due respect to the contribution, she has made in the shortest time frame ever, regard also must be made of other individuals who have contributed significantly to the development of the creative industries.

The privilege that I have had to travel with so many of the artistes in this country on various expeditions and trade missions to represent this country is an invaluable experience, because when they leave these shores, it is not just the performance ability they take with them, but they are the ambassadors for Barbados. An Ambassador not as I said in just to perform on a stage but we increase our fan base every time they leave these shores and go somewhere to perform. There are persons who are absorbed by Barbadian culture and want to come to Barbados. Therefore, we have to find even greater ways to engage again all of the different players in the sector who contribute in different ways and at different levels to what it is we do in terms of the creative economy. Whether it is the emerging artiste or whether it is the established artiste, all of the different players in the sector who contribute in different ways and at different levels to what it is that we do in terms of the creative economy because whether it is the emerging artist or whether it is the established artist, we have to find ways to engage all of them. We have lost several opportunities, and I am not afraid to say it, it is not only Rihanna that has been successful over the last six years but we have had Shontelle, we have had Livy Frank, we have had Rita Chambers, Jaicko, the reality is that the Barbadian Government has been slow to act because we have to recognise that each artist signed to a different international label may be targeting a different international market and therefore it is not enough to just simply put our eggs in one basket but we must find different ways to attract other people to Barbados through the very same cultural ambassadors.

Now, that brings me, Madam Deputy Speaker, to an issues that was raised earlier as it relates to the penetration of international markets. I heard the Honourable Minister made some comments regarding the NACA Project and I proceed with caution because I remember when an association of music entrepreneurs put together the proposal to go to the US Market for export purposes with a delegation with a view to tap into the American college market and I remember it well because at the time I was the interim Vice President of the association the focus of the Association of Music entrepreneurs was one of export. A number of the players were persons who already had materials in place. A lot of them had all of the promotional kits and the press releases and everything, they had albums and there was a common purpose among the group of individuals that while we might spend our time in Barbados working there were other opportunities that collectively this group of individuals would be able to seek in the

regional and also the international market. At the time when the NACA proposal was put on the agenda, several of the entrepreneurs in the industry put up their own financing to be able to access the US market and I want to make it abundantly clear it is not to diminish the importance of what the Government of Barbados is now doing but it is to be fair in the context of how the NACA experience has emerged and to make it abundantly clear in this Chamber and to those listening the concept of NACA there is not vested in the Democratic Labour Party Administration trying to penetrate the United States of America Market but it really started from a group of entrepreneurs who wanted to penetrate markets beyond Barbados and while I applaud the efforts of the Honourable Minister for coming on board now the reality is we had a situation when the first delegation went to the United States of America where the proposal was refused by Invest Barbados to the extent that the President of the Association was denied a meeting with the CEO of Invest Barbados because it was not found that the expiration of the NACA market fell within the guidelines of the Barbados Government as it related to export. This happened before Invest Barbados was closed down for whatever reason as it relates to culture, and everything was diverted to the BIDC.

Asides.

Miss S. J. O. BRADSHAW: Madam Deputy Speaker, the point is that we have to be more proactive as it relates to dealing with these initiatives and it goes back to the issue of risk. A lot of times the people who are asked to make decisions regarding applications do not simply understand the potential that exists in the market where the applicants seek to take advantage of and it is something which I believe that Honourable Minister must take on board because while he has changed the composition of the council that would advise him from a committee to a statutory board and in the previous draft that I would have seen there would have been a certain number of persons who were allowed to sit on the committee you now have a situation where there is open-ended discretion of the Minister to appoint whomsoever he desires to the statutory council which, therefore, means that we are not sure at this stage who those individuals would be and while the industry had difficulties with the list of persons who may have been identified previously because they were not comfortable that those persons could make efficient decisions with respect to the applications it is imperative that the Honourable Minister understands and those who are listening that the creative industries do not only need legislation but they need a cadre of people whether that expertise can be found in Barbados, regionally or internationally who are able to assess the applications fairly that they are not based on who they like which artistes appeared on a political platform in the last election it is not based on those things or whether they are related to particular individuals but must be at the forefront of this

legislation must be a situation where we accept that when we pass this legislation in this Chamber the composition of the statutory authority and the persons who are vested with the power to make the decision in the sector must be selected from people with the relevant knowledge and experience and I think with all due respect to those on the other Side it is a very serious issues because once again you will have a piece of legislation for funding available to the industry and the persons who are applying to the project have never been into a recording studio they do not know what is the experience of the world music expo in Copenhagen they would not know what the intricacies of a medan in Cannes in France looks like, they will not understand what is required for a player in the industry to be able to take advantage of these opportunities and what is required and, therefore, whether it is that the Honourable Minister can co-op persons which is in the legislation to the statutory authority all I urge those players who would have to draft the legislation to do as well is to ensure that special account is taken of the persons who are placed on the council to make the decisions. In the process and on several occasions where I have attended trade missions organised by both Administrations what I have found is that often members of the industry find themselves explaining to the various officers what it is that is required of them. The feeling is often that well if I know what it is that I want then why am I telling you and you are being paid to do the job for me so oftentimes the feeling is that the people who have invested with the authority to make decisions as to how the showcase will look how the brand for Barbados will be presented who is selected for the various trade seminars and the various events that those Persons must have some prior knowledge of the respective industry in which they are dealing and they must also be aware that when persons attend missions one of the fundamental challenges in the industry has been what happens after you return from a trade mission or a trade expo or an attempt to tap into a new market. Oftentimes the funding does not exist when players from the industry attend these symposiums and these trade missions to be able to access funding for the promotion of the marketing and while the legislation allows for that to fall under an approved cultural project the reality is that we need to ensure even within the fund that we have people who are doing continuous assessments of the results of these various trade missions. That has been a continuous deficiency by Administration after Administration. You go and attend the trade mission and you come back you take a photo opportunity with the Honourable Minister or the entity but the reality is when the entity now wishes to apply for funding there is no funding available because that particular Government agency has fulfilled their mandate according to their bylaws to ensure that they have achieved six or seven trade missions for the entire year and therefore they are not looking to assist the entities to be able to get to the next stage of funding and, therefore, any individuals placed on this particular fund must have a full appreciation that just

the initial stage of accessing a market is not enough, persons would need additional support maybe to go to the market two, three or four more times. They are going to need sometimes, as has happened in the case of several of the artistes that I represent, to change promotional materials to target different markets which is an additional cost. Mr. Speaker, if you do not understand that is the nature of the industry in which we operate, then the initial reaction would be that it is too expensive to have to pay for different material to be done. You would only understand that if you have had the experience in the industry to appreciate what is actually required.

We have also found that there are linkages which can be made with various other sectors when we allow our cultural ambassadors to leave these shores but again the opportunities are being missed, whether because the different agencies have different objectives or simply because there is no clear policy as to how things are supposed to be done to make the most of the available opportunities.

From within the private sector, we have approached rum brands in Barbados when we go to places like Berlin and we have been successful in reaching out to them to tie the brand of the artiste to the respective market and to their respective brand because at the end of the day the international market is looking for the alignment of brands and therefore the one way that we can piggy-back off each other is to ensure that we align competitive brands with each other.

There was a period, I think in the last two years, where the Ministry of Tourism through the BCA came on board to assist one of the artistes to be able to take advantage of the same opportunity in Berlin. Mr. Speaker, it does not end with simply paying for a plane ticket or with the photo opportunity for being able to assist the artiste to get to the destination. Mr. Speaker, more has to be done because when that artiste leaves Barbados as I said before and goes to that particular territory he or she becomes the ambassador for Barbados and they are creating a fan base which the Ministry of Tourism can then build on. Those are persons that they interact with and upon whom we should be targeting in our markets to find ways to get them to our shores.

Mr. Speaker, I believe it is not just the Rihannas in this industry that we have to be tapping into. There are other artistes in the Barbadian music industry, whether there are chefs, musicians or craft people who have social media pages. The Barbados Barbados Tourism Authority needs to create linkages with a number of these players to be able to associate the other artiste brands and the other image brands with the Barbados brand because the one thing people see when they see an artiste from Barbados is the fact that not only are they an artiste but they are

Barbadian artistes and therefore we have the opportunity to open ourselves up to the world if we just open our minds a bit more to the potential opportunities that can be generated in the marketplace. Mr. Speaker, while we are doing all of the opening up of the markets, we have to consider some of the issues that are very real to the sector. The sector is changing drastically. Technology has pretty much changed the way in which business is done across sectors but in particular it has affected the creative industry like no other. Several artistes who would bring their product to market by selling CDs are now affected by piracy. Music is available on the internet way before the music is available in a commercial recording or a CD. We have to not only find ways to educate and train the players in the industry about how to protect their product, we have to find innovative ways to be able to find people who can assist them in ensuring that their products get to market and that they can capitalise on as many opportunities as they would like.

It also means that in addition to this legislation, we also have to ensure that persons are trained in intellectual property, that not only the policymakers understand the framework within which the creative industry has to operate but that the very players in the industry understand and appreciate the various rights that exist whether it is a recording, a dance or literary work. There has to be a greater appreciation for culture.

Mr. Speaker, I am one that does not stick very rigid to a specific definition of culture because the more that I have travelled I have realised that Barbadians are influenced by cultures all over the world. There are things that, having left Barbados and believing that certain genres of music would not have acceptability in a particular market, I came to realise that there was potential for certain genres of music. I have attended a session in Copenhagen on one occasion called WOMEX, the World Music Expo, and I remember sitting amongst Jamaican and watching a merengue band performing on stage. Most of the Jamaicans who were in the room did not even know anything about the merengue band. What was interesting is that merengue band was able to be booked by the Japanese and the Chinese, all across Europe, because it was a distinct and indigenous culture. There and then I thought to myself that we as a country do not tap into, for instance, the tuk band and the spouge in the way in which we may also be able to capitalise on the opportunities in these other markets because it is not something that we readily apply our minds to. We prefer sometimes the reggae or the calypso because it is more top of mind.

The reality is that an understanding of what the different markets accept would also inform the type of culture and the cultural experience that we expose to the rest of the world. We also have to come to the real reality as well that there are a number of our artistes in Barbados who are influenced by North American music and culture,

pop music. Their interest is in rap. We are a small island and therefore oftentimes we are not able to provide the facilities for them to fully exploit their culture.

I remember when the Democratic Labour Party, I believe it was in 2010, in one of the Budgetary Statements of the Minister of Finance gave funding to Richard Stoute for the Teen Talent Competition. While I applaud the efforts to reward a gentleman who has given so much to the creative arts in this country, what I say to the current Administration is that there are other players in the industry who also could have benefitted to support the Richard Stoute Teen Talent. You have the people who would do the make up for the youngsters. You have the stylists in the fashion industry who may benefit from being able to bring a line of clothing that the artistes could wear. There are also the persons who might want to do a music video and you might need to have the music video support available whether in the form of funding or otherwise to be able to allow persons to tap into those monies.

Madam Deputy Speaker, it is not enough simply to have a symbol in the industry of looking as though you are doing something, there is more that is needed if we are going to create a serious industry. I would hope that the application of the funding that is going to be available under this particular piece of legislation certainly takes into account the fact that there are so many other actors that support an artiste. When you see Rihanna, it is not just Rihanna on the stage, there are so many other people that support her. We have to find ways to train our cultural practitioners in a way that they do not only see Barbados as their stage because I believe that is one of the mistakes that we make. We only see Barbados sometimes as being an opportunity or the only way in which we can apply funding maybe in Barbados.

Madam Deputy Speaker, I ask the question of the Minister also. In a situation where a cultural entrepreneur or a cultural practitioner does not wish to necessarily create economic activity in Barbados directly but wishes to go to another territory in the region to be able to tap into that market and to for instance create artistic development workshops or song-writing workshops or even vocal training, does that meet the criteria of an approved cultural project? If it does, then I think we need to appreciate that persons who may be interested in not necessarily looking at the Barbados market but being able to generate economic activity from going to the rest of the islands to be able to take the human resources which they have in Barbados are able to do so.

Madam Deputy Speaker, one thing that I always remark is that political leaders have not been able to achieve Caribbean integration in the way that artistes and persons in the creative sector have been able to do.

Madam Deputy Speaker, several of our artists collaborate with persons throughout the region and the rest of the world and therefore we must open our mind to the fact that sometimes, even in the application for the funding for the projects, there may be situations where a project may come to the table which involves an international artist. The majority of the works will still be Barbadian but there has still to be an allowance for us to be able to allow our craftsmen and artists to collaborate with the rest of the world in cooperation agreements with other territories. Those are the things that we have to be talking more about.

Madam Deputy Speaker, we also know that the Economic Partnership Agreement has open up several opportunities for Barbados. I remember mentioning the Economic Partnership Agreement as it relates to the creative sector in the Other Place and I believe the Leader of Government Business had produced a very glossy purple book of which the players in the industry should have been made aware. The fact is that they had not been made aware of it and they continued to this day, I believe, not to know the full extent and potential of the market access which is available to Barbadian creators throughout Europe. It was one of the things that the Barbados Labour Party would have negotiated through the Economic Partnership Agreement before it left office. It was something with which the Democratic Labour Party Administration simply had to run.

Asides.

Miss S. J. O. BRADSHAW: Granted today... Yes, the Honourable Member is showing me a copy which relates to the Economic Partnership Agreement provisions. The reality is that having got it today, more needs to be said about the opportunities which exist as a result of the Economic Partnership Agreement, where particularly the Minister of Finance is constantly looking for ways in which to be able to make money, to be able to grow the economy. We have a new economy in the form of the creative economy. We have an Economic Partnership Agreement which gives Barbadian creators an opportunity to enter the European market.

Madam Deputy Speaker, I will say this, Barbadians are in a very privileged position. I have represented artists throughout the Caribbean and Barbados is the only territory that does not require a visa in order to enter the European market. Madam, Jamaicans, Vincentians and Grenadians require it. Therefore, the lack of haste with which we have approached the provisions in the Economic Partnership Agreement needs to be addressed as a matter of urgency by this administration.

Asides.

Miss S. J. O. BRADSHAW: It is not enough for us to say that the artists should do more, when the framework is there upon which we can build but we hear very little from the administration about the opportunities that are available to the sector. It is not enough. I think we need to have certainly clarity with respect to the various entities that exist within the industry as it relates to funding and finding initiatives.

We also need to hear what the role of the National Cultural Foundation will continue to be, whether there are plans to revamp the National Cultural Foundation. I have always taken the view that the National Cultural Foundation has served an invaluable purpose to the sector, but the reality is that the sector has also grown the National Cultural Foundation. I think we need to seriously reexamine the role of the National Cultural Foundation. The other thing is the establishment of this Authority creates an additional cost for the Government of Barbados because the legislation provides that the entity has to be staffed. There is the appointment of a Chairman, a Deputy Chairman, a Chief Executive Officer and as I said before, there is an unlimited number of person who can sit on the Advisory Council. Madam Deputy Speaker, a few months ago we were told in this Honourable Chamber that Government had to cut its expenses. Therefore, it begs the question whether this is now an added expense to the Barbados Government. Therefore, I would hope that the necessary resources are found, however they can, to ensure that we not only grow the economy but that we grow this new sector to enable the creators to benefit from the legislation.

Madam Deputy Speaker, this legislation is intended to serve many purposes. It has finally made its way to this Honourable Chamber after going through both administrations. There are provisions in the legislation which I believe may need to be revisited, as I would have stated earlier with respect to the issue of fees. There is also the provision in the legislation as it relates to the income tax and waivers for persons in the profession. I believe that also needs to be looked at.

Mr. Speaker, one of the things that strike me is that there is total clarity as it relates to persons who invest in the Fund, how those individuals would show that they have invested in the Cultural Industries Development Fund. The legislation, however, is not as clear as it relates to what persons who invest in cultural entities would have to do or would have to show the Minister, as it relates to the moneys that have been spent in investing in a cultural entity. I think we need to have perhaps further clarification so that people know that when they invest money, whether it is by way of a receipt, documentation or approval that needs to be given, that there is some clarity. In the same way that the moneys given to the Fund are acknowledged, there must be some clarity in which persons know that

when they give moneys to an entity, that those moneys are acknowledged as well. It is a wise thing, I believe, to allow persons deductions for being able to contribute to cultural entities and I applaud the efforts of the Government for ensuring that those provisions remain in the legislation.

Mr. Speaker, there are several people who would want to give but given the climate that we now find ourselves in, they are experiencing difficulties in their own businesses. I believe that while we may not see an influx of donations being given to various entities at this present stage, the hope, no doubt, is that in a few years when, no doubt, the economy is able to turn around, we would find ourselves in a situation where people would give generously. Madam Deputy Speaker, I think there is a large percentage of persons, both locally and internationally, who appreciate, by even coming to our shores, the potential for the creative sectors.

Madam Deputy Speaker, I remember going to Berlin and seeing soca music played on the streets of Berlin, enjoyed by more than two million people who basically had the exposure to Caribbean culture. The fact is, we need to tap more into the various markets to ensure that our artists are properly represented but that they are also given the appropriate resources upon which they can fully exploit their talents.

Madam Deputy Speaker, the process for application is very similar to that in the Tourism Development Act. One of the concerns I have is that while the application is made to the Minister by the individual entity to apply for permission to carry out the approved cultural project, a number of the things which are listed in the legislation the entities have to provide upon the request the Minister, the reality in the industry is that a lot of them will not have documents of incorporation; a lot of them will not have the feasibility studies having been done on the various projects; most of them do not afford the accountants to be able to put together the respective figures; a lot of them would not have done marketing research because it may require that you may have to have persons to be able to carry out that marketing research.

Madam Deputy Speaker, once again, my request to the Minister and to those considering the regulations would be to ensure that the relevant provisions are made, for accommodation to be made for business facilitation. I say that because many times you simply do not have the things which are being requested to provide to the Minister, so the startup cost to make the application to the Minister to inform him of the creative idea, is often a prohibitive factor in making that application. Therefore, while the Act may have been intended for persons who were at a higher level in the industry, persons who either had existing premises that were being renovated and therefore were already in the business environment, the intention which has been

expressed in this Honourable Chamber today would suggest that this Act is also intended to deal with smaller players, the smaller market entrants. Therefore, allowances must be found in the legislation and in the regulations to ensure that those startup costs can be included in an approved project.

If someone submits a project perhaps, it might be advisable to ensure that they made an assessment of the initial costs for the things which the Minister may actually require and allow them to supply the supporting invoices for the marketing study to be done but do not dismiss the proposal on the basis that the person has not submitted all of the relevant information.

Madam Deputy Speaker, the other thing is that there is a 90-day period within which the Minister responds to the application and that the application would be dealt with. Again, 90-days is familiar to other incentive legislation that exists, but I am concerned that there is a meeting of the board once monthly and given the number of players in the creative sector that I anticipate would want to apply to this fund I am not so sure that one day each month is sufficient to administer the fund. I know that the legislation provides for the board to meet as is deemed expedient, but I think that serious consideration must be given to the focus of the Board because it strikes me that this is something that the board would have to look at on a more regular basis. Madam Deputy Speaker, the application will come fast and furious to the fund and, therefore, whatever can be done to inform the industry of what it needs to prepare itself for and whatever things need to be articulated in the relevant quest to inform them of the necessary things they need to do, I believe all efforts should be made at the earliest opportunity to do so.

Madam Deputy Speaker, I have no difficulty with the licence which is granted. I would mention that I have concerns about the license fee and I hope the Minister will actually clarify that at a later date, but I have no difficulty in principle with the licence and the details being set out in the licence.

Madam Deputy Speaker, one other concern that strikes me in the legislation is the fact that there is no appeal from the decision of the Minister. Madam, other legislation allows for an application to be made to a tribunal for instance and whilst that may be an additional cost at this point in time to appoint additional persons to form the composition of a tribunal, the reality is that anything which allows this legislation to be more transparent and for persons in the industry to feel that they have exhausted all options available to them in making the application or that they have a right to go to another body if they feel that they have been denied permission for the project or denied certain benefits under the legislation, then I believe that we need to seriously and critically examine

whether something of that nature could be included in the legislation.

Madam Deputy Speaker, in other incentive legislation there is usually a right of appeal on the basis of the revocation, or the suspension of the licence and I believe that similar provision should actually be made in this particular piece of legislation.

Madam Deputy Speaker, I know that there are different funds which are available as well to be administered by the fund. I am not sure what a non-repayable grant is intended to be. My assumption is that if it is a grant, it is non-repayable and, therefore, I am sure that the relevant amendment could be made to that particular Section 34. The reality is that a lot of the stimulus in the industry has to come from grant funding initially and it is going to be a significant investment on the part of the Government of Barbados and also a significant challenge in this environment in sourcing funds to be able to capitalise the fund. The other entities that I would have stated earlier in the presentation that would have had funding available, the question is: What would happen to the funds at the Enterprise Growth Fund as well? What would happen to the funds that were available through the Special Technical Assistance Fund? If it is that we are going to bring everything under one umbrella, then does it mean that you would now have to downsize the staffing at some of the other institutions or is it that you would absorb those staff into one institution under the new Authority that is being created. Those are all genuine concerns that have been expressed by the sector and they are all things that we need to hear about.

Madam Deputy Speaker, in the current climate, I believe that there was also a typographical error and oversight as it relates to some of the exemptions. There was mention made of property transfer tax not being payable on the initial purchase of real estate. Madam, from my practice, property transfer tax is not payable by the purchaser but is payable by the vendor, so I do not know if the Minister would want to revisit that particular section and just make the relevant amendment. Madam, that would be Section 27(b). It states that cultural entrepreneurs are exempt from property transfer tax on the initial purchase of real estate required for cultural industries purposes. I do not know if the intention is to waive the fee for the person who is selling it but currently it is not currently paid by the purchaser so perhaps, there needs to be some clarity as it relates to that.

Mr. Deputy Speaker, the two fundamental things which the legislation, I respectively submit, does not address in principle and which are developmental issues in the industry would relate to developmental capital and start-up costs for businesses but also international marketing. Again, we need specialised persons who

understand and appreciate the international markets to advise us and to guide us as to which markets, we need to be tapping into.

Madam Deputy Speaker, much has often been said about the Brazil market and for a while, I have been saying that if it is that we are trying to attract tourists from the Brazil market, we need to look at the synergies that can be made as it relates to culture as well. I am pleased to hear that finally a delegation would have gone to Brazil. I am not sure that the delegation may meet the criteria of what exists in the Brazilian market but that would not have been my decision but I would respectfully say that I think we need to seriously examine the expressed interest that was made by the first delegation that came to Barbados by the Brazilians through the Minister of Culture and their recommendations to the type of artistes who perform on the showcase, that we actually meet the criteria in their own market. It makes no sense sending artistes to the territory that at the end of the day, the market industry players are saying to us that those are not the individuals that we believe have the most potential in the marketplace. If we are going to do proper market assessment, then we need to rely on people who have the experience in the respective markets.

Madam Deputy Speaker, that brings to me to another issue as it relates to research and data in the industry. Again, I am pleased to hear that we are finally doing some mapping in the industry. I know that some mapping has been done in territories like Jamaica and Trinidad to appreciate fully the value of the creative economy. One of the challenges for several of the agencies in culture has always been the difficulty in obtaining access to information from the creative sector, whether it be contact information, whether it be information on the income that is being generated by the respective business activity or whether it is simply information about the types of projects that the industry is particularly interested in pursuing, the challenge has always been is there has been a serious disconnect between the persons who are seeing the information and the very person in the creative sector, so often times, particularly in Barbados we have had these situations and, Madam, it is happening here again today because no information has been led with respect to the number of projects that are anticipated by the creative economy. Madam Deputy Speaker, no assessment has been made as to the required capitilisation of the fund that is necessary to meet the various requests that have been made by various persons in the sector and, Madam, once again, it seems as if we are putting the cart before the horse. I would appeal to the current administration to utilise the services of the University of the West Indies. We have a number of persons who are doing various research projects and I think we have to find ways to engage those persons not only in the Ministry of Culture but across the various Government agencies, research and the ability to collate statistics on the

sector are very important. If we are going to plan for the sector appropriately, they would need to understand not only how it works, but who are the people who will benefit from the very incentives we intend to introduce into the system. Therefore, it will require not only collecting information through may be directories. I know on several occasions I have been called to supply information in respect to artistes in the country, information that I felt entities vested with the responsibility for culture should themselves have at their fingertips, because if you are responsible for the development of culture in this country, the artistes and the creators must feel a certain comfort in sharing information with you but also feeling there is a certain respectability being given back to them as creators within the industry.

I believe the industry has changed tremendously since the establishment of for instance the National Cultural Foundation in the 1970s. I recall in the early stages particularly as it related to Crop Over, you had the situation where the National Cultural Foundation was not accustomed to dealing with Artistes Managers. Within recent times we have seen the creeping in of several Artistes Management Companies in the industry, persons who now represent the artistes and who are the voice of the artiste or the creator. Therefore, the relationship within the National Cultural Foundation has had to change. I think it is something we need to accept is happening more and more that persons are finding various business opportunities in a sense by representing talent and therefore they are now intermediaries creeping into the sector who now have to be accommodated in the discussions.

I remember when the consultations were held by the Minister, I believe two years ago, there were various groups within the creative industries he facilitated meetings for. I think it is important those dialogues continue because different views will be expressed by different players in the entertainment industry, and it is important where there is an overlap there is an opportunity for not only the persons within the National Cultural Foundation but for the people within the industry to be able to share the ideas.

The creative industry is a very complex and a very dynamic sector. It requires a lot of patience. Creative people are sometimes the most difficult to deal with. I speak with a tremendous amount of experience in dealing with several of them. The fact remains you must have the patience to deal with them because the potential to generate revenue and to be able to allow individuals to earn a living from their talent and their skill, must be of critical importance to this country.

The other reality we must face is, several of our creators die without leaving anything behind for their loved ones. It is a sad reality, but it is very true. Many of them are ambassadors for Barbados. Many of them traveled the

world. We recognise them in these halls of Parliament but the reality is, the income they generate often is not enough for them to make contributions for their latter years, and it is something that I believe the National Cultural Foundation through the Minister must seriously address, not only educating the players within the industry but also ensuring that - whether there are associations that represent the various interests, they too are educated about the importance of providing some kind of health insurance or some kind of medical insurance for a number of the players in the industry, because too often there are persons who would want to access funding but because they rely on the weekends on the income from their activities, often times there is not enough to save because there is no certainty of getting work. Therefore, that is a very serious concern that I have that too many of them are passing on or getting ill and they do not have the necessary financial security to care for themselves.

It is not a request on the State to cover the burden of every artiste in Barbados, but I think we owe it to our citizens particularly as we discussed recently the elderly, the ageing legislation, we are seeing a population who are living longer and therefore we have to create platforms for the most vulnerable. I believe the artistes fall within that category, the creators, because a lot of their income is very sporadic. We have to not only acknowledge the contributions and find ways to stimulate growth in the economy, but we also have to bear in mind that many of them will later become a burden on the State if we do not take the necessary steps now to make provisions for their livelihoods later.

Madam Deputy Speaker, the issue of Crop Over is one that is much talked about. Crop Over generates significant funds for the Barbadian economy. I have heard figures touted in the region of \$80 million, perhaps it is more by now. I believe more is probably made from the sector but a lot of it is not documented. The fact remains that the players who contribute to the sector have concerns every year. For those in this Chamber, the learning on the creative industries particularly as it relates to music, which is the most dominant sector, you will hear me speak about the music industry more because the music really is the most dominant sector apart from film, of the creative industries.

We had a situation where our music industry is very festival driven, which basically means that we do not dedicate our attention to the development of Crop Over and the artistes who generate income for this country as a year-round activity. Instead, what happens currently, the National Cultural Foundation which is vested with the activity for the Crop Over Festival turns its attention to the organisation of the Crop Over Festival, but there are certain things which happen after the Festival for which as a developmental agency, I believe they too could assist in

helping to market and to promote the Festival beyond Barbados and to help the artistes to promote their talents beyond Barbados.

We have various activities that take place over a period of three to four months a year. We have controversies which continue to surround the industry every year whether it relates to finance, whether it relates to prize money, whether it relates to the location of the event, there are the same issues that seem to repeat themselves. Back in the day when I was heavily involved in the Festival, the issues related to contracts and to the signing of contracts and making sure that the rights of the artistes were protected. Today, a lot of those issues have been resolved. Thankfully, with discussions between the National Cultural Foundation and the industry, but the fact remains that there are still challenges that are experienced. I think we need to find ways to bring some degree of comfort to a sector that plays such a big part in generating income for the Barbadian economy. It is not enough simply to move a festival from the East Coast Road to Bushy Park, or to change the timing of the event from the day to the nighttime. I know the Honourable Minister would have taken my recommendation into account. It was one of several at the consultation we had that I had made that we move the event to the nighttime to allow more of a spectacle to take place in Crop Over. I am glad to know that of the many recommendations he chose to select that one. The fact remains we have a long way to go if we are to make the most of Crop Over and if our cultural entrepreneurs are to benefit from Crop Over.

One of the biggest concerns during the Festival is, and it relates to this piece of legislation, that the National Cultural Foundation is often seen to be competing with a large market share of sponsorship around the same time. Thus, artistes who want to participate in the competition, often find themselves in a situation where there are approaching the same sponsors that the National Cultural Foundation has already approached to host the Festival. Therefore, the amount of accessible funds obviously become significantly less. It presents a challenge each year and I believe that the mind of the Minister needs to be addressed to how to make the event more profitable not only for the National Cultural Foundation and the country but also for the active stakeholders in the sector.

In Trinidad for example, one of the things that strikes me is, the Trinidad competitions are often run by the private sector and the Government actually invests in the entity to host the competition. One of the other things of interest is that they provide up front capital to the participants in the competition to be able to put towards and to offset the cost of performing at the events so before you even hit the stage to perform in Trinidad and Tobago you actually have a lump sum of money that you can pay your dancers, that you can pay for special effects and

therefore the presentation and the spectacle that you see in the Trinidadian market is as a result of an investment being made into the very product of the artist before they hit the stage. A similar thing does not apply in Barbados so you find artists having to search for funding to be able to afford the pyrotechnics you have a situation where they have to pay for the dancers there is no upfront money from the Barbados Government through the National Cultural Foundation so once again you end up with sometimes not necessarily mediocre presentations but the fact if more was invested into the spectacle we would actually have something to export. I heard the Minister spoke about exporting Crop Over and NIFCA I am not too sure what the plans are there but Crop Over is already being exported. Carnival is a worldwide export there are carnival across the world in territories that in some cases you would not even imagine could have carnivals. There is a carnival in Japan for instance a very successful carnival. There are carnivals all across Europe and the fact is that our culture in terms of Soca has already gone beyond our shores what needs to now happen is that we need to understand how we have already penetrated and figure out how the persons have contributed to the export of the culture can now generate income from that same exploitation. It therefore means that a different type of thinking has to take place. When we film events for instance whether it be the competition or whether it be Cohoblopot we have to think in terms of being able to package the materials for export we have to encourage people to think in that way because it is not enough now for us to believe that people would come to Barbados anymore during that first week in August because whether you accept it or not CARIBANA in Toronto has now become the most attractive carnival on the same weekend of Crop Over and people who would Trinidad and Tobago would normally come to Barbados would come for the few days before Grand Kadooment they may participate in the ever growing Foreday Morning but they leave Barbados and they head to Caribana for the weekend. You also have a situation where as I believe the current Administration experienced this year they started when they got into office by engaging the services of regional artistes to add value to our festival and while I have not difficulty with artistes from the region supporting our festival at the end of the day we also have to find ways to incentivise our own people to reach the standards of a Machel Montana of a Mr. Vegas, of a RDX of others in the industry in order that you do not find yourself in a situation where you cannot fill a Kensington Oval simply because you have seen the artist at every other venue for free during the entire Crop Over season and therefore you struggle to ask patrons to pay to see him or her at the biggest premier event that the National Cultural Foundation would host on the night before Grand Kadooment it simply makes no sense and I think that oftentimes the passion of the artist to say to Government headline our own has been misinterpreted as sending a message to the people of

Barbados that we have a problem with people from another part of the region.

Asides.

Miss S. J. O. BRADSHAW: Madam Deputy Speaker, would not be in her chair right now if we had a problem with other people from the region and there are others. We understand Caribbean integration in the creative sector, we understand what it means to the Barbadian economy and we understand what it means to be a CARICOM citizen but at the end of the day we have to find ways to make our local stars true stars in their own right in their home country and it will not happen by simply only paying money out to other players in the market and not giving due to them what they deserve so it means that a change of thinking has to come it is not enough to farm out the Organisation of Cohoblopot for instance to another player in the industry when at the same time we need to find ways to be able to stimulate from within the sector other players who could also make similar bids and be equally competitive. It is not enough to say that our artistes are not up to scratch as are other artistes outside if we do nothing to ensure that we give them the available platforms to create the same spectacle or even greater when the opportunities arise and therefore, we have to revisit Crop Over. I am of the view that competition and I speak from a position of having been engaged in competitions throughout the entire region whether it be Trinidadian, Trinidad Soca Monarch whether it be the Soca Monarch in St. Vincent whether it be through the OECS in St. Lucia the what is interesting is that Barbados is perhaps the most organised of all of the various competitions throughout the region. It speaks to the human resource skills that we bring to bear in the sector and it is credit to no doubt the National Cultural Foundation and its staff because as I said I have seen all of them function and by far the National Cultural Foundation staff stand out in the way that they have been able to deliver as it relates to organisational structure of what they do what it means is that we also have the ability to take the skills that we have within the sector in terms of management resources to other territories and already they are people from Barbados who do work in the other islands for lightning or stage and we need to encourage that because it is not enough simply to see Barbados as our stomping ground we have to realise that Barbadians have a unique and special skill as it relates to setting up structures and managing resources and I think we need to further find the resources to encourage people to look beyond Barbados and to the rest of the region in particular to be able to tap into those markets I have had the opportunity to work in the other islands and I can tell you the artistes management skills that I was able to bring to bear in some of the other territories do not exist in these markets and therefore there is potential for other persons with skill sets that do not exist in the smaller territories to leave Barbados and take their skills throughout the rest of the region and we have to start

to think of make-up artistes and stylists we have to think about the dancers as well that we should have a cadre of persons that can travel comfortably throughout the region performing for other destinations being able to generate revenue within the region and the rest of the world but certainly not looking any more at just simply being able to spend money or to be able to work in Barbados and that is a thinking that can only be stimulated at the highest level because if it is stimulated at the highest level then the other players and actors in the industry would understand what is required for them to be able to take their skill set throughout the region to be able to generate much needed revenue. Madam Deputy Speaker, much was said about the current state of the economic climate and I think that in the context of what we are discussing here today there are certain other ancillary things that would affect this legislation and the operation of the legislation and one of those things has been the concerned that has been expressed by several promoters in the industry with respect to the cost and the additional bureaucracy which exist in trying to hold an event. Now, it is all well and good that we passed legislation to train people to perform to have better vocalists to have better activities in the country in the creative sector but what we must also do is ensure that when those persons have qualified that we are in a situation as well to ensure that they can find work. Work obviously means that promoters have to be convinced that they can generate income once they put them on to a show. The sad reality now is that the cost of doing business to put on a show in Barbados is particularly exorbitant. You find that you have to go through different agencies. I experienced it last year when I did the Lil Rick Show. We submitted the application within the relevant timeframe but it was only probably a day before the show when we were actually able to secure the requisite permission from the police. We knew we had the approval, but the reality is that without a police approval there are so many other things that you cannot get unless you have particular documents.

The concern that I have expressed is a concern that I have heard repeatedly in the industry as it relates to the requirements for loud music permits for Town and Country Planning approval. We need to find a way to ensure that the bureaucratic red tape is reduced. It is something that has been pointed out in terms of our global competitiveness and it is something that we need to look at in relation to the entertainment industry. People will not be drawn to higher talent in this country or come into Barbados to create events if they find difficulty being able to put on the event or to access the documentation in a timely manner. Most of the documentation that is required determines whether you promote the event within an adequate time-frame because if you do not have the permissions you are not then in a position to be able to advertise and to go to your sponsors. It is therefore important if we are going to stimulate the activities that I have heard the Minister of Tourism speak about over the next calendar year and the activities that

have been mentioned by the Minister of Culture, that we ensure that a lot of the red tape that now exists not only for people coming in from outside who want to hold events but certainly from people within the local industry is addressed.

The other thing that spirals from that as well is the fact that we have to apply ourselves to noise pollution. Noise pollution is a serious issue particularly at Crop Over. You have residents complaining about events being held into the wee hours of the morning, which obviously impacts on the ability of not only the promoters to stage events and to capitalise on patrons who come in the wee hours of the morning but we also have a situation where it stands to diminish the income that can be generated from the very people who are to be protected by this legislation because if every time an event is being held particularly during the Crop Over Festival you find yourself in a situation where the police are coming to request that the music is turned down or the neighbours are complaining that there is too much noise, then it impacts on patrons being able to support the respective events.

In Trinidad, for instance - and many of you who are carnival goers would understand - there is no time limit for when events will begin or end. It is almost a continuous activity and one which is well-accepted by the Trinidadians that this is the carnival period of their country that contributes to the Trinidadian economy, that generates work for the nut vendor, the sugar cane seller, the coconut vendor around the Savannah, the craft persons on the streets and the people down Maracas selling the fish. The fact is that they understand that during that period allowances would have to be made in the marketplace because of the levels of noise and that if they interfere with the activities of a number of the promoters that it has a serious impact on the returns for investment into the sector.

Now, I am not suggesting that we have a free-for-all system in Barbados, but I think that we have to have a serious debate about the importance of that particular period of Crop Over to the Barbadian economy. Quite simply, we need to address our minds and engage in discussions with households and various venues as to what we are going to do to address the problem. People are leaving their houses later and therefore accommodation has to be made or a balance has to be struck in Barbados even if it is for a particular period where we generate economic activity for people to understand this is the period within which the music would run until a later time but after that period the music would be turned off and anyone in breach of that would obviously face the requisite consequences.

Madam Deputy Speaker, we cannot continue to be competitive and ignore the concerns of people who travel throughout the world to attend carnivals and when they come to Barbados there is a shortened time within which

they can enjoy their activities. It is simply something we must apply our minds to as a matter of urgency. The fact is that we do not have the tourists coming to Barbados in the large numbers as they once did, even in CARICOM our numbers are down, and therefore whatever we can do to ensure that there is an increased and heightened activity within the Crop Over period and even outside of the Crop Over period, then I would say to the current Administration that your minds need to be applied from now to what we would do next year Crop Over to make it an even bigger festival. Madam Deputy Speaker, I would hope that the Minister has already applied his mind to that.

Madam Deputy Speaker, we are also seeing the increasing number of persons participating, for instance, in Foreday Morning bands. Some people argue that it is to the detriment of the masqueraders. The reality is that I think people are moving more in the direction of Foreday because it is a lot cooler. I do not believe that we should stifle creativity. I have found that some of the greatest creativity has actually taken place with the different designs that people have used for the Foreday Morning Jam. The reality is we have several events on the event calendar for Crop Over and we have to find creative ways to ensure that each one of them and the players who are involved in the various aspects of the industry are afforded the opportunity to express their creativity. We cannot stifle the creativity of our entrepreneurs or our creators and therefore we have to re-examine how we may have done things before.

From the masqueraders, we hear each year about the cost of materials. We have also found ourselves in a situation where a lot of people do not create the very things that you see on the street for the people to wear in terms of the costumes. I think that if we are going to sustain the culture, we have to understand the way in which the industry is going. If we are going to teach people about steel-bending, masks and making costumes, we need to have the relevant programmes in place whether in the summer camps or in the schools to show people that there are other professions that they can do in the industry to contribute to the creative economy.

When I am involved for instance in productions in the rest of the Caribbean, it is interesting that the one set of people that I can always find in every territory to make any kind of costumes are Trinidadians. There are always steel-benders in St. Vincent, St. Lucia and Grenada.

Asides.

Miss S. J. O. BRADSHAW: The point is that we have steel-benders in Barbados but many of them are Trinidadians. What I am saying is that we have to find ways to transfer the skills to more Barbadians to take advantage of the opportunities that exist. Other people have

found ways to generate income off of the creative industries and therefore we too need to be at the forefront of finding ways to inspire our people to not only create masks but to be involved in the culture surrounding masquerades.

Madam Deputy Speaker, there is another issue which I would also like to raise which relates to something which the Minister also mentioned relating to the UNESCO inscription. We are in the House of Parliament today; I do not know how many of you walk around or drive through Bridgetown but the Bridgetown of today is not the Bridgetown of years ago. There are a number of businesses that are now closed. There are a number of businesses in Bridgetown where you see 'For Rent' signs or for sale signs and the vendors are complaining.

Madam Deputy Speaker, yes, as one of the Honourable Members on the other Side, who I am trying to avoid from commenting to, has said that the Barbados Labour Party engages in a "rubbing shoulders" programme on Thursdays.

Asides.

Miss S. J. O. BRADSHAW: It also means that the City of Bridgetown needs to come alive with entertainment. Every city across the world is filled with a bustling entertainment culture while we are finding, in recent times, that the entertainment culture is no longer in the city. I think efforts have been made by the Ministry to create opportunities in the City of Bridgetown but more needs to be done because the City of Bridgetown needs to come alive once again. I know the business community is making attempts right now to create more activities during the Christmas period and I think those efforts need to be supported. Mr. Speaker, what is interesting is that they have decided to couple their efforts with persons in the industry to perform during the Christmas season and I think that speaks again to the linkage between culture and tourism because they fully appreciate that it is not just the local people who we want to come to the stores to support the local economy, we also need to find things for persons who come on the cruise ships, when they get off those ships, to come into Bridgetown to find things to buy, and to engage them in activities while in the city. Madam, the sad reality is that there is not much to do in the City and we need to find creative ways to engage people who are interested in organising tours, whether they are tours at night or during the day.

Madam Deputy Speaker, the Ministry has been at the forefront of doing various initiatives to encourage people to appreciate their cultural heritage more. I think we need to extend those programmes into the schools, if they are not already there. Madam, unfortunately a lot of our young people do not appreciate the historical value of the

buildings and monuments that surround them, many of the adults in the older generation themselves do not appreciate it. I think we have to find ways, if we are going to be talking about culture and about cultural heritage, to start with the very young, to ensure that the traditions are continued. It is not enough to speak about the UNESCO Inscription, without speaking to what opportunities are now available in the sector for persons who are interested in creating opportunities for promotional materials in the industry.

While the Act allows for persons to apply, again I think the Minister just needs to give us some clarity as to the type of applications that will be accepted.

Madam Deputy Speaker, I know in the original legislation that was drafted, specific mention was made of the Barbados Historical Society, the Museum, the National Trust and other entities that would be able to access funding under this legislation. I know that has now been omitted from the legislation but obviously those were the intended beneficiaries who could apply under these cultural industries legislation. I think we need to hear whether they are still the intended recipients, whether the intention of the Minister and the Government is to widen the number of beneficiaries to other players who may now want to enter the industry to play a part in cultural heritage. Madam, I think clarity needs to be brought to the table with respect to some of those issues.

Madam Deputy Speaker, that also leads me to the issue of the Preservation of Antiquities and Relics Bill. I believe that it is very telling that we are addressing the issue of cultural industries legislation, we are speaking to provisions in the legislation that potentially could address our cultural heritage but the legislation that was debated in this Honourable Chamber and was sent back from the Senate, it is several months since that legislation came to the Other Place and has not been brought back before this Honourable Chamber. I know we have been on recess but at the end of the day we need to move with some degree of urgency. I know that the Minister spoke about it. I think it would be important to ensure that after the passage of this legislation that the Preservation of Antiquities and Relics Bill comes with just as much haste as possible.

Madam Deputy Speaker, the amendments to the Preservation of Antiquities and Relics Bill were not many. It also speaks to the fact that legislation needs to be brought to this Honourable Chamber faster. When both the Minister and I had spoken, we had addressed the issue of the length of time that this particular Cultural Industries Bill has taken to come to this Honourable Chamber. It is unfortunate that the chronology suggests that there have been delays on both sides but the public of Barbados, I think, wants to be assured that regardless of whichever Government is in office, that legislation is brought to the Chamber in a faster

fashion than it is currently being done. It also means that we cannot just bring legislation to this Honourable Chamber which may be deficient or just for the sake of ensuring that we say in the Manifesto on the next occasion that we have passed the Cultural Industries Bill, as was promised over the last six years, that it has now finally come on the table. I do not think that is the expectation of the general public. Therefore, in bringing this legislation, including the Preservation of Antiquities and Relics legislation, we do have to make sure that we do the widest consultation as possible. We may not always get it right because there will always be dissent but the fact is that we have to try our best to get it right. What I do not think that we should settle for is a position where we bring the legislation and if there are changes to be made that those be made later. I think that is a very complacent attitude to take by any legislator, it is one which I think should be discouraged, certainly by the current administration, that we bring legislation simply for the sake of bringing it. We need to get it right because this is the highest office in the land. Therefore, a reflection in the way that we do business is certainly reflecting on the rest of the country. We have to make the best efforts to ensure that when we bring legislation to this Honourable Chamber, that it has, in fact, sought the widest consultation.

Madam Deputy Speaker, in closing I will say that I did not contribute to the provisions of this particular Bill in any of the consultations. I think it was the first release of the legislation, I was contacted by the Barbados Coalition of Service Industries and was asked to put together a number of persons in the industry who could sit on a panel to advise on the Cultural Industries Bill and related cultural industries development issues. I willingly offered information regarding various persons who could sit on the panel. I was subsequently asked to sit on the panel to address the provisions of the legislation.

A few days later, after the individual representative would have contacted all of the individuals who I had mentioned and they had all accepted, I was told that I had been de-panelled and it was not advisable because the Ministry of Culture had now been involved in the consultation and therefore it was not advisable for me to sit on the panel. I was further advised that I could still attend the meeting in my capacity as a stakeholder and I agreed to do so.

Madam Deputy Speaker, the one thing that I would not be, having contributed so many years of experience in the sector, is to be silenced. Unfortunately, I could not make it to the meeting on that particular date because a clerk in my office had died in a fatal accident but I say that to say that if there is any doubt in this Honourable Chamber as to my willingness to ensure that creative legislation is brought in this country, let that be put to rest. It is unfortunate when we reach a situation in this country,

where persons believe that if you are not of the same political party, that you have nothing to contribute. Therefore, it also reflects, no doubt, in our dealings with our artists and creators, where we judge people and we allow and afford opportunities based on their political persuasion.

Asides.

However, I took the position that I would have the opportunity given to me by the people of St. Michael South East to speak today and I urge the administration to take the recommendations that have been made in the course of my presentation in the best way that it has been intended.

Madam Deputy Speaker, I think I have been positive of the things that I can be positive of by the Minister and by the Government and where there are things that still need to be addressed. I believe I have addressed those things as well but, at the end of the day, the best interest of the sector must be held at the forefront of the minds of both political Parties and, therefore, I support the passage of the cultural industries legislation with the noted amendments I have read.

Mr. SPEAKER: The Honourable Member St. Michael South Central.

Hon. R. L. SEALY: Madam Deputy Speaker, like the Honourable Member that just took her seat, I support this Bill before the House and I would do so first by commending the Honourable Member for Christ Church West Central for the sterling effort to get us to this point. Unlike the Honourable Member that just took her seat, I will not carry the House on a bedraggled effort and try to match the move of the Resolution for time, on one hand supporting the Resolution but on the other hand feeling so tortured having to extract something to say contrary to the effort of this Government with respect to the development of the cultural industries Bill. I do not want to get too much into that but having said that, I would want to say that since the Honourable Member supported the Resolution, I would give an honest criticism of her speech and that is that culture is not only people who have a microphone phone in their hands and sing on a stage. I think this Bill goes somewhere to help the community that the Honourable Member is very familiar with but it also speaks to build heritage, it speaks to audio people, our film people, our poets, our dancers and to everyone that is encompassed in culture and merely only the singers. Having said that, they do make a phenomenal contribution but I thought the presentation was one-sided in that regard and considering how long it was, it could have collided with some of the other cultural practitioners who also have a role to play in respect to that.

Madam Deputy Speaker, apparently the Shadow Minister of Culture prefers to give her speech from her seat rather than stand up respond to the substantive Minister but I do not know what that is all about. Actually, I would have thought that....

Asides.

Hon. R. L. SEALY: I am not worried. I do not want anybody to snatch it from me and kidnap me in the process. Madam, the Honourable Member sought to say that the Barbados Labour Party focused on culture by referring to the reshuffle of 2004, when the then Prime Minister took the portfolio for himself and that is some evidence of the importance of culture. I do not necessarily agree and if, indeed, it was so important all of the efforts that were done in terms of the funds would have brought this Cultural Industries Bill to Parliament by then because this thing was talked about even from in the 90s when the current Leader of the Opposition was the Minister of Culture, we were talking about a cultural industries policy. We have not only walked the walk but....

Mr. SPEAKER resumed the Chair.

Mr. SPEAKER: Honourable Member, I am sorry to interrupt you but please continue.

Hon. R. L. SEALY: Mr. Speaker, welcome back. It is always good to see you. Sir, I was saying that we have not only talked the talk but we have walked the walk on this particular Bill.

Mr. Speaker, let us not get ourselves confused. If the Barbados Labour Party Government really felt so strongly about cultural industries we would be, if anything, moving an amendment today. We would not be bringing a Bill. The Barbados Labour Party had 14 years to do it and they did not do it. I do not buy into this idea that they had much care about culture. My own assessment about what the Honourable Member for St. Peter did was that it was a straightforward case of what we hear refer to in Latin: *Panem et superficiei*, "Bread and surface". The old effort goes back to the Roman Republic of where you simply try to use culture to create a short-term benefit. The Party effects in essence to whip up people in some short term popularity and, Sir, we know a lot about that. We just have to go to the large elections where they had three or four large parties trying to whip up people in enthusiasm but very often those same artistes that came to help that effort had to sometimes scratch out bus fare to get home because a lot of them are struggling.

Mr. Speaker, this Bill is about bringing respect to the practitioners of the cultural industry. Sir, that is the fundamental point about what we are doing here. We are not just lending lip service but we are doing something.

Mr. Speaker, I keep hearing the question, how much is it going to cost but, Sir, we are making an investment in our people.

Mr. Speaker, I want to associate fully with the Minister in expressing condolences for the very unfortunate passing of Irvine 'Fat Man' Weekes. I want to express condolences to his family, the entire community of New Orleans and the entire entertainment community that would be hurting from it. Mr. Speaker, your role as a constituency representative would also have felt that loss but I also think not only of him but the passing parade of many of singers and cultural practitioners who, frankly speaking, have graduated taking their talents to the higher place and have done so quite frankly, one step removed from squalor. Sir, a lot of them have had it hard and we are saying that we want to build an industry and we want to create the right framework so that we can not only have a mechanism for funding but that you can actually build careers where people can fund themselves. Sir, I think that is the point and that is what this Democratic Labour Party is about. There is the old adage that if you give someone a fish they can eat for a day but if you teach them how to fish, they can feed themselves. I think it is quite exciting what this Bill portends.

Mr. Speaker, having said that, I am perfectly comfortable admitting that there is component that is unknown to us but that actually is not a bad thing because there is what is known and there is what unknown. I suppose if I wanted to be a little invidious I could reflect on Donald Rumsfeld in 2002 made a quotation that some say is not grammatically correct. He said there are no knowns, there are no unknowns and then there are known unknowns. He was talking about weapons of mass destruction in Iraq, which was an excuse to invade and I am saying there no knowns. We know what the cultural industries can do and is doing but then there are unknowns, the tremendous potential that is out there. Then there are the unknowns and knowns, things that we do not know that we do not know and we just do not know what would spring up and who would have known that little girl performing at the Combermere School Hall a few years back would be today the biggest star in the world. Having said this and the loud noises of Hollywood, I have had my fill of that and I tend to prefer the low budget stuff, that is why I did go to see *Pay Day*. I also saw *Chrissy* and I would say there is a young industry of film makers in Barbados, that in my view are on the verge of something big. This legislation could not have come at a better time for those practitioners. I am just going to put in a little plug for them because the same way we could have a long plug for ... let us think about those folks and what they could potentially do. While I agree that the Minister should try to bring the big budget here, there are people who are making films all over the world now, good films, and you could try to get some of them here too.

I understand the Indians are interested in having their Awards Event here, but why can they not come here and make part of their films here as well. They make more there than anywhere else in the world. The African, and Nigerians and elsewhere. I know we had a group recently here from the Cameroons. There are Australia, Canada, New Zealand film making industries worldwide. We can put ourselves out there. I know the Film Commission, of course, has to get positioned. I understood you do not get the cart before the horse. That is a natural next step from having the Cultural Industries Bill. I look forward to the establishment of the Film Commission and what all that can do for us.

Sir, understand when you make films you do not have to...

Asides.

Hon. R.L. SEALY: There are different avenues, you can get them out. There are film festivals all over the world. In fact, the Toronto Film Festival, TIF, is widely regarded after Cannes as the next best film festival in the world and the Creative Director is a Barbadian, a chap by the name of Cameron Bayley. I was so proud when I was at one of the events. Sir, thirty-four cinemas in Downtown Toronto are using this amazing event, films from all over the world, all kinds of languages and as I said good quality stuff. It is not the Hollywood thing but good quality stuff. I saw this young Barbadian Creative Director got up introduced all of the actors and producers. He is still quite patriotic and is someone I think could be a good resource person and a contact that can help us with this particular industry and where we are going, good stuff.

I want to encourage the Minister, not only to go and see Pay Day, as he said he is going to do, it was held over. I was happy to see it, the lines were just as the lines you see in the American Hollywood films, so people are responding and that is good. The natural connections again with other cultural practitioners because when you have film you have to have music, and obviously if you are doing a local film, you can have local music. It was a wonderful experience. Sir, I am glad to hear that has been looked at and, of course, will go an extremely long way helping us.

Another area that the Bill spoke to and to my mind is a wonderful development is in respect to a built heritage, an extremely important part of our culture. The main reason we were able to get that UNESCO inscription is because of our built heritage. It is so unique and peculiar and we have an effort here, a Cultural Industries Bill that directly and specifically has incentives and concessions aimed at encouraging the preservation of these remarkable landmarks. In other words, it goes beyond what is involved with respect to having a building and it is listed. As you

know you knock down a listed building and pay some negligible fine anyhow. Thus, there is really no deterrent, no encouragement to keep our built heritage going.

The Honourable Member for St. Michael South East was querying the issue of funding. I think what is listed in the Bill as the potential sources for funding, Section 31. I was just making the point that the Cultural Industries Fund - the Honourable Member was also worried about the money leaving the Arts and Sports Promotion Fund. Of course, any money voted by Parliament for the Fund...well for the Barbados Labour Party we have no money anyway, so what can we vote?

Of course, if you turn the other page there is also a B,C, D and E. You did not think you have to see the D and the E. You read the A and the B, but you could read the C, D and E. It says here, "Any money received from the private sector, monies arising from gifts, grants and donations and, of course, any other money received from other sources and the Minister may determine..."

Asides.

Hon. R.L. SEALY: You have to look at the entire section. The thing about it is...

Miss S.J.O. BRADSHAW: On a point of order. The Honourable Member is misleading the House. I specifically stated in my presentation and the record would show, that I addressed all of the provisions of the legislation regarding the Fund. I spoke to the difficulties which we were facing in the economy that investors would face which the provisions you have just alerted the Chamber to speak to all, that investor confidence is down, as the Minister of Finance has stated. Local investors and international investors will therefore have difficulties putting monies into the Fund. Clearly the problems that are facing tourism are being articulated here by the relevant Minister who is listening.

Mr. SPEAKER: There is no point of order. Honourable Member, please continue.

Hon. R.L. SEALY: Absolutely no point of order. You do not make two speeches in here, you make one. You now want to come back and see the B, C and the D. The Honourable Member for Christ Church West Central is too humble to tell you that he has already gone to work with respect to sourcing funding to help in terms of the Cultural Industries Fund.

In fact, we already have a task force that will work on preserving Barbados' built heritage. It is no pipe dream. Cabinet has already approved the Committee and as a matter of fact a frequent visitor to Barbados, a repeat, almost an honorary citizen, Andrew Lloyd Webber. He

owns property here, well-known in the entertainment world, the man behind the composing of *Cats*, the *Phantom*, the *Opera* and all of the top Broadway plays. He is a life member of the British National Trust, owns several theatres in London and is very much into preserving buildings. He is going to be part of that effort to help us raise funds to preserve buildings not only within the UNESCO inscribed property but heritage buildings across Barbados. So much for investor confidence.

Sir, this gentleman came to us. I was actually at a meeting with the Prime Minister when he made the pledge, and there you go. I am just saying let us be candid with these things. I really did not want to rub that in your face but if you are going to tell these half-truths in here, well we will have to deal with you accordingly.

You said you are supporting the Bill and I agree with you, but it is a little difficult to get up and say you support it because after all you and your colleagues...you cannot come in here and talk about supporting a Bill and then go outside and say you want to bring down the Government by this afternoon or whenever it is.

Asides.

Hon. R. L. SEALY: By 4 O'clock all hell is going to break loose if you do not get what you want. Anyhow that is probably what they are out there planning now.

Asides.

Hon. R. L. SEALY: I said and I mean it that this is a very significant Bill for a couple of reasons. I also think that the link with tourism is a significant one. I think the Ministry tried to get that point across as well. Mr. Speaker, it is a fact. It not a matter of opinion that the tourists of today want to immerse themselves in the cultural patrimony of destinations they visit.

We constantly hear this, the surveys and so that are done, when you read the reports from the United Nations World Tourism Organisation ... it is a fact, people want to experience what a destination has to offer at the cultural level and we know it here in Barbados only too well because the Oistins Fish Fry is now the most popular tourist attraction in Barbados and why is it, because it is something peculiar and unique through quality of the protein on offer is quite high, nicely seasoned and tasty but beyond that it also is a unique cultural experience. Oistins has a tremendous story and that is what people want so as we are in here discussing this Bill you will find a lot of work the level of interrogation going on in academic circles with respect to the link between tourism and culture is at an all-time high and so I want to say therefore that this effort by the Government to develop our cultural industries will necessarily have a very positive impact on our tourism and

when I say develop the cultural industries for tourism it really is not about fabricating anything for visitors it is about doing for ourselves because that is what they want they want the authentic product they want the authentic experience and so we have to continue to build up those practitioners and therefore we are very happy about that. I recognise that a lot of very good work has been done by entertainers in the hotel industry over the years and as I mentioned a lot of them probably even though the top of their craft were not properly remunerated. Very often they were not treated properly either. You had nowhere to change you got to change outside in the car or go and change in the bathroom and that type of things and sometimes given a pittance a three and four-man band you get a \$150 to share between a whole set of men and you still got to pay the van driver for bringing the instruments and that type of thing, you go and get a drink and a meal and go home that type of thing so those practitioners have done a lot of good work for Barbados many a visitor and I repeat visitor had their vacation time here enhanced significantly by what they would have heard whether at the guitar of the late Clifton Glasgow or the voice of Tony Grazette the bongo drum of El Verno Del Congo the amazing exploits of Lord Radio the list goes on and on and on and we salute them but what we are saying of course is that their children and their children's children should not necessarily have it as hard as they have had it and we are putting the institutional framework in place we are putting the funding arrangements in place and we are also putting the appropriate mechanisms for concessions and incentives to be provided for these practitioners. If a manufacturer or a hotelier had asked the Barbados Labour Party for a concession in 1999 they would have pushed down one another tripped over each other come up the stairs, ripped down that curtain broke down that chair to get in here to pass whatever they wanted but they did not think that the cultural practitioners deserve that kind of attention and that is why I say this Bill in many ways speaks to how we feel the respect and the regard that we hold for these practitioners we are saying look you are creating something, this is an industry that the same way that a manufacturer manufacture something or a farmer grows something or a service provider whether in international business or tourism provides a service you too are providing something that is important that can earn foreign exchange that can employed people and therefore you should enjoy the suite of concessions and incentives and I know there are going to be those mercifully I have not heard it yet from the other Side I do not think I will but there would be those that would suggest that maybe we went a little too far there was some subtle talk that maybe in terms of investment in getting the body set up the cultural industries development authority that whether or not it will get the money the suggestion that maybe that money should be put elsewhere but the point is that we have to prioritise the effort of these folks. Again it has a direct link with tourism and I have to also be just mention

that there are a number of work going on in the Ministry of Tourism and International Transport already, we have a cultural Heritage Tourism Officer part of the tourism Development Department in the Ministry of Tourism and International Transport looking at things like freedom footprints and the Tourism Action Plan within the context of the Historic Bridgetown and its Garrison and of course the Carolina's Project and so on the fact that we have that work going on tough does not mean that we cannot easily do work with an enhanced cultural offering and therefore we are very happy that we have this legislation in place that will presumably take our cultural offerings to another level. The suite of incentives as was mentioned has in many ways mirrors what we offer under the Tourism Development Act and I believe that the two pieces of legislation can work hand in hand. Traditionally, people who want to do built product have applied for TDA we have not had many TDA projects related to should I say softer activity clearly the Cultural Industries Bill what would soon be the Cultural Industries Development Act will focus far more on that and I think that the two can work hand in hand perfectly and it sends a good signal I think I can even help make us more attractive to foreign investors because it speaks to your maturity in my view as a nation state when people see that you are offering incentives not only to the traditional hard-core activities industry, agriculture, tourism and so on but when they see you are offering incentives to culture it send a signal that you are maturing, you are becoming more cultured and more appreciative of culture and as we approach our 50th Anniversary of Independence it sends all the right signals to the world and I think therefore that even from that point of view that it tells us it is an extremely good thing. Mr. Speaker, I also wanted to again speak to concern that somehow the establishment of the cultural Industries Development Authority is of necessity going to create problems for the National Cultural Foundation.

Mr. SPEAKER: Honourable Member, you have five minutes in which to conclude.

Hon. R. L. SEALY: I probably would not even need all of that Mr. Speaker. Thank you very much. I just want to say on the National Cultural Foundation that I believe and when I was sitting on that side of the House. I made the point then that the National Cultural Foundation needed to be restructured I think that they have to some extent lost sight of their focus they have become too much of an event planning organisation I thought that when the last Government spoke about a festival events bureau they were going down the right line but somewhere along the line things went haywire these are the same people that cares so much about culture but the point is that the National Cultural Foundation is basically become an event coordinator for NIFCA and Crop Over and as a result the officers responsible for dance and poetry, culinary art and all of those other things have all fallen through the cracks but having a new arrangement that has an economic thrust

in the form of the Cultural Industries Development Authority and a restructured National Cultural Foundation I think it would augur well for Barbados and again I can say that point very comfortably here because I said it when I was over there and I believe quite strongly that the institutional arrangements is also an extremely positive development that is coming from this effort.

With those words, I once again want to salute all of those persons who participated in the bringing of this Bill here today. I think that again the Honourable Member for Christ Church West Central has to be given a lot of credit for extensively consulting with all sorts of folks, Government entities, non-governmental entities and private sector entities. A lot of consultations were involved and therefore this is a very good Bill that will result in positive developments for Barbados' culture and indeed for Barbados.

I am much obliged to you, Mr. Speaker.

STATEMENTS BY MINISTERS (RECOMMITTED)

MINISTERIAL STATEMENT

Mr. SPEAKER: Yes, Honourable Member.

Hon. C. P. SINCKLER: Mr. Speaker, Sir, as you and other Honourable Members are aware, in March of this year at the time of the presentation of the Annual Estimates of Revenue and Expenditure, I advised the House that as part of Government's strategy for financing the 2013/2014 fiscal deficit, there was a possibility that Government would have to access the international capital markets for about BDS\$350 million. Following that, and during the month of April, a delegation led by myself and including officials of the Ministry of Finance and the Central Bank of Barbados visited our traditional investors and other market players to brief them on the developments in the country, conduct our annual surveillance exercise on existing market conditions and ascertain the potential for a bond issuance if the Government decided to go that route.

Market conditions were deemed to be favourable: interest rates were at historic lows and investors appeared to have a healthy appetite for emerging market debt. The responses we received were therefore encouraging and there seemed a good prospect that Barbados could successfully do an issuance.

Government was however mindful of the fact that in 2010, even with an investment grade rating, Barbados was made to pay a higher rate given the unpredictability of the market then, and more importantly, because our bond issuance was too small (or ill-liquid) to attract the level of interest from larger investors in order to command better rates.

Indeed, the advice given to us then, and which we knew from our own experience in the market before, was that if Barbados wanted to have any realistic chance of attracting better rates in the market, a minimum of US\$500 million would have to be borrowed thereby qualifying Barbados to enter the Emerging Bond Market Index (EMBI).

Since Barbados would not ordinarily borrow that amount of new cash in one go from the capital markets, we were advised, and we concluded from our own analysis, that we could only reach that target by executing an asset liability management exercise in which we would buy back or exchange existing bonds of an appropriate value, add those to a new cash issue and raise the requisite capital to achieve the maximum US\$500 million target.

To this end, after examining our existing maturity profile, we determined that if we decided to pursue an asset liability management option, the best bonds for that exercise would be those maturing in 2021 and 2022, that, between them, were of a total value of US\$350 million.

Given the conditions of the market at the time, our financing requirements and the additional buffer which the extra foreign exchange would have given to our reserves going forward as we implement our fiscal consolidation adjustment programme, Government decided to move ahead with the issuance.

However, in the interim since the visit with investors in March, the international market had soured for emerging market debt, mainly because of fears about the termination of quantitative easing by the US Federal Reserve in the US economy, and the impact that would have on global liquidity. Interest rates began to inch up and uncertainty became a central feature in the markets.

A few months later, the US Federal Reserve Chairman reversed the previously issued guidance to the market by indicating that the US Central Bank would, in fact, continue its policy of quantitative easing since, as he put it, the recovery in the US economy was not as strong or certain enough. With this information, the markets started to settle somewhat and though not returning completely, were less volatile. Observing this situation and giving that the budget proposals had been well-received by international investors, Government's international bond market advisors felt that Barbados could launch the bond successfully at acceptable interest rates.

We accepted that view, and proceeded to conduct a bond issuance "Road Show" from the 25th through the 30th of September 2013, across four key cities, London, New York, Boston and Los Angeles, where the key investors in Barbados' bonds are normally found. Those meetings went generally well with most investors

responding positively to Barbados' story expressing support for the adjustment programme which we had outlined in the 2013 Budget, hoping for its full implementation.

Unfortunately, on the 30th of September, the United States Government shut down as Congress failed to pass a spending Bill to finance Federal Government operations and together with growing apprehension about the possibility of a US debt default behind a failure of Congress to raise the Federal debt ceiling limits, had led to extreme uncertainty in the international markets, making it clear that the costs of the bond would be unacceptably high.

Government's bond managers have therefore advised that the offer be suspended until more favourable market conditions emerge. Since Barbados and other issuers took that decision to hold back, very few, if any, countries have issued bonds in the market.

This situation is not dissimilar to what transpired the last time Barbados went to the market for a bond issuance in 2010, and the collapse of the European economies hit the markets. Barbados, like many others, was forced to put off decisions to enter the market until later in the year when uncertainties cleared and the markets settled down.

Mr. Speaker, Government is satisfied that it has taken the correct decision now as it did then. At the moment no one can predict when the market appetite for emerging market bonds will revive. However, what we can say is that this postponement of the bond issue will not be allowed to offset in any way Government's fiscal strategy. The Government is actively considering alternative finance funding scenarios and the proceeds of the bond, once it is eventually issued, will add to the foreign reserves, which are expected to remain adequate even in the absence of the bond issue as a result of an adequate fiscal correction. I am obliged to you, Mr. Speaker, Sir.

Mr. SPEAKER: Yes, Honourable Member for Christ Church South.

Hon. J. D. E. BOYCE: Mr. Speaker, Sir, I beg to move that further consideration on the Cultural Industries Bill, 2013 be postponed.

Hon. F. J. STUART: I beg to second that, Sir.

The question that further consideration of the Bill be postponed was put and resolved in the affirmative without division.

ADJOURNMENT

Hon. J.D.E. BOYCE: Mr. Speaker, with that we have come to the end of today's Sitting. I beg to move that this House be adjourned until Friday, October 18, 2013 at 10 o'clock in the morning.

Hon. A. D. BRATHWAITE: I beg to second that, Sir.

The question that this Sitting be now adjourned until Friday, October 18, 2013, at 10 a.m. was put and resolved in the affirmative without division and Mr. SPEAKER adjourned the House accordingly.

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BRATHWAITE, Hon. A.D. (St. Philip South)
LASHLEY, Hon. M. A. (St. Philip North)
LASHLEY, Hon. S. A. (Christ Church West Central)
MOTTLEY, Hon. Miss M. A. (St. Michael North East)
SEALY, Hon. R. L. (St. Michael South Central)
SINCKLER, Hon. C. P. (St. Michael North West)
STUART, Hon. F.J. (St. Michael South)

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EDITORIAL NOTES — NOT PART OF THE REPORT

Prepared with the transcript; for checking against the recording and the Minutes.

EDITORIAL QUERIES

Points noted while preparing this report from the edited transcript. The text has not been altered except where stated.

Q1. Masthead. The session is not stated in the source, so no session line is printed.

Q2. Opening. The convening sentence in the source is incomplete: it reads only ‘met at Parliament Buildings, on Tuesday, October 15, 2013.’, with no time of meeting. Printed as in the source.

Q3. Papers. The second set of papers is introduced by ‘Hon. C. P. SINCKLER: Mr. Speaker, I am commanded to lay the following:’ set as a procedural line rather than as a speech heading, so it prints in italics. Printed as in the source.

Q4. Order No. 4, Hon. R. L. Sealy’s speech. The Member is called with the label ‘Mr. SPEAKER’ (‘The Honourable Member St. Michael South Central.’), but the Deputy Speaker was then in the Chair and Mr. Sealy begins ‘Madam Deputy Speaker’; the Speaker resumed the Chair later in his speech. Printed as in the source.

Q5. Order No. 4, title of the Bill. The Bill is headed ‘THE CULTURAL INDUSTRIES DEVELOPMENT BILL, 2013’ but the motion to postpone refers to ‘the Cultural Industries Bill, 2013’. The Minister’s speech also cites ‘UNTAD’ (presumably UNCTAD) several times. Printed as in the source.

DEBATE SUMMARY

(Editorial summary — not part of the record.)

The House of Assembly met on Tuesday, 15th October, 2013, after the summer recess, with Mr. Speaker, His Honour Michael A. Carrington, in the Chair; prayers were taken by Reverend Canon Ivan Harewood. The Minutes of August 13th and August 20, 2013 were taken as read. The Speaker welcomed members of the entertainment fraternity present for the debate and announced the Financial Statements for October to December 2012. Hon. F. J. Stuart laid the Police Complaints Authority Annual Report for 2012 and the Offshore Petroleum Regulations, and Hon. C. P. Sinckler laid the Central Bank of Barbados Annual Report 2012 and several Duties, Taxes and Other Payments Refund Orders.

Hon. J. D. E. Boyce gave notice of the Economic Partnership Agreement Bill, 2013, and the Leader of the

Opposition, Hon. Miss M. A. Mottley, gave notice of a private Member’s Resolution to adopt the Special Report of the Public Accounts Committee laid on July 16, 2013 and to suspend Standing Order 61. The Economic Partnership Agreement Bill, the Electric Light and Power Bill, the Succession to the Throne Bill and the Excise Tax (Amendment) Bill, 2013 were read a first time, and Standing Orders were suspended.

The Minister of Culture, Hon. S. A. Lashley, moved the second reading of the Cultural Industries Development Bill, 2013 (Order No. 4) in a speech that ran across the morning and afternoon. He paid tribute to the dub artiste Irvine ‘Fat Man’ Weekes, shot on October 7th at the age of 47. Citing world trade in creative goods and services of US\$624 billion in 2011, up from US\$559 billion in 2010, he traced the Bill’s history from a 2002 task force and drafting instructions sought in 2004 to a public consultation at the Lloyd Erskine Sandiford Centre in February 2012. The Bill would set up a regulatory framework, a Cultural Industries Development Authority and a Cultural Development Fund, financed in part by the \$50 million facility announced in the Budget, with grants, incentives and duty-free concessions; he compared film incentives in the Dominican Republic and Trinidad and spoke of opportunities under the Economic Partnership Agreement.

Miss S. J. O. Bradshaw led for the Opposition. She said the Democratic Labour Party had been in Government for six years, noted that the Budget had given a provisional cost of \$30 million for the Bill, and asked what had become of the \$50 million guarantee announced in 2011. She urged a more proactive approach to risk in judging applications, better recognition of creative people, the transfer of skills to more Barbadians and more entertainment in the City of Bridgetown. Hon. M. A. Lashley rose to refer her to Section 33 of the Bill, and the Speaker found no point of order. During her speech the Deputy Speaker took the Chair.

Hon. R. L. Sealy supported the Bill, commending the Minister’s consultations and stressing the link with tourism; he cited the Toronto Film Festival, whose Creative Director, Cameron Bayley, is a Barbadian. Miss Bradshaw’s point of order during his speech was ruled not to be a point of order.

By leave, the Minister of Finance, Hon. C. P. Sinckler, made a Ministerial Statement on the postponement of a planned international bond issue. He said a minimum of US\$500 million would have been needed to enter the Emerging Bond Market Index, combining new cash with an exchange of bonds maturing in 2021 and 2022 worth US\$350 million; after a road show

from 25th to 30th September in London, New York, Boston and Los Angeles, the United States Government shutdown made the cost unacceptably high, and the offer

was suspended. Further consideration of the Bill was postponed, and the House was adjourned until Friday, October 18, 2013, at 10 a.m.

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