



MINISTRY OF
HEALTH & CULTURE
CAYMAN ISLANDS GOVERNMENT



**National Culture & Heritage Policy and Strategic Plan
for the Cayman Islands 2017-2026**



Developed with the technical support of the United Nations Educational, Scientific, and Cultural Organisation (UNESCO). UNESCO's mission statement is *"to contribute to the building of peace, the eradication of poverty, sustainable development and intercultural dialogue through education, the sciences, culture, communication and information."*

On the cover: Caymanian cultural icon "Aunt" Julia Hydes, deceased. ©Cayman National Cultural Foundation (CNCF)

Foreword by the Premier and Minister of Culture



I am pleased to present to you the National Culture and Heritage Policy & Strategic Plan for the Cayman Islands 2017-2026. This document is informed by existing instruments, strategies and policies, which comprise culture and heritage components including the Cayman Islands Constitution, Vision 2008 and national, regional and international policies.

In developing this policy and strategic plan we had many discussions with a cross-section of individuals and representatives from cultural entities including the Cayman Maritime Heritage Foundation/Cayman Catboat Club, Cayman National Cultural Foundation, National Trust, National Museum and the National Gallery. I was thoroughly pleased with the interest and enthusiasm of those who served on the Cabinet-appointed Steering Committee and appreciate the results of their undertakings, which are vital to preserving our heritage and further developing our culture. The Culture and Heritage Policy and Strategic Plan will assist when making decisions such as resource allocation for things such as educational and social programmes. Areas of focus included land-based heritage; maritime heritage; legal and governance aspects; literary arts and oral history; visual arts, crafts, and creative industries; and performing arts and festivals.

While it is important to remember our heritage and history, we must remember that our culture is a dynamic thing constantly evolving, reflecting the inclusion of new people and new influences. Cayman, over the past 50 years in particular, has seen massive amounts of people from all over the world come to live and work in our country. When I was born, the population was 8,500. Now it is more than 60,000 people. With that meteoric increase in population in a small country that now supports more than 130 nationalities, it is easy to see the fluidity of culture as it paves the way for the future. We must recognise the vibrancy of the Caymanian culture, realise how important it is to us as a people, and how significant it has always been to those who come here and truly want to understand what life is like in the Cayman Islands.

As a jurisdiction, it is crucial to ensure that our younger generations are aware of and appreciate from whence we came. Indeed, our Constitution reminds us of the important role our history, culture and heritage played in shaping our past and present and will eventually shape our future. This is why the Ministry of Culture believed it was important to address this long overdue need to develop a policy outlining our vision, goals and aims for the culture and heritage sectors of the Cayman Islands.

This policy and strategic plan is an expression of this Government's belief that we need to adopt and implement a set of coherent principles and aims to foster, nurture and support the cultural expression of the people of the Cayman Islands, preserve our heritage and help grow our individual and collective knowledge of the arts and creative industries. Its success will contribute to the sustainable development of our Islands and the social well-being of our communities.

I appreciate the input and thank everyone who had a hand in making the National Culture and Heritage Policy and Strategic Plan for the Cayman Islands 2017-2026, a reality.

Premier and Minister of Culture, the Hon. Alden McLaughlin, MBE, JP

Message from the Ministerial Councillor for Culture



Our three bountiful islands evolved from what were, just fifty short years ago, referred to as 'the islands time forgot', into a bustling 21st century leading global financial jurisdiction and tourist destination. Against the background of this rapid growth, it is important to safeguard the practices of our cultural heritage that we hold dear, while forging ahead in our Islands' sustained development. It is so important now for us to continue to develop ways of identifying, retaining, preserving, researching, teaching and celebrating our heritage, and our culture.

This policy and strategic plan is a result of Cayman Islands-wide participation. The stakeholders represented at the initial workshop play a key role in culture and heritage by virtue of their professional affiliations. Everyone involved during the public consultation process, was a valuable part in the policy development process.

Ministerial Councillor for Culture, Ministry of Health & Culture, Roy McTaggart, MLA, JP

Message from the Chief Officer



The National Culture and Heritage Policy and Strategic Plan 2017-2026 provides a framework that will assure quality programmes for all aspects of the cultural and heritage fields in the Cayman Islands.

My sincere thanks go to everyone who contributed to drafting this document. This kind of partnership between the Government and residents of the Cayman Islands allows citizens to engage in policy-making, but also help to build trust, as well as ensure public ownership and support of Government policies. Such active collaboration is a core element of good governance.

While this draft policy reflects the Ministry of Culture's commitment to build and strengthen the culture and heritage sectors, this kind of progress is only possible if everyone commits to the same goals. Therefore, it is important for individuals, Government agencies, businesses, and non-Governmental organisations to align their efforts and pay close and constant attention to our culture and heritage fields and programmes. Such active public participation can only help to further raise the bar for cultural achievement in the Cayman Islands.

Chief Officer, Ministry of Health & Culture, Jennifer Ahearn, JP, AICP

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Executive Summary

“In today’s interconnected world, culture’s power to transform societies is clear. (Culture’s) diverse manifestations—from our cherished historic monuments and museums to traditional practices and contemporary art forms—enrich our everyday lives in countless ways. Heritage constitutes a source of identity and cohesion for communities disrupted by bewildering change and economic instability. Creativity contributes to building open, inclusive and pluralistic societies. Both heritage and creativity lay the foundations for vibrant, innovative and prosperous knowledge societies”.

United Nations Educational, Scientific and Cultural Organisation (UNESCO)

Why do we need this Policy and Strategic Plan?

The Cayman Islands’ Constitution reminds us of the important role our history, culture and heritage played in shaping our past and present, and will eventually play in our future. In light of this, the Ministry responsible for Culture believes it is imperative to address a long overdue need for an overarching, guiding national policy outlining the vision, goals, and aims for the culture and heritage sectors of the Cayman Islands.

Policies for culture (the arts, ideas, customs and social behaviour of a particular people or society which are manifestations of human intellectual pursuits) and heritage (features belonging to the culture of a particular society, such as traditions, languages, or buildings, created in the past and still have historical importance) include a wide range of measures for governance. The will to create a clear and relevant culture and heritage policy is an indication of Government’s dedication to adopt and implement a set of coherent principles and aims, and the means by which to:

1. Recognise, respect and celebrate the cultural expressions of the Cayman Islands’ people;
2. Preserve, protect and promote the heritage of the Cayman Islands;
3. Enrich and enhance the quality of life for all the people of the Cayman Islands in balance with socio-economic development; and
4. Raise awareness of the contributions culture makes in creating social cohesion.

In the Cayman Islands, the need for a comprehensive Culture and Heritage Policy and Strategic Plan becomes even more crucial for these reasons:

1. **The Cayman Islands has one of the highest rates of migration in the world.** The USA’s Central Intelligence Agency’s (CIA) World Fact Book, 2016, placed the net migration rate for the Cayman Islands as fourth of 222 countries in 2016. This has massive repercussions on the national identity, pride and unity of its people, and on its cultural content and expression;
2. As a young and small territory, **the Cayman Islands has just over 500 years of tangible and intangible cultural heritage and a precious few number of cultural assets compared to what many larger and earlier-established countries may possess.** This reality, in conjunction with

robust development over a short period, along with a lack of legislation for the protection of tangible heritage and the safeguarding of intangible cultural heritage, is a cause for concern;

3. **Several traditional industries and craft forms (e.g. boat and ship building, wattle and daub construction, weaving, sisal and thatch work and, seafaring) are now in danger of becoming obsolete.** To safeguard against this-and to support existing and future practitioners and organisations - adequate fiscal, human and natural resources, as well as programming must be put into place to promulgate these activities;
4. Throughout the years the Cayman Islands Government recognised the need to preserve significant aspects of the Islands' cultural and traditional heritage as is evident by the number of national institutions. However, **no national culture and heritage oversight mechanism** (e.g. Division/Department/Office of Culture or Council/Commission) exists for the formal enabling, coordination and support of the Cayman Islands' overall heritage protection and cultural development. Other sectors (e.g. youth, sport etc.) have national oversight mechanisms in the form of departments or units placed between the ministry (strategic) level, and the institution or association (operational) level;
5. There is a perception of **insufficient fiscal resources afforded to culture and heritage institutions and initiatives**, most of which manage to do so much, with so little public funding;
6. A major challenge is providing empirical evidence that **the creative economy can generate income and jobs through creative industries**, which are among the most dynamic emerging sectors in world trade and human development; and
7. The value and impact of the economic potential of heritage and cultural tourism products is often underappreciated. This is important as tourism is one of the two main pillars of our economy. Yet, often Caymanian heritage resources, products and traditional cultural expressions and activities are misrepresented through uninformed portrayals at tourist venues; this is **compromising the integrity and authenticity of heritage and cultural tourism experiences and products.**

Vision Statement

Safeguarding our heritage, living our culture

Mission Statement

The mission of the National Culture & Heritage Policy and Strategic Plan for the Cayman Islands 2017-2026 is fostering the freedom and inclusion of cultural expression and creativity; preserving and safeguarding Caymanian heritage and ensuring sustainable development for all aspects of Cayman's diverse culture.

Values / the Spirit of the Policy

The policy is a values-based document. The process of development, the intentions, and the vision set out therein embody a larger view for the society. The concepts below are some of the key words and phrases emerging from reports generated by the Steering Committee, the two day workshop with key stakeholders, and conversations between the Facilitator, the Ministry of Culture and various individual and organisational stakeholders. Values here are called; “the Spirit” of the Policy, which best describes the lens through which decisions, choices and difficult challenges can be mediated. They are not written in any particular order, but should be weighed up collectively. Sincere thanks to participants of the two day Policy workshop for their valuable insights into the values which they see infused within the policy, which form a part of the outcomes for this culture and heritage policy.

- **Fostering social inclusion** - Striving towards culture and heritage practices where all the people of the Cayman Islands feel a sense of place and belonging.
- **Peace building** - Wherein the role of culture and heritage in promoting and fostering peace is recognised and nurtured.
- **Honouring the past** - Respecting and honouring traditions, traditional knowledge systems and the diverse and often conflicted past, sometimes silenced, which still remain central to the Cayman Islands' identity.
- **Nurturing arts, culture and heritage** – Identifying, recognising and keeping alive traditional or precedential practice of Caymanian crafts and creativity; embracing innovation in arts, culture and heritage practices in the spirit of creativity, inventiveness and resilience which has always been a part of Caymanian society.
- **Ensuring status and support for artists, creatives and cultural workers at all levels of society** - Catalysing and supporting freedom of artistic and cultural expression.
- **Promoting respect for cultural diversity** - Supporting and nurturing cultural diversity in expression, values and beliefs by inclusion, whilst cultivating unity as a prerequisite to peaceful co-existence.
- **Intergenerational dialogue, transmission and knowledge sharing** - Valuing intergenerational dialogue and transmission as a key factor in sustaining a sense of identity, place, and pride.
- **Research driven innovation** - Translating and transferring the innovation of Cayman's past into contemporary problem solving and creativity across disciplines or fields.
- **Sustainability** – By supporting the long-term viability of sustainable development in the Cayman Islands, each of us, particularly decision-makers, must fully realise the immeasurable service our ecosystem provides as the foundation to our economic needs and social well-being. “Simply put, humanity can have neither an economy nor social well-being without the environment.”¹
- **Forward thinking** - Anticipating the implications and consequences of situations in the culture and heritage sectors, and taking appropriate action to be prepared for possible contingencies; noticing trends in the cultural industry or marketplace and developing plans to prepare for opportunities or problems.

¹ The Faulty Three-Legged-Stool Model of Sustainable Development, Neil K. Dawe and Kenneth L. Ryan

Part 1: Policy Directions²

ACCESS Policy Direction 1: Ease of access to, and the right to take part in, cultural life in all forms of cultural expressions and activities, for every individual.

The Cayman Islands Government recognises the importance of nurturing people from all walks of life to collectively honour the Caymanian heritage, to respect the diverse and evolving culture, and to have access to and benefit from the right to take part in all forms of cultural expression.

- In the Universal Declaration of Human Rights (1948), access to culture is one of the central features, as it is one of the essential elements when translating cultural rights into policies of a participatory and inclusive nature. Access to, and freedom of participation in a cultural democracy continues to form the basis of the cultural life of the Cayman Islands.
- The ‘Right to Take Part in Cultural Life,’ Article 15.1 (a) of the International Covenant of Economic, Social and Cultural Rights (1966) has a positive effect of cultural participation on personal development and social cohesion. While safeguarding Caymanian cultural heritage, we will also encourage the continued peaceful co-existence and equality of our cultural diversity and respect for the following: cultural identity, subcultures’ rights, and the rights of cultural minorities to maintain and develop their culture, and for supporting the manifestation of new cultural expressions.

GOVERNANCE Policy Direction 2: Effective and sustainable participatory governance from district to national levels.

The Cayman Islands Government will ensure that there is effective and sustainable participatory governance in the fields of culture and heritage for all the people of the Cayman Islands.

- Appropriate structures and systems of communication and consultation will be created and resourced, to ensure the long term effects of the culture and heritage policy on the wellbeing and lives of all Caymanians and all people of other nationalities who live in and visit the Cayman Islands.
- Individuals, grassroots organisations, and private entities will be encouraged to participate in the safeguarding of the culture and heritage in partnership with national cultural and heritage organisations, and those within the governance structure.
- Institutional entities serving as custodians of culture and heritage at the district and national levels will be appropriately resourced and continuously reviewed to ensure cost effective, relevant and sustainable governance structures.

² The Policy Directions are not static: they will be reviewed during the course of implementation, education, monitoring and evaluation.

LEGISLATION Policy Direction 3: Creating and harmonising effective legislative frameworks for the identification, protection, preservation and management of our cultural heritage.

The Cayman Islands Government will ensure that effective legislation is in place for the identification, protection, preservation and management of historical or cultural resources of significance.

- Existing legislation will be reviewed and an amendment schedule created, to address the existing gaps.
- Instruments of legislation will ensure harmonisation of application across sectors intersecting and impacting the conservation and safeguarding of all culture and heritage of the Cayman Islands.
- Effective monitoring systems and decision-making processes integrating culture and heritage across development sectors will be applied.

KNOWLEDGE Policy Direction 4: Developing education, research and human resources to encourage awareness, innovation and professional development in the fields of culture and heritage.

Using the ethos of lifelong learning, heritage, culture and heritage will be promoted through early childhood, primary, secondary and tertiary education, through apprenticeship, scholarship and research opportunities, and through employment opportunities and professionalisation of the sector.

- Regular needs assessments will be performed to inform policy for early childhood, primary, secondary and tertiary education and professional development priorities which impact the sectors of culture and heritage.
- Education at the tertiary level will be promoted and supported to ensure the provision of well qualified and capable human resources within the culture and heritage sector.
- Local and international experts assigned to conduct work within culture and heritage fields in the Cayman Islands will be encouraged through agreements to mentor and share skills with Caymanians.
- Innovation and creativity will be encouraged and recognised through grants and awards, which will further enhance the creative industries.

DEVELOPMENT Policy Direction 5: Ensuring the place of culture and heritage in development.

The Cayman Islands Government recognises the powerful role which culture and heritage plays in contributing to and meeting sustainable development goals.

- The rate of development will be tempered with due consideration for all aspects of our culture and heritage.
- A development ethos will be encouraged to take into account the wisdom of generational Caymanian leadership voices.
- National culture and heritage entities *and* those not directly addressing these mandates will work in synergy regarding/concerning development in other agendas such as health, education, infrastructure, the built environment, natural environment, social well-being, agriculture etc. in the Cayman Islands.
- The wealth of knowledge, story and innovation which has sustained the Cayman Islands since its birth to the present will be researched to effectively and appropriately contribute to the development agenda.

STATUS OF THE ARTIST Policy Direction 6: Promotion of the status of the artist and the freedom of cultural expression.

Artists (includes craft persons) living and working in the Cayman Islands will be identified, promoted and elevated through having a specific 'Status of the Artist' assigned to them. The freedom of cultural expression will be encouraged and supported.

- Artists will by this means, find ease of passage between countries for purposes of creating, performing, installing and promoting their art or craft.
- A national registry of Artists working across all genres will be established to ensure access to education and training, marketing and promotional activities, and potential support for social and health matters under the appropriate Government entity.
- Measures to protect intellectual property and copyright will be established to safeguard rights of Artists, as well as protect and enhance the revenue accrued from services or goods produced, or any intellectual property
- The Artist as seer and innovator will be encouraged to explore imaginative and ground breaking mediums of expression through protection of the right to express themselves in keeping with the Constitution of the Cayman Islands.
- The works of Artists will be promoted through the infusion of local and national media content with representative percentage of such media coverage.

ENTERPRISE Policy Direction 7: Enhancing the role of culture and heritage in social and economic development agendas.

Inter-Governmental systems will be put in place to ensure a mechanism for the enhancement of culture and heritage and its infusion into all aspects of the social and economic life of the Cayman Islands.

- Identify underrepresented or silenced aspects of the culture and heritage of the Cayman Islands to raise awareness of these views or positions.
- Encourage social and economic culture and heritage enterprise, both at grassroots and formalised levels, throughout all fields, age groups and other demographics.
- Explore financing opportunities for start-ups and social enterprises which specifically use culture and heritage for the purposes of building social cohesion, strengthening Caymanian identity and nurturing a culture of peace.
- Culture and heritage will benefit from international co-operation agreements signed by the Cayman Islands Government for economic or social development agendas.
- The growth and expansion of the creative industries will be encouraged through legislative means, as well as an institutional capacity to innovate, manage and monitor the direct economic or monetary values of such industries and their contribution to the Cayman Islands economy.
- Encouragement of private sector investment in creative industries, district-based cultural and heritage enterprises, cultural tourism and the certification of cultural and heritage products.

Part 2: The Strategic Plan

The Strategic Plan is aimed at illuminating the way for the implementation of the Policy Directions outlined in Part 1. The Strategic Plan follows the format of Policy Directions 1-6.

ACCESS Policy Direction 1: Ease of access to and the right to take part in cultural life in all forms of cultural expressions and activities, for every individual.

Problem Statement I – There are some physical barriers to access, in particular to older historic buildings and a few cultural sites and collections.

Strategic Aim 1: Accessibility will be looked at in its wider sense. Rather than just focusing on the perceived needs of people with 'disabilities' a range of different needs will be considered, e.g. parents with children's strollers, expectant mothers, persons with injuries and the elderly. Accessibility will aim to provide for the needs of all people. It will aim to connect people with a place—to match together the intended use of a place and the intended user.

Problem Statement II – There are some institutional and personal barriers (fiscal, administrative, locational, psychological, economic, and communicational) to full culture and heritage sector access.

Strategic Aim 2: National institutions can, through marketing and incentivising access to their programmes, continue to communicate the enjoyment individuals can receive by participating in various aspects of the culture and heritage fields.

Strategic Aim 3: District socials and discussions, will focus on how a strong, creative and inclusive culture adds value to and enhances our way of life e.g. a sense of national cultural identity, and belonging.

Strategic Aim 4: The culture and heritage oversight body will have the appropriate structures allowing cultural groups to unite where appropriate, as each has unique strengths and perspectives that will be more effective reaching common goals as outlined by this policy direction.

Strategic Aim 5: Cultural entities will be cognisant of all members of the community, including the disenfranchised, when developing public programming-working with Government departments and community groups, to ensure their programme content is genuinely reflective of Cayman's society.

Strategic Aim 6: Access to Caymanian heritage artefacts or records held outside of the Cayman Islands.

GOVERNANCE Policy Direction 2: Effective and sustainable governance and participation from district to national levels.

Problem Statement I – There is an absence of national-level formal coordination and sustained management of the culture and heritage sectors in the Cayman Islands.³

Strategic Aim 1: Create a core oversight function (potentially a Department or a Council of Culture and Heritage within the Ministry responsible for Culture), responsible for national coordination and strategic oversight of the National Culture and Heritage Policy and Strategic Plan for the Cayman Islands, and to also ensure effective governance of publicly-funded cultural and heritage entities.

Strategic Aim 2: Establish a funding mechanism through which resources for culture and heritage initiatives may be accessed by individuals, collectives or cultural entities at district or national levels.

Strategic Aim 3: With existing culture and heritage organisations, help to build, improve or sustain culture and heritage programming at district or national levels.

Strategic Aim 4: Create inter-sectoral mechanisms for communication, decision making and approvals related to development in other fields e.g. agriculture, natural environment, urban and development planning, which impact on cultural practices and heritage resources and sites.

Problem Statement II – There are some overlaps and duplication between cultural entities, which lead to under resourcing of elements of cultural and heritage life.

Strategic Aim 5: Review existing cultural and heritage entities, including those outside the remit of the Ministry of Culture, to streamline public funding allocation and attention to identified aspects thereof.

Strategic Aim 6: Costing, realignment, and implementation of public entities and publicly-supported entities to bridge gaps and meet opportunities in the growing cultural and heritage sector, in particular the creative industries and intangible cultural heritage.

Strategic Aim 7: Establish an Islands-wide centralised and national Cultural Calendar to minimise clashing events.

Strategic Aim 8: Create one comprehensive listing of the Caymanian National Collection.

Strategic Aim 9: Develop a strategic outline case for a national Collections Facility and Conservation Laboratory which will serve all the national culture and heritage institutions.

³ The culture and heritage organisations do have healthy inter-organisation relationships. However, what is missing is formalised connectivity at the national level.

Problem Statement III – There is an absence of cultural mapping, which means that there is insufficient identification of culture and heritage activities and enterprises at both district and national levels.

Strategic Aim 10: Launch and sustain a nation-wide cultural mapping exercise which would identify all activities and enterprises, their scope and scale, generate statistics, and inform future work.

Strategic Aim 11: Initiate and maintain a data capture system to monitor audience and participations patterns and behaviour across the cultural spectrum at district and national levels.

Strategic Aim 12: Promote access to culture and heritage for demographics who report being historically disempowered economically and socially.

Strategic Aim 13: Support the continued development and maintenance of database facilities and activities for: sites and monuments, cultural landscapes, built heritage, movable heritage and intangible cultural heritage.⁴

⁴ Note – NTCI has established a National Heritage Register as a tool to help Government know which sites and built heritage needs legislative protection. This needs to be afforded more resources.

LEGISLATION Policy Direction 3: Creating and harmonising effective legislative frameworks for the identification, protection, preservation and management of our cultural and heritage sectors.

Problem Statement I - The opportunity loss from not having effected United Kingdom to Cayman Islands extensions to relevant UNESCO conventions and related treaties.

Strategic Aim 1: The SitAn report of the Legal and Governance Subcommittee identified conventions requiring extensions. Develop a schedule to extend to the Cayman Islands all relevant international culture and heritage conventions and treaties signed by the UK.

Strategic Aim 2: Create a mechanism through which the resources—people, funding, benchmarking, research and education available through the conventions can be accessed, optimised and monitored by culture and heritage entities and individuals within the Cayman Islands.

Problem Statement II - The absence of consistent support and benchmarking opportunities for the culture and heritage sectors within the existing legal framework.

Strategic Aim 3: Localise international conventions and treaties through amendment or development of legislation appropriate to the Cayman Islands context.

Strategic Aim 4: Legislation which safeguards built heritage and the harmonisation of legal provisions for the safeguarding of movable heritage and intangible cultural heritage is urgently needed.

Strategic Aim 5: Articulate and motivate appropriate status for cultural and heritage properties and subsequent management systems. SitAns conducted by the Subcommittees identified gaps in the status granted to cultural and heritage properties and suggest a strengthening in the protection of these through legislation, joint programming, grassroots education, awareness-raising programmes and a constructive interface between developers and the heritage sector⁵.

Problem Statement III - Decision making and management often takes place within silos, which leads to lack of optimisation of resources, skills and decisions, to the detriment of cultural and heritage resources of the Cayman Islands.

Strategic Aim 6: Review all legislation outside of the ambit of the Ministry of Culture for intersections, overlaps and synergy, e.g. Education, Planning, Environment, Agriculture, Maritime, Port and others, regarding these laws' intersection with the culture and heritage sectors.

Strategic Aim 7: Create a mechanism for communication, possibly in the form of a Memorandum of Understanding (MoU) for the review, contestation, mitigation and mediation between sectors within legislation.

Strategic Aim 8: Ensure that legislation has process and resources allocated to it.

⁵ See: Land Based Heritage, Maritime Heritage and Legal and Governance Subcommittees' Situational Analyses.

KNOWLEDGE Policy Direction 4: Developing education, research and human resources to encourage skills-transfer, awareness, innovation and professional development in the fields of culture and heritage.⁶

Problem Statement I – There has been no formal dialogue or research on the concept of indigenous people of the Cayman Islands.

Strategic Aim 1: Allow space for this dialogue to take place within a framework of discovery and research, being careful not to use the dialogue for divisiveness—rather a celebration of “rootedness” and the importance of the descendants of our first settlers.

Problem Statement II – Insufficient time and access to culture (including the arts) and heritage subjects in the primary, secondary and tertiary educational system.

Strategic Aim 2: Review the culture (including the arts) and heritage components of education provision at all levels in the Cayman Islands to address gaps in the system, structure and curriculum to ensure they are effectively bridged and to strengthen standards-based education in history and culture.

Strategic Aim 3: Identify appropriate resources supporting standards-based education in history, culture and heritage.

Problem Statement III – The rapid pace of development along with the limited availability of skills-transfer programming has led to near-extinction of some forms of traditional crafts and industries.

Strategic Aim 4: Identify and prioritise together with the communities concerned, the traditional crafts and industries on the verge of extinction or under threat for skills-transfer educational and apprenticeship programming to ensure their survival.

Strategic Aim 5: Conduct a feasibility study to reignite the traditional crafts and inactive traditional industries.

Strategic Aim 6: Improve existing resources supporting educational workshops which transmit knowledge of Caymanian culture and heritage to the youth of all three of the Cayman Islands.

Strategic Aim 7: Develop district cultural centres in a “living museum” format, so locals and tourists alike have the opportunity to learn the variations of our cultural heritage from district to district, islands to island.

Problem Statement IV - The absence of a coherent human resources development strategy for the culture and heritage sector impedes its growth, management of resources and innovation.

⁶ The absence of skills-transfer, educational availability in this sector, thoughtful succession planning and adequate long term human resources development strategies were some of the critical identified areas in the Survey conducted among institutions and individuals

Strategic Aim 8: Conduct regular needs-assessments and benchmarking exercises across culture, heritage and associated sectors, inclusive of accredited vocational training.

Strategic Aim 9: Enhance culture and heritage sectors' board governance and staff professional competence at statutory authorities.

Strategic Aim 10: Strengthen diaspora and international links for purposes of skills-transfer and optimisation.

Strategic Aim 11: Promote collaboration across sectors to achieve research and development goals for culture and heritage.

Strategic Aim 12: Provide support and information on career pathways for culture and heritage sectors.

Strategic Aim 13: Restart the dormant Cultural Attaché programme.

Problem Statement V – The absence of a research and development strategy for culture and heritage means we miss the opportunity for targeted research on our cultural heritage and identity.

Strategic Aim 14: Promote collaboration between Ministry responsible for Education and Employment, the Ministry of Culture, and the culture and heritage and educational and employment entities, to achieve a strategy for research and development for the culture and heritage sectors. This research can take the form of a thesis for a masters-level degree, a dissertation for doctorate-level degree, or non-academic research. Examples of areas of specialisation which require targeted research are: Caymanian ancestral and sacred objects and sites; land and marine archaeological sites; the historic and current role of religion and churches; arts and crafts, and Caymanian cuisine and culinary arts.

Strategic Aim 15: Encourage research to uncover, redress or celebrate hidden or underexplored aspects of Caymanian heritage.

Strategic Aim 16: Encourage research toward the development of new products and services in the culture and heritage sectors.

DEVELOPMENT Policy Direction 5: Ensuring the place of culture and heritage in development.

Problem Statement I – Generational Caymanians often feel the rate and magnitude of development is detracting from the traditional Caymanian way of life.

Strategic Aim 1: Create a mechanism, e.g. a traditional leaders' forum, for involving generational Caymanians' traditional knowledge contributing to Government's development agenda.

Strategic Aim 2: Research, promulgate, and protect traditional Caymanian sites, objects, mores and cultural practices (such as traditional medicine and traditional pastimes).

Strategic Aim 3: Coordinate a cohort of thought leaders and advocates for culture and heritage across leadership and grassroots levels, sectors, age groups and demographic delineations.

Strategic Aim 4: Identify aspects of the culture and heritage of the Cayman Islands which are underrepresented or silenced and introduce or expand efforts to recognise these aspects.

Problem Statement II - Lack of consistent verified data, documentation and statistics to measure the contribution that the culture and heritage sectors make to the Cayman Islands, undermines the importance of the contributions to these sectors.

Strategic Aim 5: Create a mechanism for capturing consistent, accurate and verifiable data and statistics on programming, user numbers, financial inputs and outputs for each of the culture and heritage entities who serve as custodians of Caymanian culture.

Strategic Aim 6: Create a home-grown system for measuring impact of culture and heritage in the Cayman Islands, through appropriate partnerships with the UCCI and ESO.

Problem Statement III – Insufficient consideration for the aesthetics of our cultural heritage.

Strategic Aim 7: Provide guidance to relevant Government agencies and private-sector initiatives, to maintain integrity with aesthetics for temporary and permanent developments.

Problem Statement IV – Underdeveloped regional and international connections.

Strategic Aim 8: Explore synergies between regional programmes of CARICOM⁷, UNESCO, FCO and other such agencies is critical in harmonising of priorities, specification of unique products of the Cayman Islands, sharing of resources and marketing and distribution channels.

Strategic Aim 9: Develop the application for a mixed criterion World Heritage Site on the Cayman Islands to become considered under the UK's auspices, for listing as a UNESCO World Heritage Site.

⁷ The CARICOM secretariat has gone some lengths in working with the UN Sustainable Development Goals 2030, but culture and heritage as a whole (not only within subsectors such as music) requires a stronger advocacy place and programme.

STATUS OF THE ARTIST Policy Direction 6: Promotion of the status of the artist⁸ and freedom of cultural expression.

Problem Statement - The protection of the rights of the artist to explore the imagination and ability to produce creative work requires a supportive and enabling environment, which has not been formalised in the Cayman Islands.

Strategic Aim 1: Enshrine the rights of freedom of cultural expression in keeping with the Constitution and laws of the Cayman Islands.

Strategic Aim 2: Generate and promulgate a statement on the Status of the Artist.

Strategic Aim 3: Create a national database of Artists and cultural and heritage workers in the Cayman Islands and in the diaspora.

Strategic Aim 4: Provide assistance to Artists to enable their potential access to social services, healthcare and training opportunities with the appropriate Government agencies.

Strategic Aim 5: Review intellectual property rights and copyright legislation to ensure protection of those rights of the Artist.

Strategic Aim 6: Encourage greater scope for international artistic exchange, including Caymanian artists' tenures, residencies and tours in the international arena, and hosting visiting artists locally.

Strategic Aim 7: Heightening public awareness and appreciation of the contributions artists make to society.

I. Definitions⁹

1. 'Artist' is taken to mean any person who creates or gives creative expression to, or re-creates works of art, who considers his or her artistic creation to be an essential part of his or her life, who contributes in this way to the development of art and culture and who is or asks to be recognised as an artist, whether or not he or she is bound by any relations of employment or association.
2. The word 'status' signifies, on the one hand, the regard accorded to Artists, defined as above, in a society, on the basis of the importance attributed to the part they are called upon to play therein and, on the other hand, recognition of the liberties and rights, including moral, economic and social rights, with particular reference to income and social security, which artists should enjoy.

II. Scope of application

This Recommendation applies to all Artists as defined in paragraph 1.1, irrespective of the discipline or form of art practiced by such artists. These include inter alia all creative artists and authors within the meaning of the Universal Copyright Convention and the Berne Convention for the Protection of Literary and Artistic Works, as well as performers and interpreters within the meaning of the Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organisations.

⁸ The UNESCO 1980 recommendation on the Status of the Artist was followed up with a survey in 2015 for States Parties to evaluate their progress. Whilst the artist collectives and cultural entities based in the Cayman Islands have been conducting outstanding work, the situation analysis conducted by the Performing Arts and Festivals subcommittee and the Visual Arts, Design, Crafts and Creative Industries subcommittee identify a number of weaknesses and threats which need to be addressed in order to optimise, enhance and grow the place of the artist within Cayman society.

⁹ Definitions and Scope of Application from: UNESCO Recommendation concerning the Status of the Artist

ENTERPRISE Policy Direction 7: Enhancing the role of culture and heritage in economic and social development agendas.

Various qualitative and quantitative studies have identified the power and place of culture and heritage in economic and social development. The situation analyses conducted by the Culture and Heritage Subcommittees show that far more needs to be done to provide consistent resources, infrastructure and human capacity to the culture and heritage sector to adequately achieve the place of culture and heritage in development in the Cayman Islands.

Problem Statement I-The lack of clear statistical evidence for the financial and social value of culture and heritage in the Cayman Islands poses a threat to its enhancement and protection.

Strategic Aim 1: Advance data collection and documentation of the scope of cultural participation at all levels of Cayman society.

Strategic Aim 2: Create a funding mechanism which individuals and entities may access for enhancing culture and heritage in the Cayman Islands. These may not be exclusively for cultural and heritage entities and collaboration across sectors needs to be encouraged.

Strategic Aim 3: Optimise bilateral and cooperation agreements between the Cayman Islands and regional and international partners for the purpose of advancing and promoting the culture and heritage of the Cayman Islands.

Strategic Aim 4: Enhance research capacity within the UCCI and other educational institutions for the purposes of critique, collection, analysis and dissemination of data and results related to the role of culture and heritage in the Cayman Islands' economic and social development agenda.

Strategic Aim 5: Create an award system for programmes which address economic and social inequalities and access.

Strategic Aim 6: Create a formal system of indication of place of production of Cayman Islands' goods.

Problem Statement II-Unrealised public-private culture and heritage partnerships

Strategic Aim 7: Encourage the development of public-private sector partnerships to increase visibility for, and the funding of, cultural initiatives.

Strategic Aim 8: Strengthen revenue-generating family and corporate naming projects and campaigns for the national culture and heritage institutions.

Expected Outcomes/ the “Why?” of the Policy and Strategic Plan

Successful outcomes must have at their core beneficial results for people. Otherwise, policies and plans amount to little more than brilliantly crafted ideologies that do very little to improve the human condition.

1. A vibrant, dynamic, evolving culture and heritage sector within the Cayman Islands which impacts on the quality of life and well-being of each resident of the islands;
2. Effective protection, conservation, and management and usage of our tangible cultural heritage;
3. Establishment of best practice safeguarding of intangible cultural heritage;
4. Strong, measured contributions of culture and heritage to the social and economic development agendas of the Cayman Islands (including the tourism sector);
5. Effective and sustainable governance frameworks for the safeguarding of culture and heritage;
6. Contribution to the redress of economic and social inequalities through the identification of, and programming with vulnerable demographics; and
7. Establishment of an appropriate and responsive institutional framework which promotes culture and heritage research and development.

Scope of Application

The Policy and Strategic Plan will apply to all culture and heritage related matters within the Cayman Islands and should be read in conjunction with the various other policies and strategies referred to in this document. The scope includes organisations across the culture and heritage spectrum, district and national, private for-profit, and non-profit, which ask for or impact on public resources. All provisions are subject to the Constitution of the Cayman Islands and to the legislation which exists for culture and heritage entities and affiliated authorities.

Whilst there are active and vibrant creative hubs in a few areas of the Cayman Islands, and at various individual cultural organisations, we must ensure local participation is fully enabled through a governance system which facilitates inclusion to those areas *outside* of these hubs, and for residents who may not have access to cars or means of transport. Local, grassroots initiatives should be supported through communications tools which are cognisant of mobility, resources and perceptual issues. These initiatives would facilitate the identification of culture and heritage at various levels; local (district / neighbourhood community) and national, and encourage local active participation in conservation, preservation, safeguarding and transmission of culture and heritage.

The policy and strategic plan will also help to reveal and enhance the unique meaning, value, and character of the physical and social form of districts and communities. This identity is reflected through the community's character or sense of place. A community's sense of place is not a static concept; rather, it evolves and develops over time, reflecting the spectrum of social values within and around the community. Awareness of community identity and character is strengthened by the consideration of all community interests in decision-making processes; the integration of arts and cultural resources with civic visioning programmes; and the balancing of the inherent conflicting nature of past, present, and future social values.

Regulatory Context and Current Institutional Framework

The Cayman Islands has a sound legal and judicial system, which is constantly being upgraded to meet the needs of the modern Cayman Islands¹⁰. The Cayman Islands' legal system is based on English common law, locally enacted statutes and Orders-in-Council. Local principal statutes (laws) are passed by the Legislative Assembly and assented to by the Governor. Although the Legislative Assembly must approve some subordinate legislation (regulations, orders, rules) such legislation is usually made by the Governor acting on the advice of the Cabinet.

As the Cayman Islands is an overseas territory of the United Kingdom, the United Kingdom retains the right to extend certain legislative provisions to the Islands and this is done by Orders-in-Council (adopted laws) made under Royal Prerogative. The addition of local statutes has, in many respects changed and modernised the common law.

The Culture and Heritage Policy, and Strategic Plan, whilst identifying significant gaps within legislation, regulations and framework strategies and by-laws pertaining to culture and heritage, recognises that there is existing local, national and international legislation, regulations, framework and relationships reflected below.

The International entities with which the Cayman Islands has a relationship/follows their best practices guidelines:

- Caribbean Community (CARICOM)
 - Caribbean Festival of the Arts (CARIFESTA)
- Caribbean Heritage Network
- Institution of International Education (IIE)
- Foreign and Commonwealth Office (FCO)
 - The Commonwealth
 - The British Council
- International Council of Museums (ICOM)
- International Council on Monuments and Sites (ICOMOS)
- International Federation of Arts Councils and Culture Agencies (IFACCA)
- International Institute for Conservation (IIC)
- International Organisation of National Trusts
- Museums Association of the Caribbean (MAC)
- Museums Association of the United Kingdom (MA-UK)
- United Nations (UN)
 - United Nations Educational, Scientific and Cultural Organisation (UNESCO)
 - United Nations Development Programme (UNDP)

¹⁰ Adapted from the Situational Analysis by the Legal & Governance Subcommittee formerly co-chaired by Tonicia Williams (current: Marilyn Brandt, Auditor General Chambers, CIG) and Nancy Barnard, Ministry of Culture, CIG.

Conventions, Charters and Agreements ratified by the United Kingdom:

These are either extended to, being reviewed by, or in the process of being extended to, the Cayman Islands.

United Nations and United Nations Educational, Scientific and Cultural Organisation (UNESCO)

- Universal Declaration of Human Rights (1948)
- Convention concerning the International Exchange of Publications (1958)
- Agreement on the importation of education, scientific and cultural materials (1950) (extended to CI on 11 March, 1954)
- Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954) (currently in process of being extended to CI - 2017)
- Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970)
- Convention for the Protection of World Cultural and Natural Heritage (1972) (extended to CI on 29 May, 1984)
- Convention on the Protection of the Underwater Cultural Heritage (2001)
- International Covenant on Economic, Social and Cultural Rights (1976)
- Recommendation on the Status of the Artist (1980)
- Convention on the Protection and Management of Underwater Cultural Heritage (2001)
- Convention for the Safeguarding of Intangible Cultural Heritage (2003)
- Convention for the Protection and Promotion of Diversity of Cultural Expression (2005)

World Intellectual Property Organisation (WIPO)

- Universal Copyright Convention (1971)
- Berne Convention for the protection of literary and artistic works (1979)
- Copyright Treaties (under the auspices of the Berne Convention) (1996)
- Convention for the protection of producers of phonograms against unauthorised duplication of their phonograms (1971)

Best practice guidelines to be followed:*International Council of Archives (ICA)**International Dance Council (IDC)**International Music Council (IMC)**International Council of Museums (ICOM)**International Council on Monuments and Sites (ICOMOS)*

- International Charter on the Protection and Management of Underwater Cultural Heritage (1996)
- International Charter for the Conservation and Restoration of Monuments and Sites (1964)
- Historic Gardens (1981)
- Charter for the Conservation of Historic Towns and Urban Areas (1987)
- Charter for the Protection and Management of the Archaeological Heritage (1990)
- International Cultural Tourism Charter - Managing Tourism at Places of Heritage Significance (1999)
- Principles for the Preservation of Historic Timber Structures (1999)
- Charter on the Built Vernacular Heritage (1999)
- Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage (2003)
- Principles for the Preservation and Conservation-Restoration of Wall Paintings (2003)
- Charter on Cultural Routes (2008)

- Charter on the Interpretation and Presentation of Cultural Heritage Sites (2008)
- Joint ICOMOS – TICCIH Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes (2011)
- The Valletta Principles for the Safeguarding and Management of Historic Cities, Towns and Urban Areas (2011)

National Legislation (Orders/Instruments/Laws/Regulations) pertaining to Culture and Heritage in the Cayman Islands

- Abandoned Wreck Law (1997 Revision)
- Cayman Islands Constitution Order (2009 Revision)
- Cayman National Cultural Foundation Law (2013 Revision)
- Cinematograph Law (2009 Revision)
- Cinematograph Rules (2013 Revision)
- Coat of Arms, Flag and National Song Law (2005 Revision)
- Copyright Order, 2015 and Copyright (Amendment) Order, 2016
- Development and Planning Law (2015 Revision)
- Development and Planning Regulations (2013 Revision)
- Development and Planning (Tree Preservation Orders) Regulations (2015 Revision)
- Education Law (2016 Revision)
- Institute of Caymanian Heritage Law (1991)¹¹
- Museum Law (1999 Revision)
- Music and Dancing (Control) Law (2012 Revision)
- National Archive and Public Records Law (2015 Revision)
- National Conservation Law 2013*(and all associated relevant Regulations under this Law and those saved by this Law under the Marine Conservation Law)
- National Gallery Law (1999 Revision)
- National Heroes Law (1998 Revision)
- National Honours and Awards Law, 2010¹²
- National Trust Law (2010 Revision) originally enacted as the National Trust for the Cayman Islands Law, 1987)
- National Trust Bye-Laws (2015 Revision)
- Patent and Trademarks Law, 2011
- Patent and Trademarks Regulations, 2012
- Penal Code and Penal Code Prohibited Publications Order (1998 Revision)
- Port Authority Law (1999 Revision)
- Public Library Law (1998 Revision)
- University College Law (2012)
- Wreck and Salvage Law (1996)

¹¹ Not in force

¹² Although being used, this law is not yet fully in force.

Implementation and Education

Implementation of the Policy and Strategic Plan is limited to the period designated for its purpose (2017-2026). The implementing authority is proposed to be the Ministry of Culture through its designated coordinating (future) department or SAGCs.

Culture and Heritage entities under the auspices of various ministries and portfolios of the Government shall be custodians for specific aspects of the policy implementation and may delegate areas of implementation where best placed competencies exist. The process of consultation, transparency and communication with the broader public of the Cayman Islands shall remain a parallel active process throughout the duration of this period.

The Costed Operational Plan will further develop the policy's directions and the strategic plan's Aims; it will be developed in early 2017 based on SMART¹³ objectives.

Monitoring

Ongoing and standardised monitoring will take place in order to measure the implementation success and weaknesses and identify mitigation strategies where necessary. All entities which impact on the culture and heritage of the Cayman Islands that are funded under the auspices of any ministry or portfolio of the Government shall provide support through data collection, regular reporting and plans to measure the effect of the vision embodied within the Policy and Strategic Plan.

Evaluation

It is expected that every three years, external review of the policy framework and strategic plan Aims by an independent and duly appointed body will be conducted, to ensure non-bias and fair representation of achievements, weaknesses and strengths.

At the end of each review period, the Strategic Plan should be revised to reflect the progress of implementation and incorporate, where necessary, recommendations arising out of such reviews.

The Costed Operational Plan shall further extrapolate the monitoring and evaluation mechanism.

"Our history should be accompanied by a creative, adventurous approach to living culture so that we can continue to blend new ideas with [the] old." Malama Meleisea

¹³ SMART Objectives – Specific, Measurable, Achievable, Realistic and Timely

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Appendix 1: Background

The Centrality of Culture and Heritage

Caymanian history, heritage and culture are given precedence and centrality in what is the supreme law of the Cayman Islands: the Constitution, 2009. It makes mention of culture and heritage at its very outset. Its opening paragraph states: *“The people of the Cayman Islands, recalling the events that have shaped their history and made them what they are, and acknowledging their distinct history, culture, and Christian heritage and its enduring influence and contribution in shaping the spiritual, moral and social values that have guided their development and brought peace, prosperity and stability to those islands...”*, before leading into the remainder of the document.

The role of the National Culture Policy and Strategic Plan within the Cayman Islands

Recognising that if we fail to plan we plan to fail, several major documents of the Cayman Islands mention the urgent need to develop a culture policy. These include: The Cayman Islands Economic Development Plan 1986-1990; Vision 2008, and the National Youth Policy 2011. Additionally, a tremendous amount of work was done by the-Ministry responsible for Culture in the late 1990s-early 2000s¹⁴ to develop a National Culture Plan. All of these documents and previous work were referenced for this draft National Culture Policy and Strategic Plan.

Reflecting on Cayman’s journey so far from “the islands that time forgot”, to modern society in step with the developed world brings to mind the journey of sea turtle hatchlings, in their strenuous course from the nests of Cayman’s beaches towards the life sustaining sea. The hatchlings can become disoriented due to the artificial lights along the shore but, with the cooperation of the community, threats to nature’s intended path for the turtle (*read: multi-generational*) population can be minimised. As a result, in great measure, of the focus our cultural organisations give to creating an environment in which the path to cultural self-actualisation is less arduous, the Cayman Islands is now enjoying unprecedented cultural growth. There is today a more evolved local consciousness about the meaning and value of heritage and culture, national pride, creativity, the arts, artistic standards and free expression.

Cultural life can often be fiscally beneficial to the community, but is greater than the sum of its parts, and more than economics or industry. It is a means by which human beings are able to perceive, communicate and record for posterity the experiences, foibles, hopes, dreams, heritage and culture of their society and, indeed, the human race as a whole. With culturally diverse people of the many nations who make up the Cayman Islands’ social fabric, there is constant jostling to be the dominant expression of culture, and consequently great concern continues to be expressed about the loss of Caymanian traditions. A concerted, collective and resolute approach will need to be taken, using

¹⁴ These early cultural policy/plan researchers included Carson K. Ebanks, JP, Patrice Donalds, and the late Susan Barnes Pereira (all within previous Ministry of Culture staff complement), as well as Tamara Selzer (CINA) and Anita Ebanks (CINM).

multiple strategies, to bring about the desired outcome of a fully realised Caymanian cultural identity.¹⁵

The "right to culture" and "freedom of cultural expression" are key foundations of cultural policy. In 1948, soon after the United Nations was established, its members declared a "Universal Declaration of Human Rights" which asserted that everyone has the right freely to participate in the cultural life of the community. The Steering Committee wanted to follow best practice for policy research and development accordingly, and the United Nations UNESCOs best practice guidelines on culture policies were often used during the process. These include advocacy tools such as A New Cultural Policy Agenda for Development and Mutual Understanding, and practical tools such as The Cultural Diversity Lens and In-focus Creative Sector - notably the Policy Guide to Develop Cultural and Creative Industries. International Standards such as the UNESCO Universal Declaration on Cultural Diversity were also referenced.

Some Key Dates¹⁶ in the Culture and Heritage Sectors

1935: Cayman Maritime Heritage Easter Regatta

1940: Cayman Islands Public Library (CIPL) formed.

1968: Cayman Islands Turtle Centre (CITC) formerly Mariculture Ltd.

1969: Cayman Drama Society (CDS) is formed and registers as a not-for-profit association in 1973.

1973 & 1975: The Cayman Islands Government (CIG) sponsors/supports the first Cayman Festival of the Arts.

1977: Pirates Week Festival (PWF) is established; The Cayman National Choir (CNC) is founded.

1978: The Visual Arts Society (VAS) is formed; Inn Theatre Company is formed, and later evolves into the Cayman National Theatre Company (CNTC) in 1984.

1979: The Cayman Islands Museum Law (CINM) is enacted. The CIG acquires the *Ira Thompson Collection*.

1979-80: The Institute of Nautical Archaeology (INA) conducts a shipwreck survey around the Cayman Islands, which later forms the basis for the Museum's (CINM) National Shipwreck Inventory.

¹⁵ Adapted from the Situational Analysis by the Performing Arts and Festivals Subcommittee chaired by Marcia Muttoo, Managing Director of the Cayman National Cultural Foundation.

¹⁶ Adapted from the Timeline submitted by Anita Ebanks, Founding Director of the Cayman Islands National Museum. This list is not conclusive.

1981: The Cayman Islands participates for the first time in the 4th Caribbean Festival of the Arts (CARIFESTA).

1982: The Cayman Music and Entertainment Association (CMEA) founded.

1983: The Cayman Brac Museum opens; Batabano Carnival is launched by the Rotary service club; the first Schools Art Festival takes place in November.

1984: The Cayman National Cultural Foundation (CNCF) is established; A UNESCO report, *Museum Focused Heritage in the English-speaking Caribbean*, recommends a “Government policy statement is needed... for directing Caymanian heritage issues, and their funding.”

1985: The Cayman Islands Memory Bank (Oral History) Project is established.

1987: The National Trust for the Cayman Islands (NTCI) is established (by statute).

1988: The Cayman Islands National Archive (CINA) is established, and its role as a Government department evolves with the passage of the National Archive and Public Records Law in 2007.

1994: Cayman Maritime Heritage Foundation (CMHF)/Cayman Catboat Club (CCC) established.

1994: Cayman Islands Seafarers Association established.

1995: Cayfest established.

1996: Tourism Attractions Board (TAB) formed. (PSJ)-Pedro St. James; (PWF)-Pirates Week Festival; (QEBP)-Queen Elizabeth II Botanic Park; (CCM)-Cayman Craft Market; and Hell Attraction.

1997: The National Gallery of the Cayman Islands (NGCI) is established.

2001: The Cayman National Orchestra (CNO) is founded.

2003: The Cayman Arts Festival was incorporated in 2003; inaugural Festival in 2004.

2005: Brac Community Theatre Company (BCTC) established.

2007: Cayman Islands Traditional Arts Council (CITAC) formed.

2014: Cayman International Film Festival (CayFilm) formed.

Appendix 2: A historical overview of the Cayman Islands

This section is an accumulation of content submitted by the six Subcommittees of the Steering Committee. It includes identification of some of the Cayman Islands' iconic built heritage, intangible cultural heritage, crafts, performing arts and visual arts, and draws from the series of Situational Analyses which were prepared by the six Subcommittees of the Steering Committee. Each Subcommittee reviewed a particular focus area of the culture and heritage sectors.

1503-1700s

The Cayman Islands are a three-island archipelago, located 149 miles south Cuba, and 167 miles northwest of Jamaica, that emerge abruptly from the Western Caribbean Sea. There is no currently identified archaeological evidence for a permanent indigenous people, and the first documented record of the Islands dates from 10 May 1503, when Christopher Columbus sighted Cayman Brac and Little Cayman. This sighting was followed in April 1586 when English navigator Sir Francis Drake came ashore on Grand Cayman where his hungry crew made meals of turtles and other animals. Initially known as “Las Tortugas” due to the multitude of sea turtles in surrounding waters, in 1530 the Islands were renamed “Caimanas” (derived from the Carib word for the marine crocodile), evolving later into the present day Cayman Islands.

The Cayman Islands remained largely uninhabited until the 17th century when early Spanish, Dutch, French and English seafarers used the Islands as provisioning grounds. After 1655, when the English occupied Jamaica, they also established seasonal fishing encampments. As settlement became more permanent from the early 1700s, a unique maritime culture emerged. Influencing life and history, ships of at least fourteen nationalities have wrecked on the treacherous reefs of the three islands in the past 500 years.¹⁷

Early Caymanian identity was primarily marked by a series of factors: the interacting cultures of early European settlers and enslaved Africans¹⁸ the historical legacy of British colonialism, a plantocracy and merchant system, limited natural resources, and reliance on the sea for sustenance and industry. Given its geographical size and limited natural resources, the Islands never boasted large-scale plantocracies like those found in the neighbouring islands of Jamaica and Cuba. Chattel slavery however played an inherent role in the development of Caymanian society throughout the eighteenth and early nineteenth centuries when the ratio of freepersons to slaves averaged 1:1.

Cayman was a conservative Christian country whose hardworking people carved out an existence from small landholdings, turtle fishing and seafaring. By the mid-1800s, following the decline in agricultural exports, the economy became almost entirely driven by maritime-related activities. Caymanians soon became known as some of the great shipbuilders and mariners in the region.

¹⁷ Adapted from the Situational Analysis by the Maritime Heritage Subcommittee chaired by Dr Margaret (Peggy) Leshikar-Denton, Maritime Archaeologist and Director of the National Museum of the Cayman Islands. Also adapted from edited by Leshikar-Denton, Margaret E. and Luna Erreguerena, Pilar (eds.) *Underwater and Maritime Archaeology in Latin America and the Caribbean* (Left Coast Press, 2008), ch. 1.

¹⁸ Adapted from Urquhart, Natalie, *The Art of the Cayman Islands* (2016), Scala Fine Art Ltd. New York. For an in-depth discussion of the contributions of both European and African cultures to the formation of early Caymanian identity, and the resulting creolization process, see Christopher A. Williams, *Defining Caymanian Identity: The Effects of Globalization, Economics, and Xenophobia on Caymanian Culture* (Lanham, MD: Lexington Books, 2016), ch. 1, 3–30.

1800s-1950s.

With the male population often away at sea for months on end, women played a central role in both running the home and cultivating the land. As late as the 1950s, the Cayman Islands Government annual reports listed 'seamen' as the main 'export' of the Islands. While traditional Caymanian cultural identity is now viewed almost entirely through the lens of its maritime heritage, it is important to acknowledge that agriculture, primarily logging and cotton, initially played a substantial role in the early economic development of the islands from 1734 (when permanent settlement began) until the late 1830s, following the abolition of slavery.

To aid themselves in their labours, and to supplement their husbands meagre earnings, women made use of local resources such as the Islands' ubiquitous silver thatch palm for rope-making and creating baskets for 'backing' (carrying) sand and other heavy goods. Consequently, functional crafts, such as basket weaving, roofing, embroidery, appliqué, smocking and quilting, architectural fretwork and shell and wood carving, were some of the primary forms of tangible cultural expression during this early period. Cayman also boasted a vibrant music tradition from very early on. Traditional Caymanian songs were narrative ballads, sea shanties and launching songs performed by popular kitchen bands which were fiddle-led with variations of guitar, tambourine, maracas, graters and cow skin drums. Dancing was also popular with a unique form of quadrille emerging which drew inspiration from the European quadrille but added African elements to fashion a unique and distinctive folk dance¹⁹.

Population Growth in Census Years 1802-2010

Year	Resident Population	Percent Growth	Annual Growth
1802	933		
1891	4,322	363.2	1.7
1911	5,564	28.7	1.3
1921	5,270	(5.3)	(0.5)
1934	5,930	12.5	0.9
1943	6,690	12.8	1.3
1960	8,511	27.2	1.4
1970	10,068	18.3	1.7
1979	16,677	65.6	5.8
1989	25,355	52.0	4.3
1999	39,020	53.9	4.4
2010	55,036	41.0	3.2

ESO

Kitchen band music is the type of music most associated with Caymanian cultural heritage. The instruments commonly used to produce this distinctly Caymanian sound include the fiddle (violin), drums (African/Caribbean), grater, accordion, shac-shac (shakers or maracas), acoustic guitar and conch shell. Country and western music was also a significant influence in decades past, and which has a large and faithful following to the present day. Many of the best known traditional Caymanian musicians not only performed the music but also composed songs that remain in the Caymanian cultural heritage canon.²⁰

It is recognised that the people prior to the early 20th century in the Cayman Islands may not have had the opportunity or resources to access documents and to read literary works. In 1920 the

¹⁹ Adapted from the Situational Analysis by the Visual Arts, Crafts & Creative Industries Subcommittee chaired by Natalie Urquhart. Director of the National Gallery of the Cayman Islands.

²⁰ Adapted from the Situational Analysis by the Performing Arts & Festivals Subcommittee chaired by Marcia Muttou, Managing Director, Cayman National Cultural Foundation.

Education Act introduced a compulsory education system for the first time throughout the Cayman Islands. The public library system also started in 1920 with the establishment of a subscription library, which introduced and encouraged reading in a whole different manner. By the end of 1937, plans were made to build a larger library to include reading and reference rooms. The new library opened in 1939, and for a long time, the main source of printed matter was the Ranfurly Library in England. Starting in the 1940s the Cayman Islands Public Library and the district Town Halls became valuable community and cultural centres which continue to the present day. In the 1980s, the first trained librarian took over the running of the public library.²¹

1960s-1980s

Until 1962, the Cayman Islands were administered via Jamaica as part of the British West Indian colonies. Technically, this was until 1959 when Cayman received its first written constitution, although the British-appointed governor in Jamaica continued to wield influence in the Cayman Islands until August of 1962. Following separation from Jamaica the Government has followed a policy of encouraging offshore banking and finance and a tourist industry. With the increasing affluence generated by Cayman's merchant mariners, along with growth of these industries from mid 1960s onward, came a rapid transformation in Caymanian society. Substantial overseas investment in the Islands during this period and subsequent decades opened the door to globalisation and transformed the social, political and cultural profile of the Islands.

Within a generation, the Islands progressed from a fishing and farming community to a top-rated international financial centre and tourist destination. Increased national prosperity helped create a climate of growth for the arts while equally highlighting the urgency to safeguard the Islands' unique cultural heritage. As reproduced, verbatim, from the 1986 UNESCO report: *"In addition to the rapid pace of change for the Caymanians themselves there has been a doubling of the population in this period, largely through a massive inflow of expatriates to service the financial centre and to finance and manage the tourist industry; there have also been a large number of people retiring to the island. The population rose from 8,511 in 1960 to 17,340 in 1979. The effect has been considerable both on Caymanian cultural expectations and the role models observed and in the very concept of culture—from traditional folklore associations to a sophisticated tool of education and of recreation. Satellite television and video-tapes have brought a wide range of dramatic and musical material to the population, diminishing the heritage of folk song, dance, music and stories. The Government and the Cayman National Cultural Foundation are seeking in principle to reduce the dichotomy and to explore a range of cultural expression for a wide cross section of this diverse community."* Inevitably there has been some cultural fragmentation in this process and the arts and cultural heritage have been relegated to a low priority in the development pattern of the islands.

A 1984 UNESCO report "Museum Focussed Heritage in the English-speaking Caribbean", written by John Whiting, made a number of observations and recommendations relating to this issue. One was that a *"Government policy statement is needed concerning the responsibility for directing Caymanian heritage issues, and their funding"*; another was *"A heritage development plan is needed to co-ordinate the country's heritage needs with Government plans and business requirements."* Decision makers recognised the need to preserve the heritage and culture of the Cayman Islands, and this sparked the establishment of formal cultural entities, festivals, and organisations which would become the caretakers of the nation's heritage and cultural wealth.

²¹ Adapted from the Situational Analysis by the Literary Arts & Oral History Subcommittee chaired by Natasha Powell, Policy Advisor, Ministry of Culture.

There is also a rich history in all areas of community music. Among the formally organised groups that came into existence at the beginnings of the Caymanian development surge is the Cayman National Choir (initially called the Cayman Singers, founded in 1977 as a voluntary amateur association) which still performs in major concerts about twice a year and also performs when requested at a whole range of official and social occasions. The Music Club (no longer active) was an association of people who met to encourage the performance of classical music and jazz not generally available to the community. The Music Association (now the Music and Entertainment Association) is primarily concerned to develop a 'Caymanian sound' in the field of popular music and to advance the commercial activity of the Caymanian bands. Some of the most notable instrumentalists and vocalists, among the significant number of the Cayman Islands' robust musical groups, are the choirs and music programmes associated with the many churches, who are still active today, such as First Baptist Church, Savannah United, John Gray Memorial United, Kings Adventist, Elmslie United and St Ignatius Catholic.²²

Secular theatre, visual art and "national" festivals made an appearance in this period. The Cayman Drama Society was registered as a not-for-profit association in 1973, the year that also saw what was billed in the Caymanian Compass as "the first Cayman Festival of the Arts". This Festival showcased all aspects of art and culture—both local and international—across a week-long schedule of festivities. The festival was held a second time (1975), until Pirates Week was established in October 1977, and which incorporated many of their activities. The following year, in 1978, the Islands first formal visual arts group—the Visual Arts Society—was established, providing visual artists and craft persons with opportunities to exhibit and sell their work beyond the annual Agricultural Fair and craft days. VAS also offered the first formal art workshops to the community. The Inn Theatre Company also came into existence that year, changing its name to the Caymanian National Theatre Company (CNTC) in 1984 and ultimately evolving into the Cayman National Cultural Foundation. In 1979, the Museum Law was passed by the Cayman Islands Government, after the purchase of the Ira Thompson collection. The National Museum opened its doors to the public in 1990 but a great deal of work went into planning, creating exhibits, conserving artefacts, and creating the CINM in the Old Courts building between establishment of the law in 1979, and the opening date.

The CINM was also pivotal in laying the foundations of professional maritime archaeology in the Cayman Islands. The Institute of Nautical Archaeology surveyed the islands' waters in 1979-1980 and recorded 77 sites. In the early 1990s, the CINM facilitated surveys for prehistoric sites on all three islands, and in 2002, the Maritime Heritage Trail Partnership was created formally.

This Law mandated the Museum to collect "historical, natural, and scientific objects of interest." The Cayman National Choir was formed as a voluntary association in the mid-1970s, along with the Cayman Music and Entertainment Association (CMEA), and the National Children's Festival of the Arts soon afterwards in 1982, created specifically to showcase young talent. In addition to all this activity on Grand Cayman a small group of individuals from the Brac and two members of the Visual Arts Society opened the Cayman Brac Museum in 1983.

The mid-late 1980s saw the creation of the Cayman National Cultural Foundation the first formal national organisation specifically tasked with stimulating, facilitating and preserving cultural and

²² Adapted from the Situational Analysis by the Performing Arts & Festivals Subcommittee.

artistic expression. The Foundation produces the annual Cayman Islands National Festival of the Arts (Cayfest), the Cayman Islands International Storytelling Festival (Gimistory), along with managing the National Theatre (the FJ Harquail Cultural Centre), the Cayman Islands Folk Singers, the Young-at-Arts programme, supporting the work of artists and arts groups through grants, hosting performing artists' and writers' workshops, presenting the film series The Travelling Caribbean Film Showcase and publishing.

The National Trust for the Cayman Islands (NTCI) was formally established in 1987 with a mandate to protect the future of Cayman's heritage and to preserve the tangible built history, intangible cultural pastimes, the natural environment and the biodiversity of the Cayman Islands. There is, however, very little legislative protection for land-based heritage, especially built heritage which has no legal protection which could have disastrous results for historically or culturally significant buildings and sites. Natural heritage, in the form of environmentally-sensitive areas, now has some protection under the newly passed National Conservation Law.²³

Within three years, the Cayman Islands National Museum in 1990 officially opened in the award-winning rehabilitated historic old Courts Building, which dates back to the 1800s and serves as a focal point of George Town's harbour alongside other historical sites that include Elmslie Memorial Church, Fort George, and the George Town Public Library. Inside, the collection spans the natural, cultural and social history of the Islands.

Parallel to development in the arts, many Caymanians felt during the 1980s that aspects of their cultural heritage were in danger of being lost due to the rapid rate of development. There was a strong desire to record and preserve the memories of older citizens which would form the basis of their cultural identity. Although intermittent work had begun informally as early as 1979 by volunteers it was not until 1985 that the Cayman Islands Memory Bank Project was officially formed.

Structured similarly to the Jamaican Memory Bank model, the project was placed under the guidance of a Steering Committee of the Museum Board of Control chaired by the Museum Officer. The Museum Officer had been inspired after meeting with Dr Olive Lewin, a well-known Jamaican author, musicologist and folklorist who had spearheaded the Jamaica Memory Bank Project. The Museum's oversight of the project continued until 1987 when it was decided that the newly formed National Trust would work jointly with the National Museum on the Memory Bank Project. This partnership provided access to information on sites and structures of historical significance, and enabled the purchase of equipment and the compilation of lists of potential narrators by the National Trust's district committees. It was envisioned that forthcoming Cayman Islands National Archive would be the permanent place of deposit and public access.

In 1985, the Cayman Islands Government requested advice on establishing an Archive for the management of Government records. A BESO (British Executive Service Overseas) Records Adviser was commissioned to conduct a survey on the state of public records. The resulting report and follow up visit in 1987 led to the Government's decision to establish an Archive in 1988. In 1989, a consultant was hired to set up the National Archive (a Government department), which led to the hiring of full-time professional archivists and conservation staff.

²³ Adapted from the Situational Analysis by the Land-Based Heritage Subcommittee chaired by Christina Pineda, Director of the National Trust for the Cayman Islands.

In 1990, a great sense of urgency arose surrounding the Memory Bank Project. This was triggered by the growing awareness that many senior citizens who had first-hand information had died without being interviewed. Despite the good intentions of volunteers, few interviews had been completed due to the time-consuming nature of the interviewing and editing process. In response to this, a full-time Coordinator was hired for one year with funds made available by the National Trust Council. In 1991, the Memory Bank Project was officially handed over to the National Archive.

In time, CINA's role evolved with the passage of the National Archive and Public Records Law in 2007, which refocused CINA's mandate as the governing authority on records and information management. It was during this time that the Memory Bank transitioned into the CINA Oral History Programme to better reflect the wider scope of the oral history collection.

To date, the oral history recordings are part of the growing Historical Collection of the National Archive. Oral history recordings cover a variety of topics from persons of all walks of life, and they continue to be accessed locally and abroad by a wide range of persons, including genealogists, community and cultural groups, students, academics and authors.

With their thousands of historical records, recordings, and photographs CINA are the main research facility in the Islands, providing access to key historical information for the cultural organisations academics, students, and the general public. Special projects have been undertaken with these oral history interviews, one example is a series of interviews designed to learn what aspects of Caymanian culture had survived among Caymanians who migrated to other countries; another is the traditional music project, and many publications. The oral history interviews were used as a resource for many culture and heritage entities' projects. Four examples are: 1) the National Trust's restoration of the Mission House, 2) the establishment of the Botanic Park, 3) National Museum exhibits and 4) CNCF's book on Gladwyn (Miss Lassie) Bush.

1990s to present-day

The early 1990s saw several significant developments in the Cayman Islands visual culture scene including Cayman's involvement in the international touring UNESCO exhibition Carib Art (1994) hosted by CNCF; the creation of Cayfest (1995); and the opening of several commercial art galleries. In addition, young Caymanians were returning home from universities overseas with degrees in graphic design, fine art, and the dramatic arts while, simultaneously, an increasing number of self-taught artists, were gaining popularity. There was a mobilisation towards a new, home-grown discourse that challenged the persistent dominance of landscape painting, and which culminated in the creation of the Native Sons collective in 1996²⁴.

The mid-90s saw the establishment of the country's national art museum-the National Gallery of the Cayman Islands (NGCI). Charged with promoting and encouraging the appreciation and practice of the visual arts in the Cayman Islands, this mission continues to be achieved through exhibitions, education and outreach programmes, school tours, community festivals, and research projects.

Several national projects aimed at preserving iconic examples of the Islands' built heritage occurred at this time including the renovation of the historic Pedro St James house and site-the Islands oldest surviving stone building and plantation and later the Mission House in Bodden Town. In addition, there was increased investment in cultural tourism initiatives and the expansion of sites such as the

²⁴ Extracted from Urquhart, Natalie, *The Art of the Cayman Islands* (2016), Scala Fine Art Ltd. New York.

Queen Elizabeth II Botanic Park-home to a stunning array of indigenous plants as well as those from around the world, and the Cayman Turtle Centre (formally the Cayman Turtle Farm).

There is also a National Collection of the Cayman Islands, jointly managed by the national cultural organisations. The collection includes: fine art (NGCI), the Gladwyn Bush Collection (CNCF), and artefacts of cultural and historical significance (CINM). Additionally, there are the following collections, all of which informally comprise the National Collection: The National Trust's Historical sites - complete with collections of objects from those sites; The Pedro St. James Historical site and collection of objects; The Cayman Brac Museum; The Little Cayman Museum; The Catboat Club; the Department of Environment and other departments and entities collections.

With the start of the new millennium came a new wave of opportunities for the art community that helped the scene to further flourish. The NGCI's Art@Governors opened in 2000 with more than 70 featured artists and craftspeople demonstrating their work. The following year saw the launch of the McCoy Prize (fine art and fine craft) and the opening of several private art galleries. This period has also witnessed a revival in the traditional craft industry via the formation of specialised councils such as the Cayman Islands Traditional Arts Council (CITAC), increased education and skill sharing via programmes hosted by companies like Cayman Traditional Arts (CTA); and increased commercial outlets and craft markets such as Cayman Craft Market (CCM) which provides retail space in central George Town for many local artisans.²⁵

By the late 2000s, creative industries began to emerge more prominently in the Cayman Islands. Film production came to the forefront, although still on a small scale. The term creative industry refers to a range of economic activities which are concerned with the generation or exploitation of knowledge and information. They may variously also be referred to as the cultural industries (especially in Europe (Hesmondhalgh 2002, p. 14) or the creative economy (Howkins 2001), and most recently they have been denominated as the Orange Economy in Latin America and the Caribbean (Buitrago & Duque 2013).²⁶

The country had been a popular destination for television producers, having seen several companies visit over the past four decades to capture its underwater beauty. It wasn't however until 2003, when Caymanian Frank E. Flowers premiered his award-winning short film *Swallow*, and then the feature-length *Haven* one year later, both set primarily in Cayman, that a new generation of filmmakers began emerging, helped in part by the Cayman Islands Film Commission. Cayman now boast four film festivals including the annual *CayFilm* and *Poinciana* Festivals. Other festivals established at this juncture include the *Cayman Arts Festival*, *Red Sky at Night* (CNCF), along with the growth of *Batabano* (est. 1983). These multi-disciplinary cultural celebrations have become staples on the annual festival calendar along with several newer arts events having joined the annual line-up in subsequent years. International success stories include model Selita Ebanks, producer Jason "JG" Gilbert and actress Grace Gealey.

A fledgling fashion industry also began during this period: events like Cayfest's FRESH! and growing into Cayman Fashion Week and Allure Fashion by the late 2000s. Interest in this area was also

²⁵ Ibid.

²⁶ Adapted from the Situational Analysis by the Visual Arts, Crafts and Creative Industries Subcommittee chaired by Natalie Urquhart, Director of the National Gallery of the Cayman Islands.

increased via the international success of several Caymanians. At the time of writing there are at least twelve known Caymanian fashion designers.

This historical overview highlights the momentum in the growth of the culture and heritage sectors. To make the most of this momentum, structures need to be implemented to safeguard our heritage sites and pastimes, and to provide support for our artists, performers, musicians and creative entrepreneurs. One of the primary motivations for the development of this Cultural and Heritage Policy and Strategic Plan is to help establish: authentic documentation and preservation procedures; primary, secondary and tertiary-level arts education (in conjunction with the newly passed Education Law, 2016, which specifically includes the history and culture of the Islands); support for historical research projects that begin to explore of history from multiple viewpoints; investment in sector training and professional development, including the nurturing of younger museum/gallery staff; access to grant programmes; a framework for the development of the cultural industries; and increased synergy between sectors to encourage inter-sector dialogue.

The Caymanian Diaspora²⁷

When the former slaves were absolutely emancipated in the Cayman Islands on May 3, 1835, a local agricultural economy built on the back of enslaved labour collapsed shortly thereafter. At that time, many Caymanians undistinguished by race and bedevilled by financial hardship began to settle in the Honduran Bay Islands of Roatan, Utila and Bonaca in a bid to continue life as agriculturalists or turtle-fishers – livelihoods that essentially affected and informed a unique Caymanian way of life between the 1730s and 1830s. Economic hardship would remain for Caymanians both in and out of the Diaspora toward the 1960s, at which time Cayman's economy depended substantially on the remittances of Caymanian seamen working abroad. The Caymanian Diaspora was indeed conceived in economic hardship and material dearth at home: because of an unstable, essentially negligible local economy, many Caymanians had no choice but to look outward for employment. In search of work, Caymanians of all races, creeds and genders found themselves throughout Latin America, the wider Caribbean, the United States of America, the Middle East and Europe. Caymanian seamen would make a name for themselves the world over, whether as volunteers in the World War II effort, as independent fishermen, turtle-fishers and merchants, or else as ordinary deckhands, captains and engineers for the world's largest merchant shipping companies, among them The United Fruit Shipping Company and National Bulk Carriers. In the Diaspora of old many Caymanians made profound efforts to maintain their Caymanian traditions, and indeed the culture and heritage of their making.

While the contemporary Caymanian Diaspora is not essentially determined by the impulses that powered its traditional counterpart, it is just as vibrant, fluid and far-reaching. The interrelated forces and effects of multiculturalism and globalisation especially have profoundly transformed the Caymanian Diaspora into a global phenomenon driven by those factors that underwrite the 'modern condition', among them intermarriage, economic and educational motivations, and inquisitive, exploratory outlooks. Pockets of the contemporary Caymanian Diaspora with evident cultural links to the original homeland can be found across the globe, notably in Port Arthur, Tampa, Miami, New Orleans, Dallas, Houston, New York City, London, Toronto, Jamaica, Isle of Youth in Cuba, San Andres in Columbia, the cays and islands off the Miskito Coast, Honduras (in particular the Bay Islands: Roatan, Utila, Guanaja – known as Bonaca to Caymanians) and Nicaragua.

²⁷ Diaspora sub-section authored by Steering Committee guest Dr Christopher Williams, Assistant Professor, University College of the Cayman Islands.

Appendix 3: List of Acronyms

BCTC	Brac Community Theatre Company
BTEC	Business and Technology Education Council
CAF	Cayman Arts Festival
CARICOM	Caribbean Community
CARIFESTA	Caribbean Festival of the Arts
Cayfest	Cayman Islands National Festival of the Arts
CayFilm	Cayman International Film Festival
CCC	Cayman Catboat Club
CDS	Cayman Drama Society
CICH	Cayman Islands Culture and Heritage
CIFEC	Cayman Islands Further Education Centre
CIFS	Cayman Islands Folk Singers
CINA	Cayman Islands National Archive
CINM	Cayman Islands National Museum
CIPL	Cayman Islands Public Library
CISA	Cayman Islands Seafarers Association
CITAC	Cayman Islands Traditional Arts Council
CITC	Cayman Islands Turtle Centre
CMHF	Cayman Maritime Heritage Foundation
CMEA	Cayman Music and Entertainment Association
CNC	Cayman National Choir
CNCF	Cayman National Cultural Foundation
CNO	Cayman National Orchestra
CoC	Chamber of Commerce
CTA	Cayman Traditional Arts
DES	Department of Education Services
DOT	Department of Tourism
ESO	Economics and Statistics Office
FCO	Foreign and Commonwealth Office
GIS	Government Information Services
ICH	Intangible Cultural Heritage
ICOM	International Council of Museums
ICOMOS	International Council on Monuments and Sites
ICTA	Information and Communications Technology Authority
IFACCA	International Federation of Arts Councils and Culture Agencies
IIC	International Institute for Conservation
IPR	Intellectual Property Rights
MAC	Museums Association of the Caribbean
NCFA	National Children's Festival of the Arts
NGCI	National Gallery of the Cayman Islands
NGOs	Non-Governmental Organisations
NTCI	National Trust for the Cayman Islands

SMART	SMART Objectives: Specific; Measurable, Assignable, Realistic and Time-related
SWOT	Strengths, Weaknesses, Opportunities, Threats
TAB	Tourism Attractions Board (PSJ - Pedro St. James; PWF - Pirates Week Festival; QEBP
-	Queen Elizabeth II Botanic Park; CCM - Cayman Craft Market; and Hell Attraction).
UCCI	University College of the Cayman Islands
UKOT	United Kingdom Overseas Territory
UNESCO	United Nations Educational, Scientific and Cultural Organisation
WIPO	World Intellectual Property Organisation

Appendix 4: Key Words and Definitions

Archaeology—The study of human history and prehistory through the research and excavation of sites and the analysis of artefacts and other physical remains.

Arts—traverses the traditional and contemporary forms of representations of society, ideas and values over time, provides a zoom lens on life and engenders an imagination necessary for survival, resilience and growth.

Artist—someone who applies discipline and rigour to creating works of art. These may be visual, spatial performance, literary, multimedia or all of them.

Collaborative Programmes—culture and heritage programmes which are innovated, sustained and managed by multiple individuals or entities.

Cottage Industries—An industry where the creation of products and services is home-based, rather than factory-based. While products and services created by cottage industry are often unique and distinctive given the fact that they are usually not mass-produced, producers in this sector often face numerous disadvantages when trying to compete with much larger factory-based companies.

Crafts—the term *crafts* is often used to describe the family of artistic practices within the family decorative arts that traditionally are defined by their relationship to functional or utilitarian products (such as sculptural forms in the vessel tradition) or by their use of such natural media.

Craftsperson—someone who is proficient at some type of manual craft. Typical crafts associated with a craftsperson include woodworking, furniture making, sculpting, clothes making, metalwork and jewellery making. Certifications exist for certain crafts, but proficiency is usually gained through experience.

Creative—The use of the imagination or new ideas to make something new. A creative²⁸ is an artist. Not just a painter or musician or writer. She is someone who sees the world a little differently than others. A creative is an individual. He is unique, someone who doesn't quite fit into any box. Some think of creatives as iconoclasts; others see them as rebels. Both are quite apt. A creative is a thought leader. He influences people not necessarily through personality but through his innate gifts and talents.

Creative Industries—the broad range of activities including cultural industries plus all cultural or artistic production. Contains a substantial element of creative endeavour and includes architecture and advertising.

Culture—A people's way of being, knowing, and doing. A set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioural conventions that are shared by a

²⁸ "What is a Creative?" Jeff Goins, writer.

group of people, and that influence (but do not determine) each member's behaviour and his or her interpretations of the 'meaning' of other people's behaviour.

Cultural Development—A process which supports and facilitates cultural resource development and includes skilled creators, artists and craftspeople as transmitters of aesthetic expression, ideas, aspirations and values in relation to the sociological, economic, environmental and creative aspects of their communities.

Cultural Diversity—The acknowledgement and promotion of cultural differences and practices among people within a given society.

Cultural Expressions—Expressions that result from the creativity of individuals, groups and societies, and that have cultural content.

Cultural Governance—The decision-making processes in the management, operation and administration of cultural organizations. Successful governance of cultural organizations relies on strategic partnerships, strong leadership and collaboration between cultural stakeholders, business, other community agencies and various levels of Government, as well as stable funding mechanisms.

Cultural Heritage—An expression of the ways of living developed by a community and passed on from one generation to generation, including customs, practices, places, objects, artistic expressions and values. Cultural Heritage is often expressed as either Intangible or Tangible Heritage.

Cultural Industries—Industries which combine the creation, production and commercialisation of creative content which are intangible and cultural in nature. The contents are typically protected by copyright and they can take the form of goods or services.

Cultural Infrastructure—Essential appropriate and adequate facilities, spaces and networks (transportation, internet, and so on) to ensure access to and provision of culture and heritage activities/production.

Cultural Mapping—An 'action journey' undertaken specifically to identify, investigate or reclaim your strengths. Once identified, they can be utilised to create a wide variety of outcomes.

Cultural Property—Property which, on religious or secular grounds, is specifically designated by each State as being of importance for archaeology, prehistory, history, literature, art or science and which belongs to a variety of categories.

Cultural Tourism—Tourism or visitor enjoyment of cultural life and heritage of a country.

Cultural Worker—Media, education, religion, and the arts all have defining roles in crafting and propagating the cultural stories by which we humans understand our natures and the possibilities open to us. If you are a member of any of these professions, think of yourself as a modern culture worker.

Culture and Heritage for Peace Building—Researching and optimising cultural and traditional practices of peace building in the process of building lasting peace, respect and dialogue Pursuing the values of cultural diversity and freedom of expression as a preventative measure against conflict.

Cultural Democracy—A concept that emerged after the Second World War, which seeks to democratise culture in order to bring about an awareness and appreciation of art to as wide a section of society as possible. Culture has traditionally been divided into two parts – high art and low art: high art being opera, music, ballet, painting, sculpture, poetry and drama; and low art being culture that has mass appeal, sometimes known as popular culture. The high arts tend to be defined and enjoyed by one small section of society and this is considered undemocratic. Cultural democracy seeks to break down the boundaries between high and low culture in order to make art accessible to a wider audience. The community arts movement evolved out of cultural democracy.

Diaspora—Originating from the Greek word *diasperein*, Diaspora relates to the ‘dispersion or spread of any people from their original homeland’ for a number of voluntary and/or involuntary reasons, including other economic, political and familial factors. In its more modern usage, Diaspora has been used both to classify and describe people residing outside of their homeland, including, for instance, ‘expatriates, expellees, political refugees, alien residents, immigrants and ethnic and racial minorities’.

Freedom of Cultural Expression –When individuals, groups, and society have the right to express their cultural identities and practices and creativity.

Globalisation—The process by which nations/countries become connected and interdependent through ties created by rapid means of travel, electronic communication, and interlocking economies.

Heritage—Something of value or importance passed down by or acquired from a predecessor/an ancestor; recognised cultural identity and roots.

Heritage Resource—These could include objects, places, behaviours, belief systems, activities or events, skills and knowledge which are passed down from generation to generation.

History—The bodies of knowledge about the past produced by historians, together with everything that is involved in the production, communication of, and teaching about that knowledge.

Human Rights and Responsibilities—in keeping with the Universal Declaration of Human Rights of 1948 and the responsibilities which accompany those rights as citizens and nation states.

Identity—A person’s identity is made up of their own character combined with their family and social roots. Identity, like culture, is ever changing.

Indigenous—Originating or occurring naturally in a particular place; native.

Intangible Cultural Heritage—as the practices, representations, expressions, as well as the knowledge and skills (including instruments, objects, artefacts, cultural spaces), that communities, groups and, in some cases, individuals recognise as part of their cultural heritage.

Intellectual Property—Someone's idea, invention, creation, etc., that can be protected by law from being copied by someone else.

International Conventions and Treaties—An agreement that is being made between states and/or countries.

Lifelong Learning—The understanding that learning and education is important from birth to death.

Generational—A set of members of a family regarded as a single step or stage in descent: e.g. 'a third-generation Caymanian.'

Museum—A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.

Oral History—The collection and study of historical information using sound recordings of interviews with people having personal knowledge of past events.

Partnership—The process of collaboration and relationship building for effective delivery of culture and heritage programmes.

Performing Arts—Forms of creative activities that are performed in front of an audience, such as drama, music, and dance.

Public Art—art which is curated or created specifically for the purpose of installation or exhibition within public spaces.

Public Space—spaces which are not owned by private individuals or corporations, but by the State for purposes of public use.

Small Island States—low-lying coastal countries that have similar development challenges such as an increase in population, scarce resources, and fragile environments.

Social Capital—the value of the relationships between people who work or live together and the knowledge and skills that they have and share.

Social Cohesion—A society which encourages appreciation of difference so as to promote unity and strength.

Social Inclusion—Socially inclusive society is defined as one where all people feel valued, their differences respected and their basic needs are met so they can live in dignity.

State Party—Countries that have adhered to International Conventions, thereby paying a membership fee, gain access to resources and follow the operational directives or guidelines of these conventions.

Status of the Artist—a critical aspect of promotion of culture and heritage through provision of streamlined travel systems, accessing funding for creative work, social security and tax benefits.

Sustainable Development—Economic, social and cultural development which meets the needs of the present without compromising the ability of future generations to meet their own needs.

Sustainable Tourism—Tourism that is low impact on the environment and on the local culture while helping to generate future employment for local people.

Thought leader—can refer to an individual or firm that is recognised as an authority in a specialised field and whose expertise is sought and often rewarded.

Tradesperson—a skilled manual worker in a particular trade or craft. Economically and socially, a tradesperson's status is considered between a labourer and a professional, with a high degree of both practical and theoretical knowledge of their trade. In cultures where professional careers are highly prized there can be a shortage of skilled manual workers, leading to lucrative niche markets in the trades.

Tradition—Knowledge, beliefs, customs, and practices that have been handed down from person to person by word of mouth or by example, for instance, always having a certain meal for a holiday.

Traditional Culture—tradition-based culture expressed by a group or individuals, and recognised as manifesting the expectations of that community in so far as they reflect its identity, its standards and values which are transmitted orally, by imitation or other means.

Traditional Cultural Expressions—Also “expressions of folklore” – these refer to tangible and intangible forms in which traditional knowledge and cultures are expressed, communicated or manifested. Examples include traditional music, performances, narratives, names and symbols, designs and architectural forms.

True-born—Being such by birth.

World Heritage – Properties that which have cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity.

Appendix 5: Process, Methodology and Analytical Framework

“Formulating a cultural policy is not confined to the drafting of a document, however thorough and relevant it may be. It entails creating a new momentum and promoting work methods in the case of institutions and agents responsible for culture, in order to attain a common goal and a clear consistent strategy. It involves promoting the cultural dimension of the society and mobilising available resources to enable sectors of cultural activity to play their part in economic, social and human development”²⁹

In late 2015 Cabinet approved the terms of reference and the membership for a Culture and Heritage Policy Steering Committee, to work with the Ministry of Culture and the people of the Cayman Islands, to develop this policy and strategic plan.

In early 2016, the Steering Committee developed six Subcommittees to expand the input-base from experts and key stakeholders in the field, and to assist with researching and writing up the Situational Analyses and the Strengths, Weaknesses, Opportunities and Threats (SWOT) analyses for each of the six specific areas of focus. Also during this period, with assistance from the UNESCO’s Kingston Cluster Office, the Ministry of Culture contracted with UNESCO-endorsed Cultural Facilitator Deirdre Prins-Solani, to provide advisory services in the development of the policy process from inception to adoption to implementation.

The Cultural Facilitator was instrumental in providing inputs into policy; she provided readings, gap analysis, and advice on formulation, section headings and content. In June 2016, she visited the Cayman Islands and assisted with the initial consultative processes through the two-day facilitated workshop and one-on-one meetings with stakeholder groups mutually identified. The Ministry of Culture continued with the facilitation of the one-on-one meetings, and special group meetings, in July and August, in order to gain more detailed information and some clarification on issues raised by the stakeholders. There are still many more meetings to be facilitated.

Finally, the Cultural Facilitator drafted the first Policy and Strategic Plan documents which were redrafted by the Steering Committee and the Ministry of Culture over the course of September to November, 2016. The public consultation period was 3-31 January, 2016.

Country Methodology

Step 1: Analyses: The Culture and Heritage Steering Committee convened six subject-specific Subcommittees (in early 2016) to undertake a Situational Analysis, comprising a SWOT analysis, of each subject-specific area (April and May 2016).

Step 2: Workshops: the Ministry of Culture invited UNESCO-endorsed cultural facilitator to lead workshops and key stakeholders’ meetings to discuss the Situational Analyses, SWOTs and to commence drafting the Policy and Strategic Plan (week of 4-10 June 2016). The Ministry then initiated a public communications and awareness raising strategy.

²⁹ Operational Processes for the formulation and implementation of cultural policies: some basic principles. UNESCO Division of Cultural Policies and Intercultural Dialogue, January 2011

Step 3: Synthesise information/Draft Policy and Strategic Plan): The facilitator in conjunction with the Ministry of Culture, with feedback from Steering Committee, produced the draft of Policy and Strategic Plan; Steering Committee met several times to do re-writes of draft (July-November 2016)

Step 4: Public consultation: Once the draft is approved by Cabinet and Steering Committee, it will be circulated to the Subcommittees and then wider for Public Consultation (2-20 January 2017)

Step 5: Final Policy and Strategic Plan produced: after synthesising public input, consultation with Steering Committee, and final Cabinet approval and Legislative Assembly tabling (February 2017)

Next Steps: Step 6: Costed Operational Plan to be developed (2017); Step 7: Implementation, Education (2017-2026) and Step 8: Monitoring, Evaluation (2017-2026).

UNESCO-endorsed Cultural Facilitator's Approach and Methodology

- Literature review and desk top research
- Discussions and conversations with Cayman Islands Ministry-designated staff
- Support Subcommittees of the Steering Committee through relevant materials, readings, questions
- Preparation and planning of the key stakeholder workshops and meetings (one-on-one) and representative organisations
- Visits to sites, institutions and public spaces as mutually agreed between Facilitator and Ministry
- Review consultation mechanisms and modalities for representation, methodologies, outcomes
- Development of tools for data collection
- Feedback mechanism to write-ups for duration of process (as indicated in Work Plan)

Appendix 6: Population Data By Age, Sex, and Status (Caymanian and non-Caymanian)

COMPENDIUM OF STATISTICS | 2015

1.06 Population by Age, Sex and Status, Census 2010

Age group	Total Population			Caymanian			Non Caymanian		
	Total	Male	Female	Total	Male	Female	Total	Male	Female
Total	55,036	27,218	27,818	30,979	14,908	16,071	24,057	12,310	11,747
Under 1 year	782	387	395	486	254	232	296	133	163
1 - 4	2,928	1,532	1,396	2,113	1,079	1,034	815	453	362
5 - 9	3,246	1,573	1,673	2,536	1,227	1,309	710	346	364
10 - 14	3,012	1,586	1,426	2,536	1,331	1,205	477	256	221
15 - 19	2,823	1,431	1,392	2,483	1,250	1,233	340	181	160
20 - 24	2,934	1,390	1,544	1,919	939	980	1,015	451	564
25 - 29	4,990	2,419	2,570	1,789	872	917	3,201	1,547	1,654
30 - 34	5,862	2,928	2,934	1,769	824	946	4,092	2,104	1,988
35 - 39	6,322	3,132	3,191	2,321	1,014	1,307	4,002	2,118	1,884
40 - 44	5,967	3,057	2,910	2,545	1,197	1,348	3,422	1,860	1,562
45 - 49	5,016	2,464	2,552	2,477	1,177	1,300	2,539	1,287	1,252
50 - 54	3,784	1,801	1,983	2,152	1,004	1,149	1,632	798	834
55 - 59	2,657	1,257	1,401	1,860	861	999	798	396	402
60 - 64	1,727	889	838	1,335	671	664	391	218	174
65 - 69	1,076	548	528	913	464	449	162	84	79
70 - 74	732	338	394	667	305	362	65	33	33
75 - 79	534	250	284	486	227	259	48	24	25
80 - 84	365	148	217	335	132	203	31	16	14
85+	278	89	189	257	82	176	20	7	13

Source: Economics and Statistics Office (ESO)

Population Data by Nationality (on Work Permits)

COMPENDIUM OF STATISTICS | 2015

10.05c

Work Permits By Nationality, 2014

Country		Country	
Total			
Argentina	39	Italy	113
Australia	192	Jamaica	8,478
Austria	45	Kenya	74
Bahamas	27	Lebanon	7
Bangladesh	19	Malaysia	13
Barbados	75	Mexico	102
Belize	45	Nepal	114
Bermuda	12	Netherlands	28
Brazil	76	New Zealand	68
British Overseas Territories	10	Nicaragua	287
Bulgaria	18	Pakistan	9
Canada	1,082	Panama	10
China	39	Peru	50
Colombia	185	Philippines	2,697
Costa Rica	79	Portugal	32
Cuba	148	Romania	77
Czech Republic	12	Russia	16
Denmark	8	Serbia	18
Dominican Republic	261	South Africa	246
Ecuador	17	Spain	49
France	43	Sri Lanka	86
Germany	72	St Vincent & the Grenadines	23
Guyana	251	St. Lucia	31
Haiti	21	Thailand	37
Honduras	774	Trinidad and Tobago	110
Hungary	50	Turkey	6
India	880	United Kingdom	1,810
Indonesia	37	United States of America	1,347
Ireland	302	Venezuela	24
Israel	15	Zimbabwe	37
		Other	242

Note:

Total includes persons on government contracts.

Source: Cayman Islands Immigration Department and Economic and Statistics Office (ESO)

Appendix 7: Stakeholders

The Stakeholder Consultation Process Questions outlined below draws on the tools developed by UNESCO for cultural policy (2011). It emphasises each step of consultation, research and writing as critical to the following:

- building shared vision, set of values which frame the policy
- identifies problems, prioritises them
- presents programmatic and activities based solutions
- identifies institutional frameworks necessary to support solutions
- identifies capacity building needs for those implementing the policy
- identifies resources necessary to enable the implementation of the policy
- places policy within a local, national and international context, and
- provides indicators for measuring programmatic success.

Stakeholder Consultation Process Questions included: Who are we? Whom do we represent?

What do we and our stakeholders believe are Cayman Island cultural values? What are some of our major obstacles and challenges in fulfilling our lives? What roles do heritage, culture and the arts play at present in addressing the above? What role can we imagine heritage, culture and the arts to play in addressing our obstacles and challenges? What are the main problems within the current arts and cultural sector? What are the needs and demands of the various sub sectors? What interventions have worked to date? Which ones have failed? Which activities can we propose to ensure interventions succeed? What have other countries done that may provide guidance and best practice modelling? What do national and international reference documents (conceptual and institutional) contain, and how can they be useful?

Stakeholders Internal to the Cayman Islands

All the people of Cayman Islands

Government Ministries, Portfolios, Departments, Institutions

Cabinet Office

- Government Information Services

Ministry of Health & Culture

Ministry of Tourism & District Administration

- Department of Tourism

Ministry of Planning, Lands, Agriculture, Housing & Infrastructure

- Planning Department
- Department of Agriculture
- Cayman Farmers' and Artisans' Market

Ministry of Financial Services and Environment

- Department of Environment
- Economics and Statistics Office (ESO)

Ministry of Education, Employment and Gender Affairs

- Department of Education Services (DES) and all schools, both public and private, in the Cayman Islands

- Cayman Islands Public Library (CIPL)
- University College of the Cayman Islands (UCCI)
- National Children's Festival of the Arts (NCFA)

Portfolio of Civil Service

- Cayman Islands National Archive (CINA)

Portfolio of Legal Affairs

Information and Communications Technology Authority (ICTA)

Statutory Authorities and Government Companies (SAGCs)

Cayman National Cultural Foundation (CNCF)

National Trust for the Cayman Islands (NTCI)

Cayman Islands National Museum (CINM)

The National Gallery of the Cayman Islands (NGCI)

The Cayman Turtle Centre (TCTC)

The Tourism Attractions Board (TAB) (Comprises Pedro St. James; The Queen Elizabeth II Botanic Park; Cayman Islands; Pirates Week; Hell; Cayman Craft Market).

Non-profit nationally-designated entities

National Maritime Heritage Foundation / Cayman Catboat Club

Cayman National Choir

Cayman National Orchestra

Cayman Arts Festival

Associations, Societies, Collectives, Organisations, Clubs and Groups

Native Sons, Cayman Drama Society; Cayman Islands Folk Singers (under ambit of CNCF); Cayman Islands Poetry Festival; Cayman Islands Seafarers Association; Cayman Islands Traditional Arts Council; Cayman Islands Visual Arts Society; Cayman Music and Entertainment Association; Cayman Music Collective, Cayman Islands National Festival of the Arts (under ambit of CNCF); Chamber of Commerce; Poinciana Festival; Coalition Dance; District/Community/Neighbourhood based organisations; Church groups; Service clubs; Youth groups; Women's groups; Nationality-based groups e.g. Consulates

For-profit businesses and events, which impact the culture and heritage of the Cayman Islands

Allure Fashion Show; Cayman Traditional Arts; Cayman Islands Fashion Week; Cayman International Film Festival; Cayman Book Fair; Cayman Carnival Batabano; Dance Unlimited; Miss Jackie's School of Dance; Centre Point; Kri Dance; Art Nest; Three Girls and a Kiln; Sound Solutions; One World Music; SANDS Ltd; Awesome Productions; Youngblood Productions; Moca Films; Sympactful Media; Whirlybird; Vanguard Media Group; all culture and design publications, galleries, photography studios and other creative businesses based in the Cayman Islands.

Stakeholders external to Cayman Islands

Caymanian diaspora groups abroad (refer to Diaspora section of this document).

Appendix 8: Steering Committee, Subcommittees, Workshop Participants and Acknowledgements

Roles of the Cabinet-appointed Culture and Heritage Policy Steering Committee included-identification and selection of stakeholder groups for consultation meetings; setting up consultation meetings with decision makers across sectors; finance, health, education, culture and development; participation in subcommittee tasks, including Situational Analysis, SWOT and visioning; advocacy and communication; identification and allocation of specific policy headings and items to undertake for writing; costing of policy (with support from Budgetary Management Unit and CFO Ministry of Culture) and identification of indicators and evaluation mechanism.

Steering Committee

Chief Officer of the Ministry of Culture (Chair), Jennifer Ahearn

Deputy Chief Officer of the Ministry of Culture (Deputy Chair), Nancy Barnard
 Managing Director of Cayman National Cultural Foundation (CNCF), Marcia Muttoo
 Director of Cayman Islands National Museum (CINM), Dr Peggy Leshikar-Denton
 Director of National Gallery of the Cayman Islands (NGCI), Natalie Urquhart
 Director of Cayman Islands National Archive (CINA), Kimlon Lawrence
 Director of the National Trust for the Cayman Islands (NTCI), Christina Pineda
 Chair, Tourism Attractions Board, Carla Reid
 President, Cayman Maritime Foundation/Cayman Catboat Club Representative, Jerris Miller
 Ministry of Education representative, Kiva Powell
 Ministry of Tourism representative, Dr Dalton Watler
 Attorney General's General representatives, Tonicia Williams; Marilyn Brandt (current)
 Cayman Traditional Arts Owner, Chris Christian
 Founding CINM Director, Anita Ebanks

Subcommittees

*underlined names denote members of Steering Committee

+ denotes qualified teachers (educational concerns runs throughout each subcommittee)

Italics indicates Cayman Brac representatives

Land-Based Heritage* Subcommittee³⁰

Subcommittee Chair: Director, National Trust for the Cayman Islands (NTCI) Christina Pineda

DCO, Ministry of Culture, Nancy Barnard+

Cultural Animator, former CINM Director, Anita Ebanks+

³⁰ Note: these members were unable to attend meetings up to date of policy development however will be included with the ongoing policy development and implementation process. Cultural Animator, Bodden Town, Mary Lawrence Hon Doctorate, (requested late by Ministry); Chris Christian, Owner, Cayman Traditional Arts; Chair of Cayman Islands National Museum (CINM), Alfonso Wright; Owner, Powell's Museum, Burnard Powell; *Cayman Brac Representative, Burnard Tibbetts*; Pastor Alson Ebanks, History & Nature Enthusiast.

Chair, Tourist Attractions Board (TAB), Carla Reid
Chair of the National Trust for the Cayman Islands (NTCI), Andrew Gibb
Architect (Vernacular & contemporary); former member of the management boards of NGCI/NTCI,
John Doak
Curator and Collections Manager, CINM, Debra Barnes-Tabora
Chair, West Bay District Committee NTCI, Alice Mae Coe
Wildlife Biologist, Cayman Turtle Centre, Geddes Hislop
**Built-Heritage, Collections/Natural-Heritage, Conservation, Environment*

Maritime Heritage* Subcommittee³¹

Subcommittee Chair: Director, CINM, Dr Peggy Leshikar Denton**

DCO, Ministry of Culture, Nancy Barnard+
Director, Department of Environment, Gina-Ebanks Petrie
Community Development Coordinator, NTCI**, Karie Bounds
Member, CI Seafarers Association, Captain Paul Hurlstone
Partner maritime sites,
CITA past-president, Steve Broadbelt
Director, Director, Department of Tourism (DOT), Rosa Harris or Alternate Jessica Pawlik
Museum Archaeology Volunteer & NTCI HAC Committee, Sue Gibb
Representative, CI Sailing Club and Maritime Heritage Enthusiast, Pamela Webster
CINM Volunteer and Representative, Maritime Heritage Trail, Hank Powell
Volunteer, East End/Ten Sail Park, Darrell Rankin
President, Cayman Catboat Club/Cayman Maritime Heritage Foundation, Jerris Miller
Director, C.I. Port Authority, Clement Reid or alternate Will Jacobs, Manager, Port Operations
Owner, Thompson Shipping, Bing Thompson
CEO, Maritime Authority Cayman Islands (MACI), Joel Walton or alternate Sian Pairaudeau
**Maritime Archaeology (underwater & related terrestrial sites, environment); Catboats, Ships, Seafaring; **Denotes
Maritime Heritage Trail Partner*

Oral History and Literary Arts Subcommittee³²

Subcommittee Chair: Acting Policy Advisor for Culture, Ministry, Natasha Powell

DCO, Ministry of Culture, Nancy Barnard+
Poet and Cayman Brac Representative, Alta Solomon
Ministry of Education, Kiva Powell+
Author and Attorney, Sara Collins
Cultural Animator and former Culture Policy researcher, Patrice Donalds
Cultural Animator and Educator, Amber Bothwell+
Director of Public Libraries, Ramona Melody

³¹ Note: these members were unable to attend meetings up to date of policy development however will be included with the ongoing policy development and implementation process. Director, Clement Reid, C.I. Port Authority

³² Note: these members were unable to attend meetings up to date of policy development however will be included with the ongoing policy development and implementation process. Author and Educator, President of UCCI, Roy Bodden; Author and CI Book Fair Founder, Elke Feuer O'Donnell; Poet and former culture advisor, Leonard Dilbert.

Former Coordinator of the formerly-named Memory Bank Programme (now the Oral History Collection, CINA), Heather R. McLaughlin+
Educator and Storyteller, Lydia Warren+
Nosotros Poetry Group representative, Michael Powery Yin

Performing Arts and Festivals Subcommittee

Subcommittee Chair: Managing Director, CNCF, Marcia Muttoo

DCO, Ministry of Culture, Nancy Barnard+

Dramatist, Singer and Media Officer, Mona Lisa Meade

Former Marketing & Development Manager, CNCF Rita Estevanovich

Musical Director, Cayman National Choir; Cayman National Orchestra, Sue Horrocks+

President, Cayman Music & Entertainment Association, Jean-Eric Smith

Director, Pirates' Week, Melanie McField

Artistic Director Cayman Arts Festival and Educator, Glen Inanga+

Former Educator, Marge Quinland+

Cayman Drama Society Representative, Sheree Ebanks

Artistic Director of Dance Unlimited, Lorna Reid+

Director, Poinciana Arts Festival; Co-Founder, Cayman Music Collective, Badir Awe

Director, Batabano, Donna Myrie

Actor and Deputy Chair CNCF, Morgan DaCosta

Festival Director, Cayman Islands Film Festival, Tony Mark

Music Producer, Jason "JG" Gilbert

Visual Arts , Crafts and Creative Industry Subcommittee³³

Subcommittee Chair: Director, National Gallery of the Cayman Islands, Natalie Urquhart

DCO, Ministry of Culture, Nancy Barnard+

Artist and Cayman Brac representative, Simone Scott

Chairperson of National Gallery of the Cayman Islands (NGCI), Susan Olde

Assistant Curator, NGCI, Kerri Anne Chisholm

Traditional thatch crafter, Rose Mae Ebanks

Artist and Arts Policy MA, NGCI, Kaitlyn Elphinstone

Visual Artist and Gallerist, Debbie van der Bol

Film Producer and Cultural Animator, Adonza Harrison

Painter and former US Cultural attaché, Bendel Hydes

Visual Artist and Art Educator, Chris Mann+

Fashion Show Representative, Pearlina McGaw-Lumsden

Ceramist and Educator, Lorna Reid+

Art Therapist, Ann Marie Gray

Conceptual Artist and Graphic Designer, Wray Banker

VAS Representative, Mary McCallum

Ministry of Sports, Assistant CO, Joel Francis

³³ Note: Additional invited these members were unable to attend meetings up to date of policy development however will be included with the ongoing policy development and implementation process. Music Educator, Spark! Music School Director, Janelle Tibbetts+; Cultural Animator, Caymanians United for Our Cayman Islands, Dwene Ebanks'; Culinary Business Owner/Educator, Cynthia Hew; Cayman Food Tours Owner, Marzeta Bodden.

Manager of Tourism Development Services, Department of Tourism, Jessica Pawlik
Department of Commerce and Investment, Mitzi Watson Jervis
Caribbean Lifestyle TV Network, Restaurateur, One Tree Four Five Owner, Luigi Moxam
Cultural Animator and Educator, Reina Jefferson+

Legal and Governance Subcommittee

Subcommittee Co-Chair: Tonica Williams, (during her tenure at CIG) replaced by Marilyn Brandt, Attorney General's Chambers

Subcommittee Co-Chair: DCO, Ministry of Culture, Nancy Barnard+
Acting Chief Immigration Officer, Bruce Smith, Department of Immigration
Business Culture- Chamber of Commerce Director Will Pineau
Philippine Consulate³⁴, Mr Arturo Ursua, (unofficial) Honorary Consul
Author and Associate Professor, UCCI, Christopher Williams+
Cultural Animator, former Legislator, Lucille Seymour+
Attorney, Steve McField (Hon Doctorate)

³⁴ Note: Representatives from other countries' consulates were invited, however were unable to attend any of the meetings to-date of the policy development process, however will be included with the ongoing policy development and implementation process.

Appendix 9: Workshop Participants

Jennifer Ahearn, Ministry of Culture
Nancy Barnard, Ministry of Culture
Natasha Powell, Ministry of Culture
Janett Flynn, Ministry of Culture
Neesah Godet, Ministry of Culture
Marcia Muttoo, Cayman National Cultural Foundation
Martyn Bould, Cayman National Cultural Foundation
Rita Estevanovich, Cayman National Cultural Foundation
Dr Peggy Leshikar-Denton, Cayman Islands National Museum
Debra Barnes-Tabora, Cayman Islands National Museum
Anita Ebanks, Founding Director of Cayman Islands National Museum
Shenice McField, Cayman Islands National Museum
Natalie Urquhart, National Gallery of the Cayman Islands
Susan Olde, National Gallery of the Cayman Islands
Tamara Selzer, Cayman Islands National archive
Heather R. McLaughlin, Former Archivist
Christina Pineda, National Trust for the Cayman Islands
Andrew Gibb, National Trust for the Cayman Islands
Karie Bounds, National Trust for the Cayman Islands
Carla Reid, Tourism Attractions Board
Jerris Miller, Cayman Maritime Foundation/Cayman Catboat Club/Seafarers Association
Kiva Powell, Ministry of Education
Tonicia Williams, Attorney General's Chambers
Ramona Melody, Director of Cayman Islands Public Library
Glen Inanga, Cayman Arts Festival
Donna Myrie, Batabano Cayman Carnival
Andrea Martinez-Calderon, Cultural Animator/Cayman Brac Representative
Pearlina McGaw-Lumsden, Allure Fashion
Luigi Moxam, Restaurateur/One Tree Four Five Owner
Reina Jefferson, Cultural Animator/Educator
Christopher Williams, Author/ UCCI Associate Professor
Lucille Seymour, Cultural Animator
James Geary, C.I.'s CARICOM Youth Ambassador
Michel Powery-Yin, Poet (Nosotros Group)
Chris Christian, Cayman Traditional Arts
Paul de Freitas, Cayman Drama Society
Edlyn Ruiz, Culture Information Officer (Government Information Services)
Gina Ebanks-Petrie, Department of Environment
Jessica Pawlik, Department of Tourism
Adolphus Laidlaw, Economics and Statistics Office
Charles Brown, Ministry of Planning
Sue Gibb, National Maritime Heritage Trail volunteer

Appendix 10: Missions of the National Culture and Heritage Institutions

Cayman Islands National Museum

The Museum Law (1979, 1999 Revision) mandates the Museum to collect “*historical, natural, and scientific objects of interest*”. The mission statement of CINM is: Through our dynamic programmes, exhibits and collections, the National Museum is the living connection to Cayman’s past; it ensures that future generations have the opportunity to experience the territory’s unique natural and cultural heritage. The Museum’s current eight primary strategic goals include:

- Increase public accessibility to the collections through research, exhibitions, programmes, and digital media.
- Partner with Government, cultural, and educational organisations to maximize the management, protection and awareness of tangible and intangible cultural resources for the three Cayman Islands.
- Build community and visitor awareness of the Museum.
- Assess and identify current and future facility needs, recognizing the urgent goal to acquire a purposed Collections facility for the safety of the National Collection.
- The effective management, conservation, and preservation of the Collections to ensure the mitigation of risk.
- Diversify and generate new sources of revenue.
- Align organisational structure in support of vision, mission, and core values.
- Bring the evolving Caymanian Culture into mainstream conversation to help our society, especially our young people, to value and manage the rapid changes in our community.
- The Museum’s exhibitions are housed in the most historic building in central George Town. Almost 200 years old, this landmark structure is among Cayman’s oldest public buildings and is one of the few surviving 19th century structures on the Islands. Over the years, it also served as the first post office, earliest Commissioner’s office, public library, savings bank, town hall, schoolroom, church hall, dance hall, jail house, and Lands & Survey department.

National Trust for the Cayman Islands

The National Trust has been "Protecting the future of Cayman's heritage" since its inception in 1987. Its mission is to preserve natural environments and places of historic significance in the Cayman Islands for present and future generations. The NTCI is a not-for-profit NGO created to preserve the history and biodiversity of the Cayman Islands. Through education and conservation we work to protect environmentally sensitive and historically significant sites across all three Cayman Islands. Some of its projects include:

Grand Cayman

- Bodden Town Guardhouse Park
- Dr. Roy's Ironshore Historic Site
- East End Light House Park
- Fort George
- Governor Michael Gore Bird Sanctuary
- Heritage Beach, Grand Cayman

- Old Savannah School House
- Watler Cemetery
- Mastic Reserve and Trail
- Bodden Town Mission House, Grand Cayman
- Queen Elizabeth II Botanic Park
- home of Nurse Leila Yates, a wattle and daub house

Cayman Brac

- Cayman Brac Parrot Reserve
- The Splits, Cayman Brac
- Spellman McLaughlin Home
- Eldemire House

Little Cayman

- Booby Pond Nature Reserve
- National Trust Visitors Centre of Little Cayman

Cayman National Cultural Foundation

The mid-late 1980s saw the creation of the CNCF, the first formal national organisation specifically tasked with stimulating, facilitating and preserving cultural and artistic expression. CNCF was established to receive the gift of the cultural centre property from benefactor, Mrs. Helen Harquail, on behalf of the people of the Cayman Islands. At the same time, the government of the day sought to safeguard Cayman's cultural and artistic heritage and expression, and give support to the burgeoning cultural scene. The CNCF Law laid out the entity's wide-ranging ambit, including:

- The stimulation and facilitation of culture generally;
- The development, maintenance and management of theatres and other cultural facilities, in particular the F J Harquail Cultural Centre;
- Organising cultural festivals;
- Stimulation of the development of local talent by means of training, workshops, competitions, exhibitions, pageants, parades, displays and other such activities;
- Assisting persons in developing cultural and artistic expression, including the preservation and exploration of Caymanian cultural heritage by documenting, publishing, providing grants for artistic and cultural endeavour, and other means.

Since 1989, CNCF has offered programmes that have aimed to educate, entertain and display standards that reflect the Caymanian ethos, while making people aware of the myriad reflected images in the wider world mirror. Legitimising the creative contributions of Caymanians from all walks of life, so that their creative 'voice' reverberates with clarity and assurance, has been among CNCF's primary goals, and it is largely due to this work that many Caymanians have become sensitised to the possibilities of creative work, and to accepting the value of their heritage, arts and culture. Along with staging theatrical productions of various genres, the Foundation produces the annual Cayfest (the Cayman Islands National Festival of the Arts), and Gimistory (the Cayman Islands International Storytelling Festival), while managing the National Theatre (the FJ Harquail Cultural Centre), the Cayman Islands Folk Singers, the Young-at-Arts programme, supporting the work of artists and arts

groups through grants, hosting performing artists' and writers' workshops, presenting the film series and publishing works by or about local artists.

National Gallery of the Cayman Islands

Founded in 1997, the National Gallery of the Cayman Islands (NGCI) is the country's leading visual arts museum, charged with preserving, promoting and fostering Caymanian visual culture. Through the permanent collection, changing exhibitions, and a dynamic arts education and outreach programme, the institution has assumed a central role in the development of fine art while also establishing an invaluable platform for explorations of wider notions of culture and community. The functions of the National Gallery of the Cayman Islands (as per National Gallery Law 1999) are:

- To organise and maintain permanent and temporary public works of art;
- To collect and preserve significant works of art for a public collection;
- To facilitate the public exhibition of works of art or collections of works of art loaned by persons or bodies for that purpose;
- To present, or facilitate the presentation by others, programmes of instruction in the visual arts;
- To lend works of art in the national collection to other art galleries for the purpose of promoting the culture of the Islands abroad;
- To encourage the evolution and enjoyment of the arts in the Islands;
- To promote the appreciation and interpretation of the visual arts as an integral component of education;
- To foster and encourage research in the visual arts;
- To provide facilities for the curation and restoration of works of art; and
- To perform such other functions as may be necessary to direct, manage and control the

Holding up to six exhibitions annually at a central exhibition space, and satellite venues around Grand Cayman and the Sister Islands, the curatorial team strives to create a balance between exhibitions of quality Caymanian artwork with art from further afield by working with a broad cross-section of artists and ranging from site-specific work to more traditional gallery-based projects. NGCI is at the forefront of visual arts education in the Cayman Islands hosting 25+ education and outreach programmes monthly, across all three islands, and accounting for 60% of the organisation's annual output and budget. These programmes aim to capture every age group in our community from the youngest preschoolers to senior citizens, in addition to at-risk groups, and they reach a wide demographic. They combine arts education with enriching creative experiences which foster creativity, help build self-esteem, and provide effective and invaluable explorations of culture, cultural heritage, and national identity and community values.

The NGCI is located on the Esterley Tibbetts Bypass. Together, the exhibition areas, art studio, library, auditorium and multi-purpose areas house all of the Gallery's hands on art activities including existing programmes, selected outreach programmes and a variety of new educational initiatives currently under development that are based on the permanent collections. In addition, there is a permanent gallery for the National Collection. This centre is a state-of-the-art civic resource, providing a home for schoolchildren, teachers, researchers, artists, archivists, seniors and students of all ages and space for artists to exhibit the very best of our cultural production.

Appendix 11: Acknowledgments



Participants³⁵ of the two day Key Stakeholders' Workshop.

The Ministry responsible for Culture would like to thank the members of the Culture and Heritage Steering Committee, the chairpersons and members of the six Culture and Heritage Subcommittees, the two-day facilitated Key Stakeholder Workshop participants, the UNESCO-endorsed Cultural Facilitator Deirdre Prins-Solani, and the UNESCO office in Kingston, Jamaica.

³⁵ For full list, please refer to Appendix 10, as some participants are missing from the group photograph.



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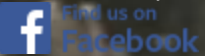


Photo of Caymanian-built schooner Cimboco ©Cayman Islands National Archive Photographic Collections