



## Linking Caribbean Cultural Resources and Creative Assets for tourism development opportunities

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## List of acronyms

CARICOM	Caribbean Community
CCI	Cultural and Creative Industries
CH	Cultural Heritage
CTO	Caribbean Tourism Organization
ECLAC	Economic Commission for Latin America and the Caribbean
GDP	Gross Domestic Product
ICH	Intangible Cultural Heritage
OECS	Organisation of Eastern Caribbean States
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Education, Science and Culture Organization
UNIDO	United Nations Industrial Development Organization
UNWTO	United Nations World Tourism Organization
UWI	University of the West Indies
WHC	World Heritage Centre
WH	World Heritage

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Vincy Mas Carnival performer in Saint Vincent and The Grenadines © UNESCO / The Carnival Development Corporation



## Executive Summary

The UNESCO programme *Transcultura: Integrating Cuba, the Caribbean and the European Union through Culture and Creativity* was launched in 2020 by UNESCO, funded by the European Union. Its overall aim is to deepen cultural integration between Cuba, the Caribbean and the European Union and to strengthen people-to-people cooperation and exchange in the region and with the European Union.

Beneficiaries include the seventeen Member States of the Caribbean Community (CARICOM), the Caribbean Forum (CARIFORUM) and the Organisation of Eastern Caribbean States (OECS): Antigua and Barbuda, Bahamas, Barbados, Belize, Cuba, Dominica, the Dominican Republic, Grenada, Guyana, Haiti, Jamaica, Montserrat, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, Suriname, as well as Trinidad and Tobago.

This cultural study has been elaborated in support of the *Transcultura* programme component on sustainable cultural tourism. It addresses the interconnection between the Cultural and Creative Industries following the UNESCO Framework of Cultural Statistics and the tourism industry in the seventeen beneficiary countries.

The research here within focuses on two key objectives: a) to identify key cultural resources such as goods, services, locations and attractions with potential for tourism development opportunities; and b) to elaborate specific recommendations of how the identified cultural resources can be upgraded, improved and better used for tourism purposes.

All activities were carried out between November 2022 and March 2023. The study is based on qualitative research methods, the collection of primary and secondary data, and a qualitative content analysis. A workshop was held during a conference in Santo Domingo in November 2022 with representatives of the Cultural and Creative Industries (CCI) and the tourism sector, and an online survey was carried out. In total, forty-six responses were collected with the survey, and subsequently an additional thirteen personal interviews were conducted. The survey collected 191 locations of tangible and intangible cultural heritage, which are significant for tourism.

As a result, 34 key cultural resources were identified for the seventeen countries. Specific attention was paid to selecting a wide scope of diverse cultural goods, services, locations and attractions. Therefore, the resources range from archaeological sites and hiking trails to volcanoes in national parks, a scenic railway trip, a Jewish cemetery, traditional music genres and drumming, masquerade making, cultural festivals, craftsmanship and artisanry, plaiting and thatching, contemporary arts, boat building heritage, to the agricultural and culinary heritage of sugar cane and artisanal rum making. Where possible and applicable, indigenous communities and marginalized cultural groups have been considered in the selection of the cultural resources.

Moreover, final recommendations to link the identified cultural resources and the CCI with the tourism industry were elaborated in eleven different categories.

This cultural study is directed to all national Governments and Ministries of the *Transcultura* beneficiary countries, to interregional organizations in the Caribbean, civil society organizations, associations, interest groups and to CCI and tourism sector professionals. The recommendations are in support of overcoming detected issues and challenges and to improve the links between the CCI and the tourism sector.





Young musician playing steel drum in Port of Spain, Trinidad and Tobago © Unsplash / David Chang Kit

# 1. Introduction

## 1.1 Context

According to a study by UNESCO (2022 , p. 44), the culture and creative sectors account for 3.1% of global Gross Domestic Product (GDP) and 6.2% of all employment. Exports of cultural goods and services doubled in value from 2005 to reach US\$389.1 billion in the record year of 2019. The CCI is one of the youngest and fastest growing economic sectors in the world. However, new and ongoing challenges make the CCI one of the most vulnerable sectors that is often overlooked by public and private investment.

The Cultural and Creative industries were among the hardest hit by the pandemic, with over 10 million jobs lost in 2020 alone on a global level (UNESCO, 2022). Public investment in culture has been declining over the last decade and creative professions remain overall unstable and underregulated.

Globally, the Cultural and Creative Industries account for 50 million jobs worldwide and employ more young people (15 to 29 years old) than other sectors (UNCTAD, 2022). The top three employers have been identified as the visual arts (6.73 million), books (3.67 million), and music (3.98 million). Latin America and the Caribbean account for US\$124 billion of global revenue, employing an estimated 1.9 million people in total (UNESCO, 2015).

Although culture and entertainment are major employers of women (48.1%), gender equality is a distant prospect. Disparities between developed and developing countries are significant, with developed countries leading the trade of cultural goods and services – accounting for 95% of total of all employment exports of cultural services.

UNCTAD declared 2021 the international year of creative economy for sustainable development<sup>1</sup> to foster its promotion for social inclusion, cultural diversity and human development. These factors position the creative industries as crucial sectors in achieving the 2030 agenda (UNCTAD, 2022).

The CCI are distinctive in that they have several transaction networks and different income-streams. The sectors generate income from the sale of goods (e.g., merchandise sales), the provision of services (e.g., professional fees, live performances, games development, film production) and the licensing of intellectual property (e.g., royalties, subscription fees, among others). The CCI create circular trade as well as an experiential economy.

<sup>1</sup> Source: <https://unctad.org/topic/trade-analysis/creative-economy-programme/2021-year-of-the-creative-economy>, accessed in January 2023.

For example, a book can be adapted into a screenplay for a movie, which could then generate a soundtrack (e.g., sound recording), which creates copyright flows and the possibility of producing specific merchandise (e.g., toys, clothing lines, crafts) and designs which may be protected and commercialized through patents and trademarks.

As identified by Keith Nurse (2008), the creative industries consist of an ecology of economic flows with value chains that are transversal and that can have catalytic multiplier effects. Creative industries are less dependent on natural resources compared with the traditional manufacturing sector which relies heavily on the flow of resources. Indeed, the most crucial inputs to the creative industries are human ingenuity and organization which can be combined relatively easily for consumption. The global entertainment and content industries offer the best examples in this regard.

In the context of development, trade in creative goods and products, such as designs and crafts, provides developing countries with opportunities for income generation and diversification from traditional agriculture to higher value-added agribusiness (e.g., food, leather, textiles and furniture), as well as cultural tourism (UNIDO, 2013).

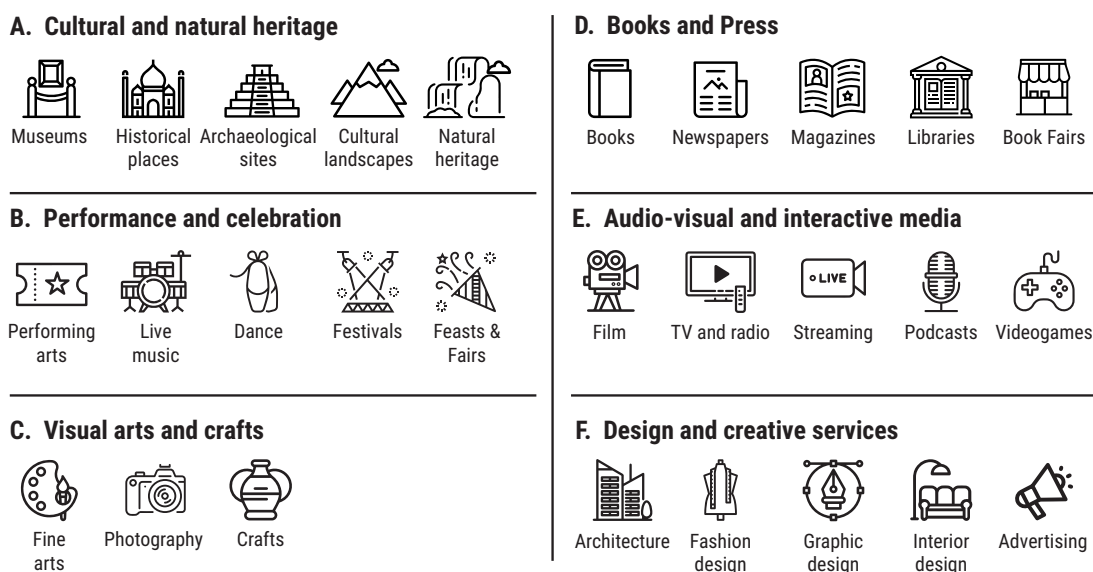
New and emerging technologies are fundamentally changing today's creative industries. The use of industry 4.0 technologies opens new opportunities for the CCI. Three-dimensional (3D) printing, artificial intelligence, augmented reality and virtual reality (AR/VR), blockchain, cloud computing, drones and the Internet of Things (IoT) are currently driving the fourth industrial revolution. They have created new avenues for producing, distributing and consuming creative goods and services (i.e., e-commerce and streaming) while reaching a more comprehensive range of consumers globally, especially during and after the pandemic. For example, data scientists are programming online platforms to make use of artificial intelligence to personalize music and film preferences. Additive manufacturing, or 3D printing, are increasingly used to produce crafts. Augmented reality allows for fashion shows to feature invisible models. Blockchain technology (i.e., non-fungible tokens) can help certify the originality and ownership of unique artworks. Drone technology significantly impacts media production, including advertising, broadcast and photojournalism, television and filmmaking. Virtual reality can promote an immersive experience in computer games and performing arts (UNCTAD, 2022).

In the framework of the implementation of the UNESCO *Transcultural* Programme, the categories of the Cultural and Creative Industries identified reflect those defined by UNESCO (terminology and classification adopted by the UNESCO 2009 Framework for Cultural Statistics)<sup>2</sup>, see Figure 1, which largely match those defined by the European Union in 2021.<sup>3</sup>

2 Source: [http://uis.unesco.org/sites/default/files/documents/unesco-framework-for-cultural-statistics-2009-en\\_0.pdf](http://uis.unesco.org/sites/default/files/documents/unesco-framework-for-cultural-statistics-2009-en_0.pdf), accessed in January 2023.

3 Source: <https://culture.ec.europa.eu/creative-europe/creative-europe-culture-strand>, accessed in January 2023.

Figure 1: The Cultural and Creative Industries



Source: UNESCO, 2009, Framework for Cultural Statistics

## 1.2 Objectives

‘Cultural creation is one of the most dynamic world markets, with a huge potential to foster entrepreneurship and resilience, improving social cohesion and well-being, developing freedom of expression and dialogue, and providing substantial economic growth and jobs worldwide. The Caribbean region is in a privileged position to tap into such rich potential, with its multiplicity of customs, traditions, languages and historical links, resulting from cultural exchanges and reciprocal influences from the pre-Columbian era to the present day.’<sup>4</sup>

This study is in support of the *Transcultura* programme component on sustainable cultural tourism. It has two key objectives:

- to identify key cultural resources in the Caribbean with potential for tourism development. As there is a multiplicity of cultural elements in the region, those that are considered as primary tourism relevant resources are differentiated from secondary resources. Hence, the cultural resources identified show a particular potential for commodification into tourism activities and experiences;
- to formulate recommendations of how the identified cultural resources can be upgraded, improved and better used for tourism purposes. Moreover, these key recommendations are directed to the private and public sector stakeholders as well as UNESCO and distribute responsibilities of actions to be taken.

<sup>4</sup> Source: <https://en.unesco.org/fieldoffice/havana/transcultura>, accessed in February 2023.

Based on these key objectives, the study aims at strengthening Caribbean tourism destination management and capacities. It further focuses on improving opportunities for regional integration, on strengthening competitiveness of the local creative economy and enhancing sustainable tourism development opportunities within the geographic scope of *Transcultura*.

### 1.3 Structure

The research design of this study is based on qualitative methods. The primary data collection was carried out during a workshop, with a survey and individual interviews. The workshop took place in November 2022 in Santo Domingo, Dominican Republic, with the participation of more than 50 representatives from *Transcultura* beneficiary countries. An online survey of all participants was carried out from November 2022 to January 2023 on the current challenges and potential of linking the CCI with the tourism sector in the Caribbean. A total of forty-six responses were received covering all *Transcultura* beneficiary countries. Moreover, thirteen individual online interviews were conducted with selected CCI stakeholders in the respective countries.

The secondary data collection was based on sources such as tourist guidebooks, online tourism booking and rating platforms, as well as available reports, data, statistics and studies from national ministries of the seventeen countries, including international development organizations.

Chapter 4 is a brief analysis of the CCI and the tourism sector in the Caribbean and in particular, the *Transcultura* countries. This background information includes an overview of the CCI contribution to the Caribbean GDP, an analysis of all UNESCO relevant cultural assets that are listed on the UNESCO World Heritage List, on the UNESCO List of Intangible Cultural Heritage and the cities that are part of the UNESCO Creative Cities Network. Moreover, the biggest cultural events, such as carnival festivities, are listed for the seventeen countries. The sub-chapter on tourism is a brief description of visitor statistics and the general importance of the sector for the Caribbean.

This is followed by a detailed description of the survey results which was carried out from November 2022 until January 2023. The results of the thirteen questions are presented and interpreted.

Chapter 6 contains the results from the data analysis on the key cultural resources. All 34 data sheets for the identified key cultural resources are attached in full in the Annex. The identification of these cultural goods, services, locations and attractions are considered one of the key objectives of the present study.



The key issues and opportunities of the Cultural and Creative Industries in the *Transcultura* countries, as well as the main recommendations to create links between the CCI and the tourism sector are described in Chapter 7. These recommendations regard regional and cross-country interventions for various topics, such as cultural tourism product development, circular economy, national policy implementation and digitalization, among many others.



Drawn Thread Embroidery from Trinidad, Cuba, a UNESCO Creative City of Crafts and Folk Art © UNESCO / L. Cantillo

## 2. Literature Review

The literature review serves to create a common understanding of academic terms and concepts regarding the commodification of culture and its relation to cultural tourism. Cultural anthropology, the anthropology of tourism, as well as tourism studies are among the disciplines that have contributed the most to the topics that are relevant to the present research. The cited works further represent the theoretical basis for this cultural study.

### 2.1 The Commodification of Culture

Commodification is as old as the market itself - certain worries appear to have grown with the character of the contemporary consumption and entertainment society, slowly turning into a commodification society where the ethos of consumerism has become a dominant cultural force.

The traditional attraction of tourism destinations like human built and natural heritage sites are slowly replaced by the living and intangible heritage of the local community (Butler, 2007). In the long run, a destination's local population is expected to become a very important tourism resource. The making and consuming of tourism takes place within a complex social milieu, where competing actors are creating products combining people, history, culture and lifestyles – 'culture and people thus become part of the tourism product' (Burns, Novelli, 2006: 7). The implications are not fully understood and vary from destination to destination.

Cities, countries and international organizations consider culture and tourism as having a mutually beneficial relationship which can strengthen the attractiveness and competitiveness of places, regions and destinations. Culture is an important element of the tourism product as it is often used to create distinctiveness in a global marketplace – the Cultural and Creative Industries are also increasingly used to promote destinations. The use of culture and creativity to market certain destinations is putting pressure on differentiating regional identities and images – a growing range of cultural elements is hence being employed to brand and market locations and regions (OECD, 2009).

Heritage is a social, economic and cultural resource. At the same time, cultural and/or heritage tourism is a politicized and contested concept (Nijkamp, 2004), posing questions about 'whose culture or heritage' is brought to the front of our current multicultural societies (Shepherd, 2014; Salazar, 2012).

Tourism is an increasingly important form of cultural consumption, which is increasingly encouraged, managed and financed by local, regional, national and overarching supra-national bodies. It allows destinations to expand their customer base, diversify their offer, extend the length of stay and reduce seasonality (Patuelli, 2012). Said with the words of Greg Richards, this development 'reflects the change from an era when production drove consumption, to the consumer society where consumption drives production' (Richards, 1996: 10).

Regarding the term commodification, there are various definitions in the social sciences. Here, the version used by Gotham (2007), understood as a transformation of local cultural elements (products, expressions, relations, identities) into consumable and saleable products (commodities), talking in tourism genre 'experiences', which are traded and sold for profitable exchange, is applied. In this sense, it is understood that anything that can be priced (tangible or intangible), can be sold, purchased, and consumed – thus also culture can be treated as a commodity.

According to Lanfant, once a cultural element is transformed into a tourist product, its 'cultural value' is also transformed into a 'commercial value', a process which also stimulates the reinvention of the past (Lanfant, 1995). Rather than being a reclamation of the past, many elements of heritage and tourism work as a new form of cultural production – a kind of value-added industry (Kirshenblatt-Gimblett, 1998).

'Cultural value' is usually framed in everyday life as profound, transcendent, creative and intrinsic, while the 'economic or commercial value' is framed as superficial, repetitive, instrumental, calculative, – one is good, the other is bad (Smith, 1988). The commodification of culture for tourism purposes often coincides with a social and cultural influence which certainly must be differentiated in types of tourism and range of impact (Greenwood, 1977).

Regarding the commodification of identity, this study also touches issues about protecting intellectual property with the copyrighting of certain traditional dresses, costumes, suits, expressions, dancing styles and music. A copyright is 'the legally protected entitlement of individuals or groups to control and to profit from the circulation, duplication and sale of their creative work' (Comaroff, Comaroff, 2009: 33).

The question of 'who owns native culture' is argued by Brown (2003, 1998) in two different positions. There are, on one side, those who are protecting intellectual property with laws, rights and decrees, such as the World Intellectual Property Organization or UNESCO with the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, among many others. The other position maintains that culture is 'inherently public, organic, unbounded, and therefore, irreducible to private property, individual or collective' (Comaroff, 2009: 30). The copyrighting of culture is according to the Comaroffs a rather modern mechanism of ethno-commodification.

## 2.2 Cultural Tourism

Tourism is acknowledged increasingly as an agent of cultural change and has been identified as a force for cultural enrichment, renaissance, awareness raising, but also as the loss of cultural integrity (Salazar, 2004).

Today, cultural tourism is a worldwide industry. The local consequences that are linked to cultural tourism have generated lively debates over its definition, benefit and sustainability. Potential conflicts, its management and resolution remain one of the 'most vexing issues to scholars' (Salazar, 2005: 362). Moreover, 'the rise of ethno-commerce in the age of mass consumerism is having counterintuitive effects on human subjects, cultural objects and the connection between them' (Comaroff, 2009: 28).

A common critique concerning the impact tourism has on cultural activities is that tourism increases the demand for cheap copies of art, cultural performances and events, leading to a 'desacralization of what once had been pure or whole' (Shepherd, 2012: 194). For each cultural activity, the influence linked to its production, conversion or preservation is different. This also affects the perception if something is 'real' or 'fake', 'sacred' or 'profane', 'non-commodified' or 'commodified'. But this strict separation only rests on the belief that culture and tourism can be clearly distinguished (Picard, 1996: 129).

Tourism and culture are both multidimensional, heterogenous, as well as 'organic' (as people in the Caribbean like to say) concepts that attain their significance in relationship with each other. Additionally, the boundaries between tourism and culture are flexible, moving, and ever changing, partly because these categories become both sites and objects of political struggle among different groups.



## 3. Research Design and Methodology

Having introduced the academic theories and terminology that are behind the topics of this cultural study (Chapter 2), the present chapter is aimed at explaining the research methodology that was applied to achieve the key objectives (see Chapter 1.2) of this assignment. The sub-chapter about the data analysis provides a summary of results on the identification of the key cultural resources and recommendations for improvement.

At the beginning of this study, careful research of secondary data was carried out. This included the screening of data availability regarding the cultural and creative sector in the Caribbean but most importantly on a national level of the *Transcultura* beneficiary countries. Studies, documents, reports, policy texts, academic publications, as well as information from tourism related sources, were among the most relevant.

The results from this secondary data analysis did prove sufficient, hence a primary data collection was considered highly necessary. This decision was the cornerstone in elaborating a research design based on multi-method and qualitative socio-scientific research tools. These included a participatory workshop with Caribbean CCI professionals in the Dominican Republic, an online survey and individual personal interviews with selected interviewees.

The wealth of primary data that was created has been considered as an important source for data analysis. The qualitative content analysis focused on elaborating criteria for the selection of cultural goods, services, activities, destinations and attractions, as well as key recommendations.

In the following, the tools for secondary and primary data collection are explained in detail.

### 3.1 Tools for Collecting Secondary Data

The following secondary data collection tools were applied:

- **academic publications:** scientific journals in the disciplines of tourism, heritage, culture, as well as research hubs such as the Caribbean Policy Research Institute, universities, among others.

- **UNESCO Lists and Networks:** the World Heritage List, the List of the Intangible Cultural Heritage and the Creative Cities Network.
- **Reports, data, studies:** the majority of relevant existing literature about the *Transcultura* countries was taken from the Caribbean Tourism Organization, the Caribbean Development Bank, the Inter-American Development Bank, the World Bank, ECLAC, UNESCO, CARICOM, UNIDO, individual country's Ministries and Governments. This also included various studies from private consultancy and policy analysis companies.
- **Information available online on specific websites:** more than 170 websites with specific information about the selected locations were consulted, all of which are mentioned in the footnotes.
- **Tourist guidebooks:** a detailed study of tourist guidebooks for the Caribbean, such as Lonely Planet and National Geographic, among others. The content of the guidebooks was valuable to cross-check information received via the survey and the individual interviews to evaluate its objective relevance and delve further into facts for certain destinations and attractions.
- **Cultural tourism booking and rating platforms:** the most common platforms for cultural tourism experiences and activities are Musement, Getyourguide and Viator. The currently existing cultural tourism offer (packages, attractions, activities, etc.) for the *Transcultura* countries was studied and verified with the help of these platforms. Additionally, rating platforms such as Booking and Tripadvisor were consulted for information about the service quality at the destinations and for specific activities.

### 3.2 Tools for Collecting Primary Data

The following primary data collection tools were applied:

- **Workshop:** a workshop was held in Santo Domingo, Dominican Republic, in November 2022, with more than 50 participants from the culture and tourism sectors of the *Transcultura* beneficiary countries. Furthermore, representatives from national ministries of culture and tourism, as well as professionals from the private tourism sector were present. After a presentation about the cultural study activity the participants actively discussed current issues, challenges but also specific ideas, recommendations and suggestions. This covered topics about how certain challenges of the regional culture and creative industries need to be addressed. All the outputs of the discussions have been thoroughly edited and served as primary data for the present research.



- **Survey:** an online survey with all the Santo Domingo workshop's participants and other relevant representatives from the culture and tourism sectors of the seventeen *Transcultura* countries was carried out from November 2022 until January 2023.

This survey collected specific information from the seventeen countries and benefitted from the knowledge of the workshop participants.

As stated above, data and information about the CCI on a national level was considered scarce in the Caribbean. Therefore, the main reason for carrying out the survey was to reconnect with the workshop participants in an interactive way and to collect opinions, estimations and short assessments about selected topics.

The thirteen survey questions focused on challenges and issues for the interconnection of the CCI with the tourism sector.

The first part examined personal information regarding the professional background (CCI or tourism sector) and experience in the private or public sector.

One set of questions looked at the level of interconnection of the six specific CCI sectors with the tourism industry. It collected opinions about what kind of actions were necessary to better link these two sectors. In addition, it examined what kind of support actions are needed to enhance opportunities and integrate the young CCI professionals in particular. These questions were relevant in analysing the present situation on a regional and national level.

Another set of questions collected information about the status of national policies concerning the interconnection of the CCI and the tourism sector. While the national policies of these sectors are usually separate from each other, it was important to understand if some countries have introduced policies that consider a specific combination to improve its connections.

The questions about rating the relevancy of tangible and intangible cultural heritage attractions for tourism purposes was included to analyse which sectors of the CCI show the highest potential in creating interlinkages.

Another set of questions assessed the demand of cultural tourism activities and the supply of CCI professionals, goods and services. One question asked for an estimation of the current matching of demand and supply for the six CCI sectors. This topic was important to analyse the shortcomings of certain CCI sectors.

Throughout the survey, the options for responses included the six CCI categories respecting the UNESCO Framework of Cultural Statistics. However, additional options related to culinary tourism experiences, agrotourism and community-based tourism were added, to evaluate what other initiatives could be relevant in the seventeen countries.

- **Shared Google Map:** the survey contained a shared google map. All participants were asked to set pins for five key tangible and intangible cultural heritage elements relevant

for tourism in their country. The reason behind this map was to locate the mentioned attractions to understand if the elements are centralized or dispersed around the country's territory.

- **Individual interviews:** individual interviews proved an essential tool in collecting detailed data about certain destinations and cultural assets that were mentioned in the survey. The interviews were conducted personally after the survey. The interviewees were selected based on their strategic position in certain ministries, their academic record and relevant publications, their active role in safeguarding cultural heritage, their active role in organizing cultural events, their active participation in the workshop and demonstrated interest in the cultural study and collaboration with UNESCO on the topics.<sup>5</sup>

### 3.3 Data Analysis

A qualitative content analysis was conducted with the collected primary and secondary data.

The secondary data was used to analyse the current situation of the CCI and the tourism sector in the Caribbean. A description about this is presented in Chapter 4 and focuses on a regional overview. The regional CCI analysis is considered a brief introduction into the diverse areas of cultural production and its contribution to GDP and employment. This chapter further includes an analysis about the most outstanding tangible and intangible cultural heritage assets (those that are linked to UNESCO) as well as the most successful cultural festivals in the *Transcultura* beneficiary countries.

The analysis of the tourism sector serves to understand the importance of tourism for the economy in the Caribbean and the individual countries. Furthermore, it shows how much the national economies depend on the global tourism industry.

### 3.4 Identification of Key Cultural Resources

The primary data, and in particular the results from the survey (elaborated in detail in Chapter 5), were used to identify the key cultural resources of the *Transcultura* beneficiary countries (key objective 1), provided in Chapter 6. Two key cultural resources were elaborated for each country. While one item is strongly linked to intangible cultural heritage, and hence strictly bound to the CCI, the other could also be associated with tangible cultural heritage resources.

<sup>5</sup> The list of all interviews is in Annex 1.

The identification of the 34 cultural goods, services, products, attractions and locations was based on certain criteria that were created specifically for this careful selection. The criteria were sub-grouped in topics and considered for each cultural resource that has been identified as a potential for being closely linked with the tourism sector. The final criteria are listed below:

*Table 1: Criteria for the selection of the key cultural resources*

Criteria sub-group	Specific criteria
Potential for linking cultural resource with tourism	<ul style="list-style-type: none"> <li>■ Considerable potential as a tourist attraction (domestic and international);</li> <li>■ Considerable potential as an economic opportunity for the CCI actors and the destination;</li> <li>■ Significant number of CCI actors (in different sub-sectors) that could benefit from its promotion and commodification into a tourist attraction;</li> <li>■ The area is currently not considered a key destination for tourism purposes and would benefit from an upgrade;</li> <li>■ Cultural festivals and events that already enjoy considerable popularity, show good financial performance in terms of governmental funding and benefit well from tourism are not considered for selection (see list of main cultural festivals);</li> <li>■ Although possibly significant on a local scale, the resources regarding agriculture and gastronomy (culinary and food festivals) are not considered, unless they are of national, historical, economic and cultural relevance.</li> </ul>

Safeguarding and promoting cultural heritage and CCI related skills	<ul style="list-style-type: none"> <li>■ Need for increased attention to mechanisms of safeguarding of tangible and intangible assets (environmental and cultural);</li> <li>■ Need for improved monitoring for impact evaluation mechanism at the location (social, cultural, economic, environmental sustainability);</li> <li>■ Danger of loss of cultural heritage and particular skills due to the continuous modernization of daily life;</li> <li>■ Considering projects financed/implemented by UNESCO in the past and present to ensure sustainability of the respective project activities;</li> <li>■ Only those assets that so far have not achieved the full tourism potential of being listed on the UNESCO World Heritage and Intangible Cultural Heritage Lists, or being part of the UNESCO Creative Cities Network are considered;</li> <li>■ Considering listing on the UNESCO World Heritage Tentative List or a national list for conserving and safeguarding cultural heritage;</li> </ul>
Overall feasibility	<ul style="list-style-type: none"> <li>■ Economic and sociocultural relevancy for the country and destination;</li> <li>■ Present availability of information and data of the site and activity;</li> <li>■ Considerable interest by the local authorities to invest in in that sector, activity, destination;</li> <li>■ The location/activity has been specifically mentioned by country representatives in the Cultural Study Survey that was carried out between November 2022 and January 2023;</li> <li>■ Accessibility of location.</li> </ul>

### ***Transcultura* beneficiary countries' key cultural resources**

Thirty-four key cultural resources were identified based on primary and secondary data as well as on the above-mentioned criteria. Seven resources are related to tangible cultural and natural heritage sites and attractions. However, the recommendations are focused on integrating the CCI professionals, local communities and indigenous groups into the proposed activities in order to benefit from the tourism opportunities.

### **3.5 Recommendations to Improve the Key Cultural Resources**

The recommendations that were elaborated for this research are the result of an in-depth analysis of all findings. Specific attention was paid to giving recommendations with a cross-country value, that is to say, ideas and suggestions that could benefit the larger Caribbean region.

Individual recommendations for the thirty-four identified cultural resources are included in the data sheet sections that regard sustainable tourism management and the potential for the creative industry sector.

The recommendations were sub-divided into eleven categories:

Table 2: Categories of final recommendations

Recommendations categories	
	<ul style="list-style-type: none"> <li>■ Circular economy concept for the cultural and creative sector</li> <li>■ Development of a cultural tourism strategy and new cultural and creative tourism products</li> <li>■ Data, statistics, information and analysis</li> <li>■ Intellectual property rights and royalties</li> <li>■ Institutional infrastructure and cultural and tourism policies</li> <li>■ Solving open legal questions</li> <li>■ Digitalization</li> <li>■ Capacity-building, training, education, mentorship</li> <li>■ Mentorship and talent scouting</li> <li>■ Incentives, grants, support for export</li> <li>■ Market diversification, in particular for music</li> </ul>

The following is a short summary of data collection and analysis statistics:

Table 3: Statistics about data collection and data analysis

Info box: data collection and analysis statistics	
Primary data	<ul style="list-style-type: none"> <li>■ More than 50 persons participated in the UNESCO <i>Transcultural</i> Conference in November 2022 in Santo Domingo, Dominican Republic;</li> <li>■ A total of 46 responses were collected from the online survey;</li> <li>■ 191 locations with tangible and intangible cultural heritage elements were pinned on the shared google map;</li> <li>■ 13 individual interviews were conducted.</li> </ul>
Secondary data	<ul style="list-style-type: none"> <li>■ More than 70 documents (publications, studies, articles, texts, etc.) were collected and analysed for the present cultural study;</li> <li>■ Over 170 websites were consulted for the collection of specific information on the selected locations;</li> <li>■ 10 different booking and rating platforms were consulted to verify the actual service quality of the mentioned attractions, services and locations.</li> </ul>
Data analysis	<ul style="list-style-type: none"> <li>■ 34 key cultural resources were identified for the <i>Transcultural</i> beneficiary countries;</li> <li>■ The identification was based on 17 criteria that were specifically created for the selection process;</li> <li>■ Recommendations in 11 different categories were elaborated.</li> </ul>



The masquerade *Jab Jab*, during the Carnival of Grenada "Spicemas" © Spicemas Corporation

## 4. Brief Description of the Field of Study

The present chapter is a brief introduction to the CCI and the tourism industry in the Caribbean. This information is relevant to put the cultural study and its results into the larger context of the economic importance of both sectors.

It contains a listing of the major carnival and cultural festivals as well as a summary of all UNESCO related sites and attractions in the *Transcultural* countries. These are considered as the most relevant cultural resources in terms of general popularity, available funding and support actions concerning safeguarding, conservation, and interventions from the respective national public sector.

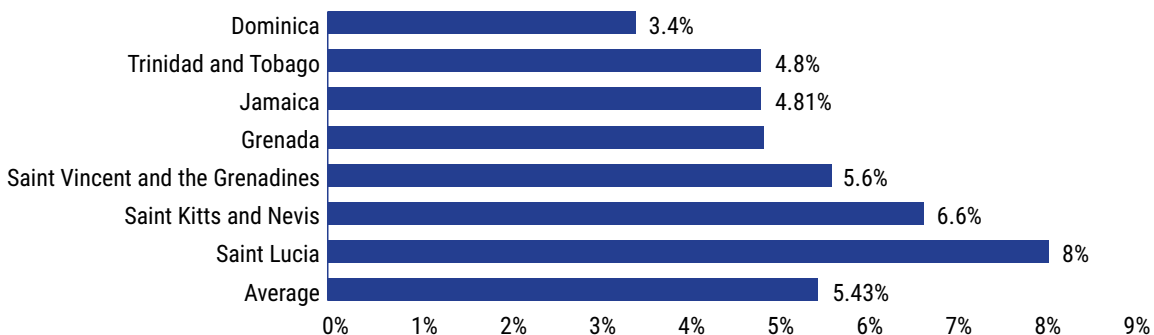
The description of the tourism industry is focused on data from 2019 as this was a record year for visitor arrivals, overnights and economic impact in the region.

### 4.1 The CCI in the Caribbean

The creative industries have been an engine of growth and development in the Caribbean economy for many decades. This dynamic sector, which ranges from traditional arts to multimedia and digital, has also been an important driver of innovation and productivity growth. Hence, it is a significant pillar for economic diversification and export growth in the Caribbean (ECLAC, 2012).

The creative industries are estimated to contribute 5% of the region's GDP, employing 3% of the region's labour force on average (WIPO, 2021). As can be seen in Figure 2, these numbers do not account for the diverse levels of development in the region's creative industries. Some countries have greater export capacity and more exposure to international markets than others. According to data published by WIPO, St. Lucia is the Caribbean's best performing country with a copyright contribution to GDP at 8%.

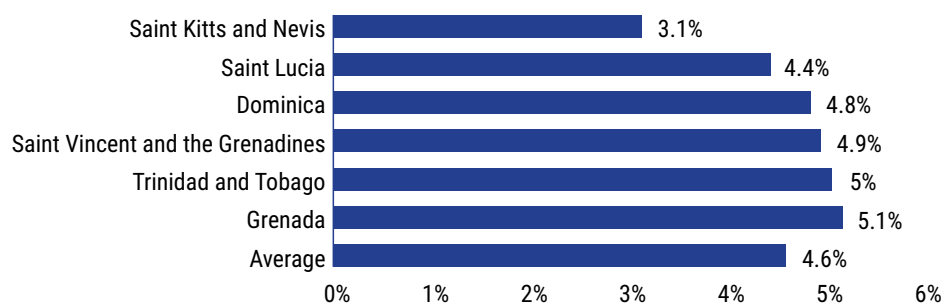
Figure 2: Copyright contribution to GDP in best performing Caribbean countries



Source: The Economic Contribution of the Copyright Industries, WIPO, 2021, p. 21, chart elaborated by the author

Figure 3 shows the copyright share of employment, with an average of 4.6% considering the best performing countries in the Caribbean only. According to data published by WIPO, Grenada and Trinidad and Tobago reach more than 5%, while all other countries employ less in the CCI.

Figure 3: Copyright share of employment in best performing Caribbean countries



Source: The Economic Contribution of the Copyright Industries, WIPO, 2021, p. 27, chart elaborated by the author

A fully reliable comparison of the CCI contribution to GDP is not really possible due to the difficulty of data capture in terms of the trade and economic value in the core and related creative sectors (Nurse and Shepherd, 2018).

When it comes to the export of cultural goods, the Dominican Republic leads and is far ahead of Cuba, which ranked second, and all other *Transcultura* countries (UNESCO, 2020, CCI situational analysis).

## 4.2 Major Carnival and Cultural Festivals in the *Transcultura* Countries

The largest cultural festivities in terms of visitor attendance, funding, popularity and national heritage in the *Transcultura* countries are traditionally linked to carnival parades and music events. These enjoy sufficient promotion by the national tourist boards and marketing agencies, tour operators, transport companies and accommodation facilities that attract regional and international visitors. The participation of local actors and domestic visitors is usually very high. Moreover, many CCI professionals, in particular from the sectors of music, performance and dance, arts and crafts, event management, media, photo- and videography, among many others, benefit from these annually staged events.

Government corporations that were specifically created are often fully responsible for organizing such events and usually contribute considerable public funding. The interest in safeguarding these national traditions is a significant driver also for the public sector.



The major carnival and cultural festivals are listed here below.

Table 4: Major carnival and cultural festivals

No.	Country	Major carnival and cultural festivals
1	Antigua and Barbuda	Carnival of Antigua
2	Bahamas	Junkanoo, All That Jazz music festival
3	Barbados	Crop Over festival
4	Belize	Carnival in Belize, San Pedro Carnival
5	Cuba	Carnival of Santiago de Cuba, Havana World Music festival
6	Dominica	Dominica Mas carnival
7	Dominican Republic	Desfile Nacional – Carnival in Santo Domingo
8	Grenada	Spicemas carnival
9	Guyana	Guyana Carnival
10	Haiti	Carnival de Jacmel, PAPJAZZ International Jazz Festival in Port-au-Prince
11	Jamaica	Bacchanal Jamaica carnival, Reggae SumFest
12	Montserrat	Montserrat Carnival
13	St. Kitts and Nevis	National Sugar Mas carnival
14	St. Lucia	St. Lucia Carnival
15	Saint Vincent and the Grenadines	Vincy Mas carnival
16	Suriname	Brazilian Carnival
17	Trinidad and Tobago	Trinidad Carnival
18	Regional events	Carifesta, Muestra itinerante de cine del Caribe

### 4.3 UNESCO Listed Cultural Resources in the *Transcultural* Countries

UNESCO’s World Heritage and Intangible Heritage Lists are not only considered as international success stories for their protection and conservation but also as tools for enhancing opportunities for actors in the CCI and for tourist destination marketing. The following UNESCO sites and elements of cultural heritage are those CCI elements that are best linked to the tourism industry in the *Transcultural* countries. This is due to:

- enhanced international knowledge about the places and activities thanks to marketing;
- the destinations benefit from specific distinction because of the international landmark status of sites;
- national and regional tour operators are aware of the tourism potential;

- additionally, the UNESCO World Heritage and Sustainable Tourism Programme focuses on facilitating an appropriate tourism management approach and balanced stakeholder engagement.<sup>6</sup>

Eleven out of the seventeen countries host a total of eighteen World Heritage properties (eleven cultural, six natural, one mixed site) and there is no site on the List of World Heritage in Danger. This wealth of internationally protected tangible cultural heritage highly contributes to the attractiveness of the Caribbean countries as a cultural tourism destinations. Such destinations often benefit from the ‘UNESCO effect’ (citation: Maria Gravari-Barbas)<sup>7</sup> due to global PR and marketing. This means that globally less known destinations become prominent because of the UNESCO listing and in consequence, attract more visitors.

Listed below are the UNESCO listed properties, items and cities in the *Transcultura* countries:

- 18 World Heritage properties
- 13 elements of Intangible Cultural Heritage
- 8 Creative Cities

### UNESCO World Heritage properties in the *Transcultura* countries<sup>8</sup>

Table 5: UNESCO World Heritage properties in the *Transcultura* countries

Country	Name of World Heritage property	Quantity
Antigua and Barbuda	■ Antigua Naval Dockyard and Related Archaeological Sites	1 cultural site
Barbados	■ Historic Bridgetown and its Garrison	1 cultural site
Belize	■ Belize Barrier Reef Reserve System (N)	1 natural site
Cuba	<ul style="list-style-type: none"> <li>■ Old Havana and its Fortification System</li> <li>■ Trinidad and the Valley de los Ingenios</li> <li>■ San Pedro de la Roca Castle, Santiago de Cuba</li> <li>■ Desembarco del Granma National Park (N)</li> <li>■ Viñales Valley</li> <li>■ Archaeological Landscape of the First Coffee Plantations in the South-East of Cuba</li> <li>■ Alejandro de Humboldt National Park (N)</li> <li>■ Urban Historic Centre of Cienfuegos</li> <li>■ Historic Centre of Camagüey</li> </ul>	7 cultural sites 2 natural sites
Dominica	■ Morne Trois Pitons National Park (N)	1 natural site
Dominican Republic	■ Colonial City of Santo Domingo	1 cultural site

<sup>6</sup> Source: <https://whc.unesco.org/en/tourism/>, accessed in January 2023.

<sup>7</sup> Source: <https://edition.cnn.com/travel/article/unesco-world-heritage-sites-travel-tourism-cmb/index.html>, accessed in January 2023.

<sup>8</sup> Number of *Transcultura* countries with World Heritage properties : eleven; Number of *Transcultura* countries without World Heritage properties : six (Bahamas, Grenada, Guyana, Montserrat, Saint Vincent and the Grenadines, Trinidad and Tobago). Source: <https://whc.unesco.org/en/list/>, accessed in January 2023.

Haiti	<ul style="list-style-type: none"> <li>National History Park – Citadel, Sans Souci, Ramiers</li> </ul>	1 cultural site
Jamaica	<ul style="list-style-type: none"> <li>Blue and John Crow Mountains</li> </ul>	1 mixed site
Saint Kitts and Nevis	<ul style="list-style-type: none"> <li>Brimstone Hill Fortress National Park</li> </ul>	1 cultural site
Saint Lucia	<ul style="list-style-type: none"> <li>Pitons Management Area (N)</li> </ul>	1 natural site
Suriname	<ul style="list-style-type: none"> <li>Central Suriname Nature Reserve (N)</li> </ul>	1 natural site

The following map shows the geographical distribution of cultural heritage sites (yellow), natural heritage sites (green), mixed heritage sites (yellow and green) and sites listed in danger (red) across the Caribbean.

### Representative List of the Intangible Cultural Heritage of Humanity in *Transcultura* countries<sup>9</sup>

The above-listed World Heritage properties, representing tangible cultural and natural heritage, can be grouped as one out of six sectors within the cultural and creative industries, as illustrated in the introduction chapter. The other five sectors are identified as intangible cultural heritage and are listed by UNESCO on the Representative List of Intangible Cultural Heritage of Humanity. At the date of the present study (March 2023), five *Transcultura* countries are represented with thirteen elements on the list.

Table 6: Representative List of the Intangible Cultural Heritage of Humanity in *Transcultura* countries

Country	Name of ICH	Quantity
Belize	<ul style="list-style-type: none"> <li>Language, dance and music of the Garifuna</li> </ul>	1
Cuba	<ul style="list-style-type: none"> <li>La Tumba Francesa</li> <li>Rumba in Cuba, a festive combination of music and dances and all the practices associated</li> <li>Punto (poetry and music of Cuban farmers)</li> <li>Festivity of Las Parrandas in the centre of Cuba</li> <li>Knowledge of the light rum masters</li> </ul>	5
Dominican Republic	<ul style="list-style-type: none"> <li>Music and dance of Dominican Bachata</li> <li>Music and dance of the merengue in the Dominican Republic</li> <li>Cocolo dance drama tradition</li> <li>Cultural space of the Brotherhood of the Holy Spirit of the Congos of Villa Mella</li> </ul>	4
Haiti	<ul style="list-style-type: none"> <li>Joumou soup</li> </ul>	1
Jamaica	<ul style="list-style-type: none"> <li>Maroon heritage of Moore Town</li> <li>Reggae music of Jamaica</li> </ul>	2

<sup>9</sup> *Transcultura* countries with listed Intangible Cultural Heritage: five; *Transcultura* countries without listed Intangible Cultural Heritage: twelve (Guyana, Grenada, Suriname, Antigua, Trinidad and Tobago, St. Kitts and Nevis, St. Lucia, Dominica, Barbados, Bahamas, Montserrat, St. Vincent and the Grenadines). Source: <https://ich.unesco.org/en/lists>, accessed in January 2023.

## UNESCO Creative Cities Network<sup>10</sup>

'Placing creativity and cultural industries at the heart of their development plans at the local level and cooperating actively at the international level' is the common objective of the 300 Creative Cities that have joined the network since 2004<sup>11</sup>. Eight cities situated in six *Transcultura* countries have identified creativity as a strategic factor for sustainable urban development and have thus been selected to join the global network which was introduced by UNESCO.

Table 7: UNESCO Creative Cities Network

Country	City	Creative field
Bahamas	Nassau	Crafts and folk art
Cuba	Trinidad	Crafts and folk art
Cuba	Havana	Music
Cuba	Santiago de Cuba	Music
Dominican Republic	Santo Domingo	Music
Haiti	Jacmel	Crafts and folk art
Jamaica	Kingston	Music
Trinidad and Tobago	Port of Spain	Music

Cuba shows the highest number of World Heritage properties, Intangible Cultural Heritage elements and Creative Cities throughout the Caribbean. On one hand, this is due to its size and population (as Cuba is the biggest country of the Caribbean in terms of area and has the highest number of residents). On the other hand, it is due to the Government of Cuba's commitment to protecting and conserving cultural heritage.

### 4.4 The Tourism Industry in the Caribbean

The Caribbean economy has relatively depended on international tourist arrivals for a few decades. In fact, in 2019 eight out of the ten most tourism-dependent countries globally were in the Caribbean.

While the overall contribution of tourism to GDP was around 14% in 2019, and 9.1% in 2021, some islands depend more on tourism than others. For example, Antigua and Barbuda and St. Lucia show a contribution of more than 60% (WTTC, 2022).

<sup>10</sup> Six *Transcultura* countries host eight Creative Cities, covering three cities with crafts and folk art as well as five cities with music. Eleven *Transcultura* countries do not have a UNESCO Creative City.

<sup>11</sup> Source: <https://en.unesco.org/creative-cities/>, accessed in January 2023.

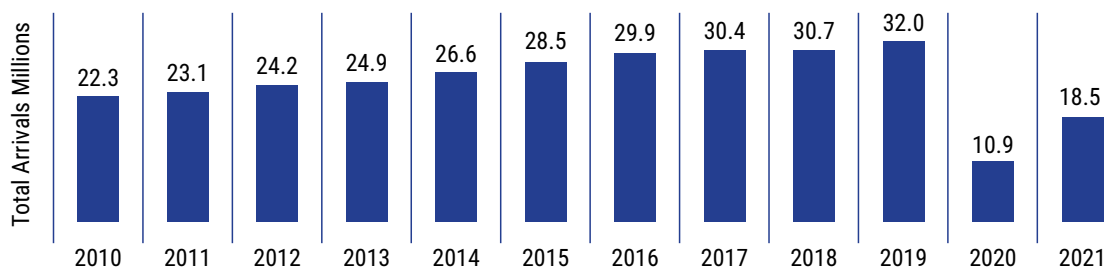
A share of 15.2% of all available jobs were directly related to tourism in 2019 and 13.4% in 2021 respectively (WTTC, 2022).

The Caribbean relies on international visitors more than any other region in the world. As a result of the COVID-19 pandemic, the contribution of tourism to GDP dropped by 53.2% in 2020, worse than the global average decrease of 50.4%. Meanwhile, the sector’s employment declined by 25.8%, amounting to a loss of 708,000 jobs (WTTC, 2022).

Therefore, the right measures and policies to support the restoration of international tourism were vital for the speedy opening of borders and economic recovery of the sector during the COVID-19 pandemic. In 2021, the Caribbean tourism sector experienced the second-fastest recovery of all regions, with its contribution to GDP growing by 36.6%. This development was mainly driven by the quick decision-making of the Government of the Dominican Republic, a country which has shown the highest arrival numbers in the region for many years.

2019 was a record year for international arrivals in the Caribbean with almost 32 million.

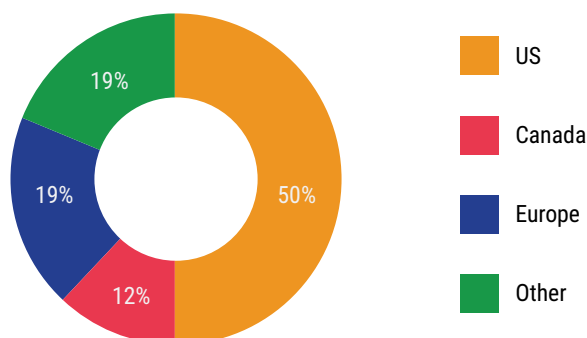
Figure 5: Tourist arrivals in the Caribbean 2010 to 2021



Source: Caribbean Tourism Organization, graph elaborated by the author

Almost two thirds of the international arrivals came from North America, around one fifth arrived from Europe and another third from other countries in 2021.

Figure 6: Origin of tourist arrivals in the Caribbean 2021

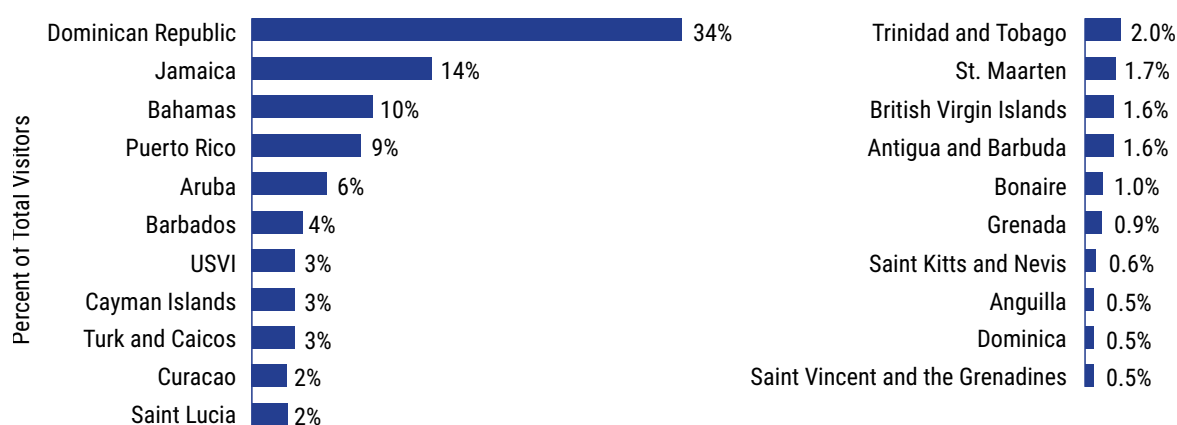


Source: Caribbean Tourism Organization, graph elaborated by the author

As already mentioned at the beginning of the chapter, the Dominican Republic is the key driver of international tourist arrivals with a record of 6.2 million in 2019. In 2021, more than a third of all arrivals (around 5 million) in the Caribbean spent their holidays in the tourist resort hotspots of Punta Cana, Samaná Bay and Puerto Plata, among others.

However, this high number was also possible due to the continuing collapse of the tourism industry in Cuba with less than 360,000 arrivals in 2021. While the country counted around 4 million arrivals in 2019 with a contribution to GDP of 10%, the Government did not opt to quickly open borders and or introduce light COVID-19 related travel measures.<sup>12</sup>

Figure 7: Destination of international tourist arrivals in the Caribbean 2021



Source: Caribbean Tourism Organization, graph elaborated by the author

The global volume of cruise ship passengers in 2019 was 30 million. Around 44% (12 million passengers) cruised around the Caribbean islands, making the region the most in demand. 33% of the passengers are over 60 years old and 65% are over 40. The North American market is traditionally the strongest with 16 million, following by Europe with 8 million passengers in 2019 (CLIA, 2021).

Based on a study of the WTTC (2022), the contribution of tourism to GDP in the Caribbean is forecast to increase at an average annual rate of 5.5%, more than double the overall economy growth of 2.4%, until 2032. Meanwhile, tourism related jobs are forecast to grow by an average rate of 3.3% annually, creating more than 916,000 new jobs in the next decade.

Nonetheless, the above-mentioned numbers can only be achieved if the regional tourism industry overcomes certain key issues, some of which are listed below:

- high aviation fees for intra-regional travel;
- low intra-regional collaboration of governments and national tourism authorities;

<sup>12</sup> Source: <https://www.bloomberg.com/news/articles/2022-02-07/cuba-saw-67-less-tourists-in-2021-missing-out-regional-trend>, accessed in January 2023.

- slow investment in digital connectivity and physical infrastructure;
- poor implementation of economic, social and environmental sustainability measures;
- weak tourism educational facilities and consequently difficulties in recruiting and retaining a highly qualified local workforce;
- reluctant diversification of tourism products and activities;
- high dependency on cruise ships and resort tourism;
- exposure to natural catastrophes and lack of risk management plans.



The *Joumou* soup is a traditional Haitian pumpkin soup inscribed in 2021 on the Representative List of the Intangible Cultural Heritage of Humanity © DPH-2021



## 5. Survey Results

Having set the scene of the research topic with the secondary data and literature analysis in Chapter 4, the following part of the study is the description and interpretation of the primary data results, in particular the online survey.

An online survey was conducted with CCI and tourism professionals from 7 November 2022 to 16 January 2023. This survey was part of the primary data collection tools which served to gather information about the tourism potential of cultural resources in the *Transcultura* countries. Since the available secondary data about the topic was scarce, this survey was considered as highly necessary to gain a detailed insight into the issues, challenges, potential and future scenarios of the CCI and how to link the industry to the tourism sector.

The present chapter contains a detailed summary of the survey results and particular interpretation of the responses where necessary. Nevertheless, specific recommendations and suggestions for actions to be taken by UNESCO and public or private stakeholders are made in Chapter 7.

A total of forty-six responses were collected from representatives of the countries shown in Figure 8. This number was considered sufficient as the survey was just one out of various primary data collection tools. It must be highlighted that at least one reply from all seventeen countries was collected.

The full survey with all thirteen questions is attached in Annex 2.

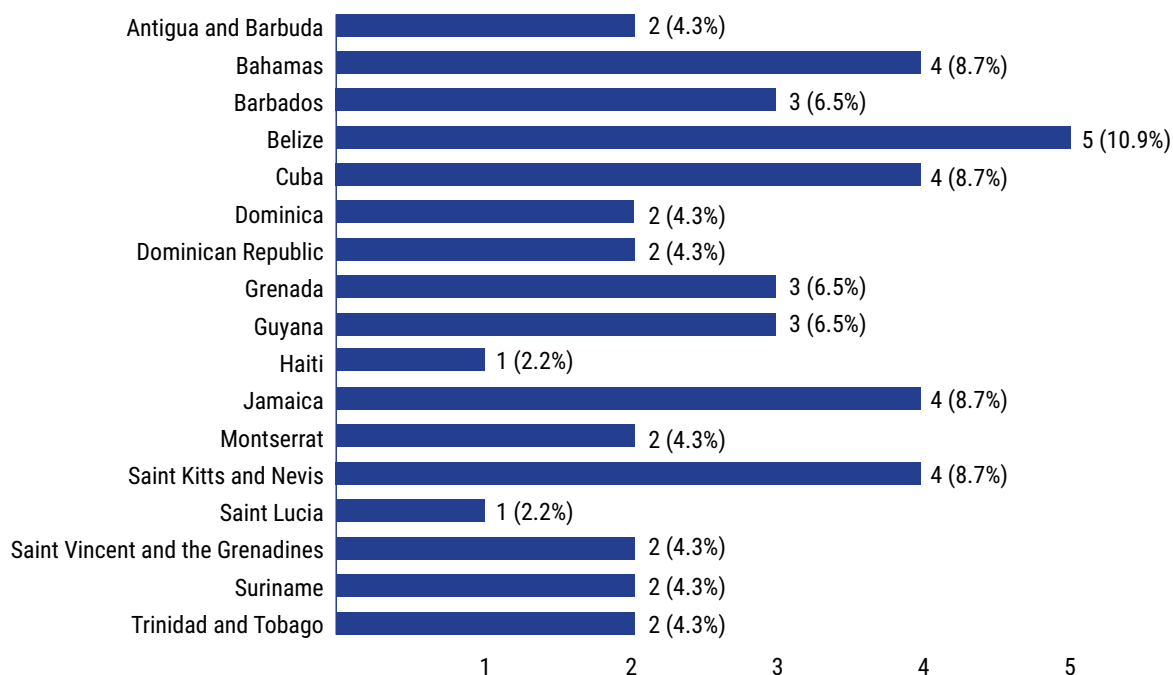
### 5.1 Profile of the Survey Participants

Sixty percent of the respondents stated they work in the field of the CCI while the remaining respondents were active in the tourism sector. This information demonstrates that all survey participants were carefully selected and that their experience fitted well to respond to the questions.

Figure 8: Survey respondents' country representation

Which of the following countries do you represent?

46 responses



As for the main field of activity within the CCI, seventy-one responses were given, meaning that most of the respondents were working in various CCI sectors at the same time (see Figure 9). This result is not surprising as professionals in the cultural sector are usually active in various roles, and it is difficult to categorize the activities or limit them to one sector only. This regards, in particular, the performing arts, writers and publishers, artists, among others.

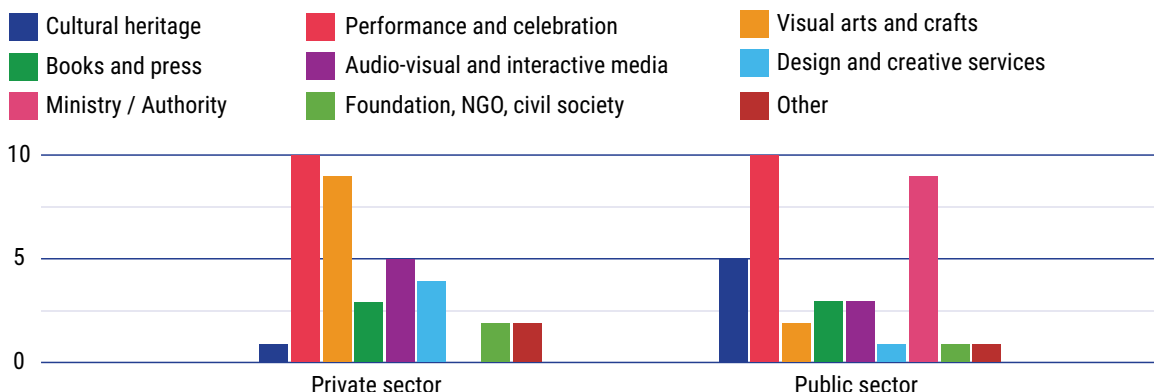
Concerning the private sector, most of the actors stated they fell into performing arts and celebration (performing arts, live music, dance, festivals, feasts and fairs), followed by the visual arts and crafts (fine arts, photography, handicrafts). Hence, more than 50% were active in these two CCI fields.

Regarding the public sector, most of those who were working in a culturally related ministry or state authority stated they worked in the fields of cultural heritage (museum, historical place, archaeological site, etc.) as well as performance and celebration (70%).

Moreover, several respondents stated they were active in the private and public sector at the same time. In the Caribbean, and not only there, people who are active in the CCI are often juggling more than one job to earn enough income. Furthermore, some of the survey's participants apparently also have a regular job in the public sector and follow a casual or non-stable activity in the cultural sector.

Figure 9: Main field of activity within the CCI

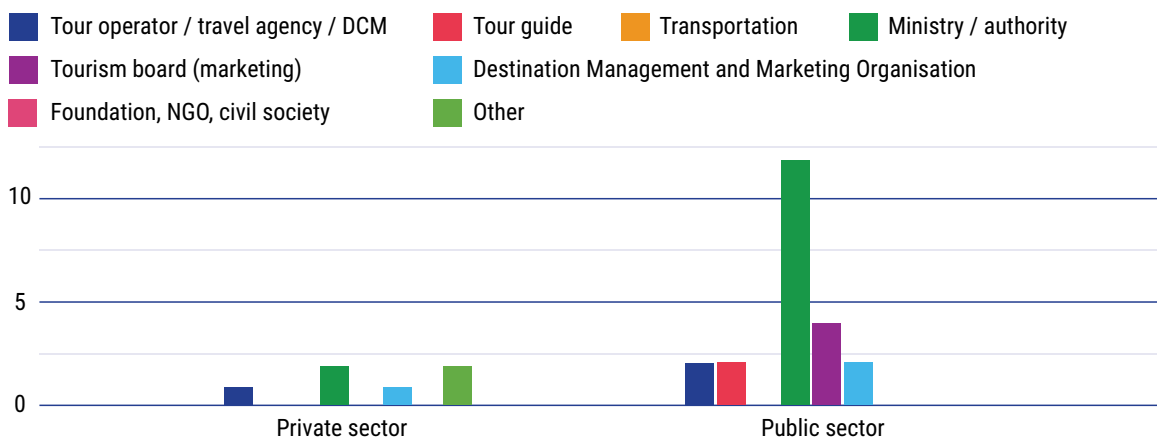
1.a. If cultural and creative industries, please specify your main field of activity:



A total of twenty-eight votes were given for the tourism sector, meaning that several respondents work for the tourism and the cultural sector at the same time. Around 25% are in the private and 75% in the public tourism sector. However, most of those who are active in the public tourism sector work for a tourism related ministry and marketing authority (80%).

Figure 10: Main field of activity within the tourism sector

1.b. If tourism sector, please specify your main field of activity:



## 5.2 Measuring the Level of Interconnection between the CCI and Tourism

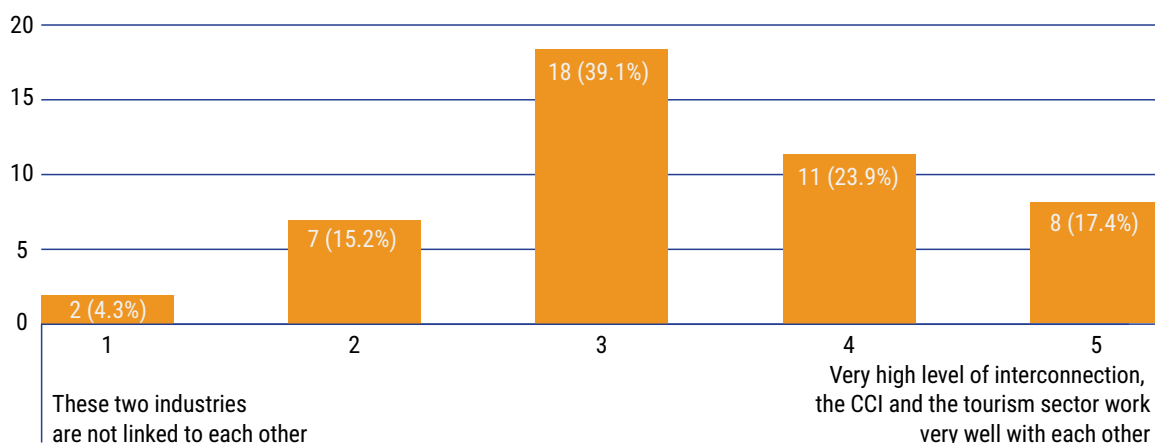
Questions number 2, 3 and 4 of the survey were directed at measuring the level of interconnection between the CCI and the tourism sector in the *Transcultura* countries.

Question number 2, an entry question to the topic, focused on the general interconnection between the CCI and the tourism sector in the *Transcultura* countries. Seventeen percent of the respondents were of the impression that these sectors were very well interlinked, 24% responded that the level of connection was well. The majority (40%) gave an average

level while around 20% stated that the level was low or very low. In total, a slightly positive overweight was given to the level of interconnection between the CCI and the tourism sector.

Figure 11: Level of interconnection between the CCI and the tourism sector

2. Please rate the current level of interconnection between the CCI and the tourism sector in your country:  
46 responses



Given that the CCI in the *Transcultura* countries are very diverse, the sub-question 2.a. was necessary to better understand and evaluate the actual situation as well as interpreting the result from question 2 (see Figure 12).

The highest levels of interconnection with the tourism sector were identified for cultural and natural heritage sites, and performance and celebration. This result coincides with the analysis of the major festivals and cultural heritage sites in Chapters 4.2 and 4.3. These cultural events and sites are already considered highly attractive and evidently represent a resource for tourism.

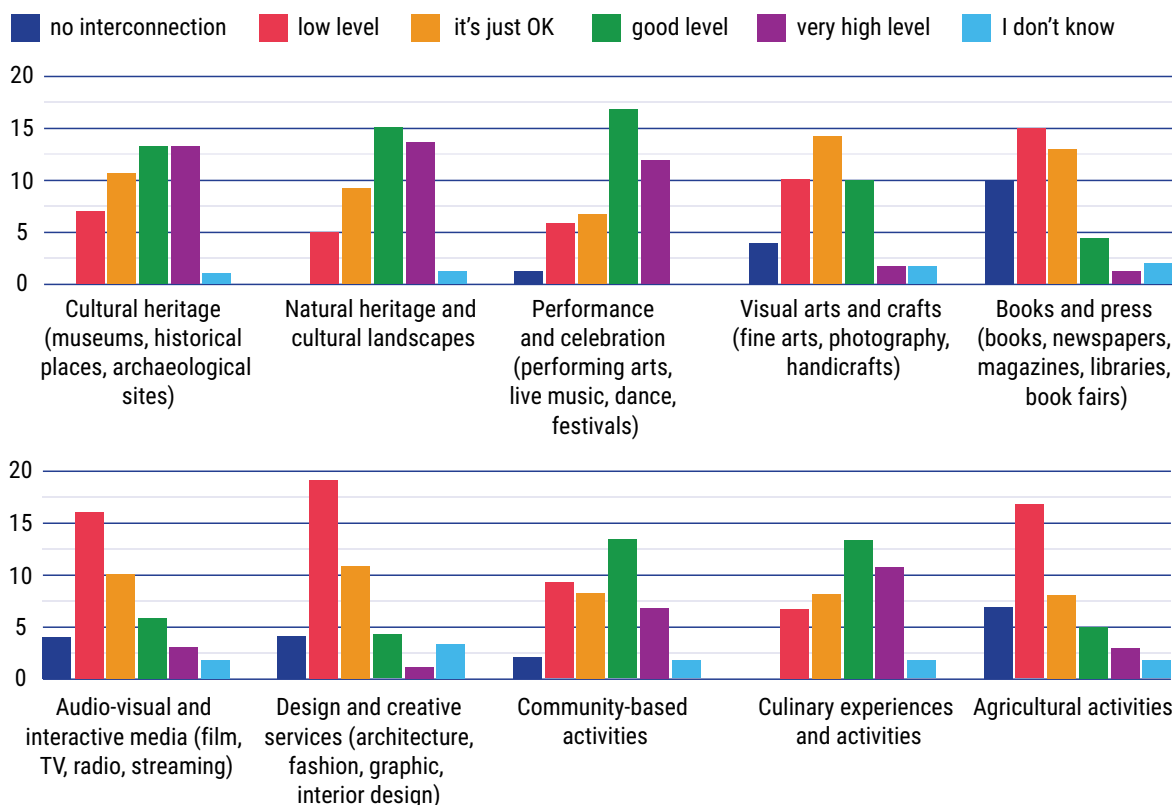
Moreover, culinary experiences and community-based tourism activities were ranked second best. Although these are not specifically CCI related sectors respecting the UNESCO Framework for Cultural Statistics (see Figure 1), they apparently represent certain potential for tourism. It needs to be highlighted that the demand for culinary experiences, in combination with local people and their cultural heritage (this includes activities such as eno-gastronomy product tastings, sommelier courses, cooking master classes, visits of organic farms and fruit orchards, etc.) has increased over the last years (according to the World Food Travel Monitor 2020).<sup>13</sup>

The lowest levels were identified for those assets which are rather difficult to link directly to the tourism industry: visual arts, books and press, audiovisual and media, design and creative services as well as agricultural activities.

<sup>13</sup> Source: <https://www.worldfoodtravel.org/annual-industry-report>, accessed in February 2023.

Figure 12: Level of interconnection between single CCI components and the tourism sector

2.a. Let's be more precise: please rate the current level of interconnection between the following CCI assets and the tourism sector (please reply to each row)

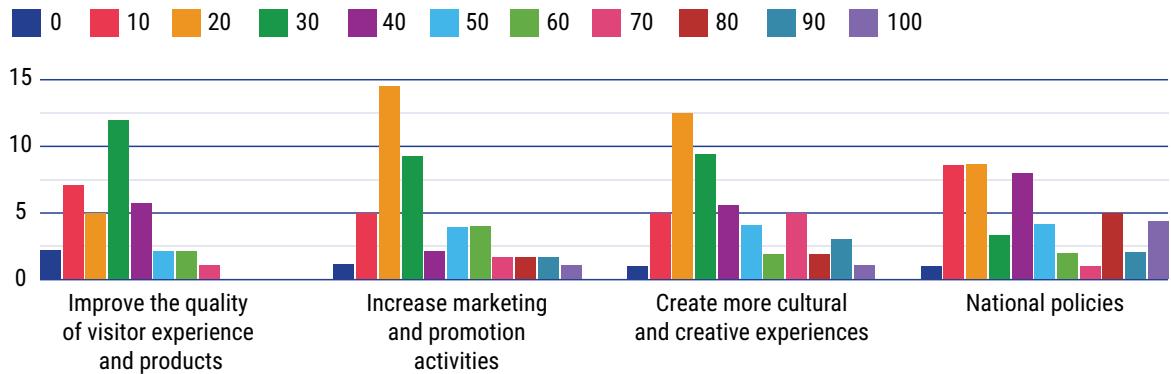


As further analysed in Chapter 4.4., cruise ship and resorts are the key economic drivers for tourism in the Caribbean. It is therefore important to think about the establishment of linkages between these and the CCI so that cultural actors can benefit from tourism in the future.

Question 3 focused on identifying necessary actions. As shown in Figure 13 and Figure 14, the introduction of relevant national policies regarding the cooperation of the CCI and the tourism sector was ranked as the most important step to be taken, in particular by national public authorities. This is followed by the necessity to create more cultural and creative experiences to be included into the cultural tourism product, in particular by the private sector.

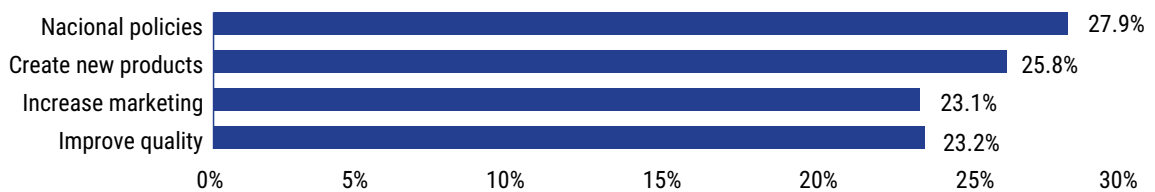
Figure 13: Results of Question 3

3. Cruise ships and resorts are among the key economic drivers for tourism in the Caribbean. Which of the following activities are needed to better link the CCI to these tourism products? Please add up to 100.



25.8% stated the necessity to create more cultural and creative experiences to be offered to visitors. Cruise ships and resorts are traditional mass tourism locations in the Caribbean which often do not reflect any local or cultural content. In many cases, such establishments are rather neutral and hardly pay attention to the local cultural context. It would benefit both the visitor experience and local cultural actors if activities and experiences are introduced as points of attraction for cruise ships and resorts.

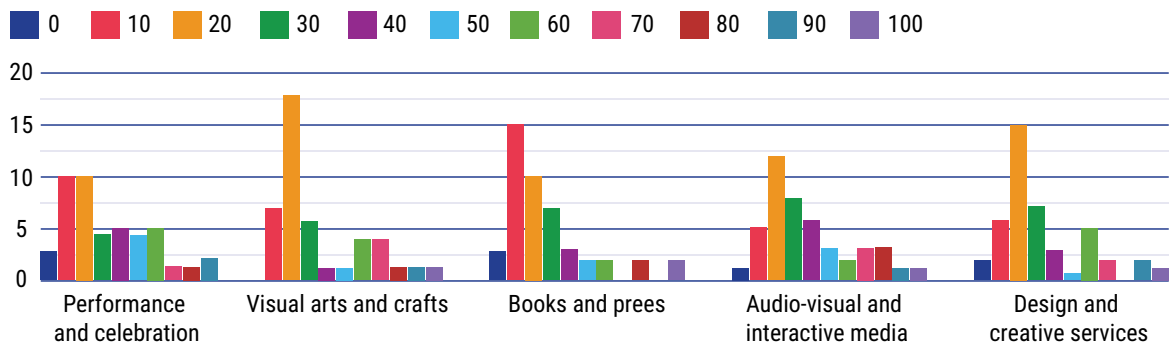
Figure 14: Necessary activities to link the CCI with the tourism industry



Question 4 asked for a more detailed response regarding the support needed to link tourism to the CCI. The results are given in Figure 15 and Figure 16, showing that the visual arts and crafts sector need the most support (26.3%), followed by the audiovisual (20.8%) and design and creative services (19.2%).

Figure 15: Results of Question 4

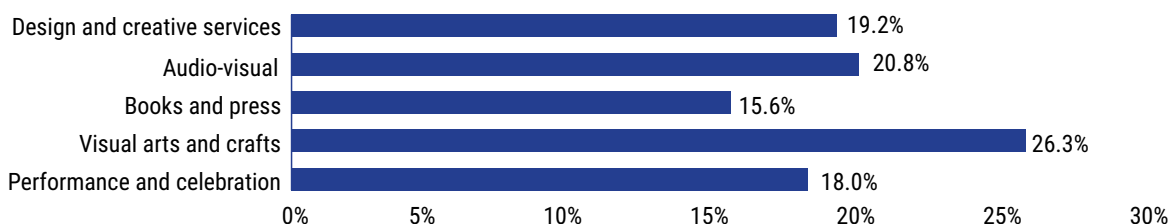
4. Which of the following need the most support to be linked to the tourism industry? Please add up to 100.



The sectors of performance and celebration (18%), as well as books and press (15.6%) were rated lowest. This might be due to the performance and celebration sector already receiving enough support and being well linked to the tourism industry, as shown in the result of Question 2.a. and Figure 12.

The books and press sector was rated low likely because it is not very relevant to the tourism industry.

Figure 16: Sectors needing the most support for linking with the tourism industry



### 5.3 National Policies regarding the CCI and Tourism

Question 5 asks respondents to evaluate national policies that address the interconnections of CCI and the tourism sector in the respective country, see Figure 17. The result confirms the outcome of Question 3, namely that the current national policies do not adequately cover the needs to link the CCI with tourism.

Not a single vote was given to the option ‘the present policies work very well’. This shows that in all the representative countries the national policy landscape that looks at the intersection of CCI and tourism seems to be an issue. Twenty-six percent responded that ‘there exist no policies in this regard’, showing that the CCI and tourism are sectors that are strictly separated from each other on a policy level.

A total of 45% responded that policies in this regard do currently exist but they are either not implemented, need to be redone or need to be improved. However, the highest number of respondents stated that they do not know about the status of national policies that look at the intersection of the CCI and tourism.

With Question 5.a., qualitative data was collected. The most relevant answers are briefly presented here below.

*‘There are no active efforts to ensure that they work ... there needs to be more engagement that it is properly coordinated’ (Cit. St. Kitts and Nevis)*

In St. Kitts and Nevis, the national tourism strategy states the important role culture plays in ensuring a sustainable tourism destination, but the cultural policy does not refer to the tourism sector. A sustainable destination council has been established as an interagency to bring the two sectors together. However, no results have been achieved over the last five years.

*'Defending the authentic, the valuable and Cubanness' (Cit. Cuba)*

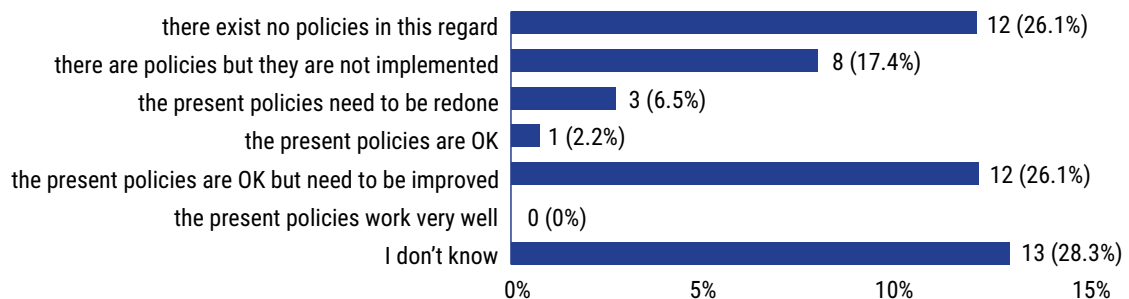
In the case of Cuba, policies linking the CCI and tourism have been created. Nevertheless, one of the most important points, the question of authenticity and how to protect intangible cultural heritage from negative commodification through tourism are not considered satisfactorily. The sustainability of cultural activities that are showcased for tourists, including all possible benefits for the local communities, needs to be respected also in the policies.

*'At present, Guyana has no official policies to that effect and as such, national events target the general public and diaspora.'* (Cit. Guyana)

The Government of Guyana has indicated that there is an interest in creating national policies that integrate the creative sector in tourism. Presently, the CCI, and in particular the performance, music and dance sector, is directed to domestic and diaspora tourism as well as at the consumption of locals. Based on visitor surveys and the economic impact assessment of festivals, analysis shows that such events generate increased revenues due to international visitors. Hence, the CCI in Guyana have big potential to attract visitors. However, 'there is no policy in existence that guides the integration' (cit. Guyana).

Figure 17: Results of Question 5, status-quo of national CCI and tourism policies

5. What is the status quo with regards to national policies that address the interconnections of CCI and the tourism sector in your country?



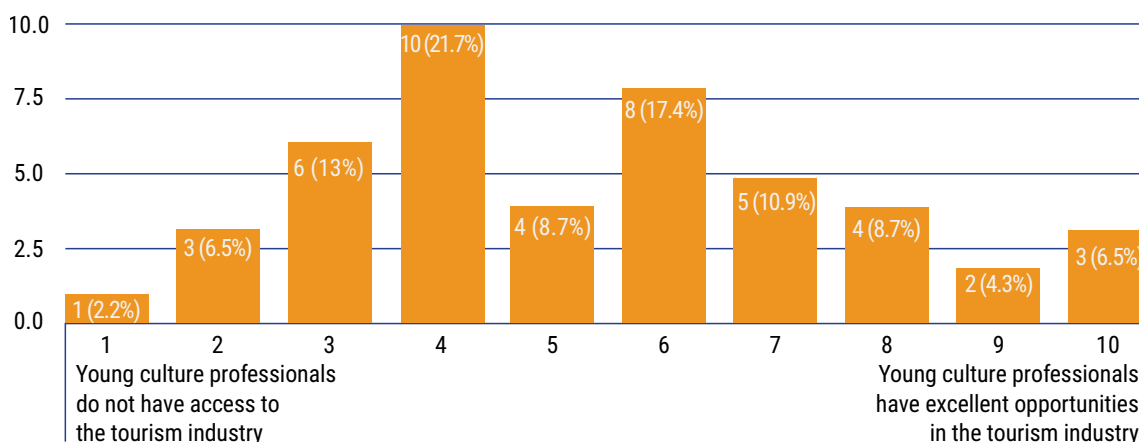
## 5.4 Young Cultural Professionals and Interaction with Tourism

Question 6 focused on young cultural professionals, aged between 18 and 35 years, and their access to the tourism industry. Six percent (or 3 respondents) responded that access was very good (1 response from Grenada and 2 from Guyana). Fifty-two percent of respondents are of the impression that opportunities for young cultural actors to access the tourism industry are weak or very weak. Given that most of the cultural actors are rather young, this finding corresponds with the result of Question 2 that considers the current level of interconnection of the CCI and tourism.



Figure 18: Results of Question 6, access of the young cultural actors to tourism

6. Considering the culture professionals in the CCI aged between 18 and 35 years, how is their access to the tourism value-chain in your country at the moment?



The follow-up question, Question 6.a., was aimed at specifying what kind of actions are needed to increase the number of young culture professionals working in the tourism industry. All replied that the suggested actions were ‘very much needed’, see Figure 19.

The highest votes were given for:

- linking CCI related vocational schools, students and academia to the tourism environment;
- awareness raising about the many opportunities for culture professionals in the tourism industry;
- access to international funding;
- partnerships and alliances in the Caribbean region.

The second highest votes were given for:

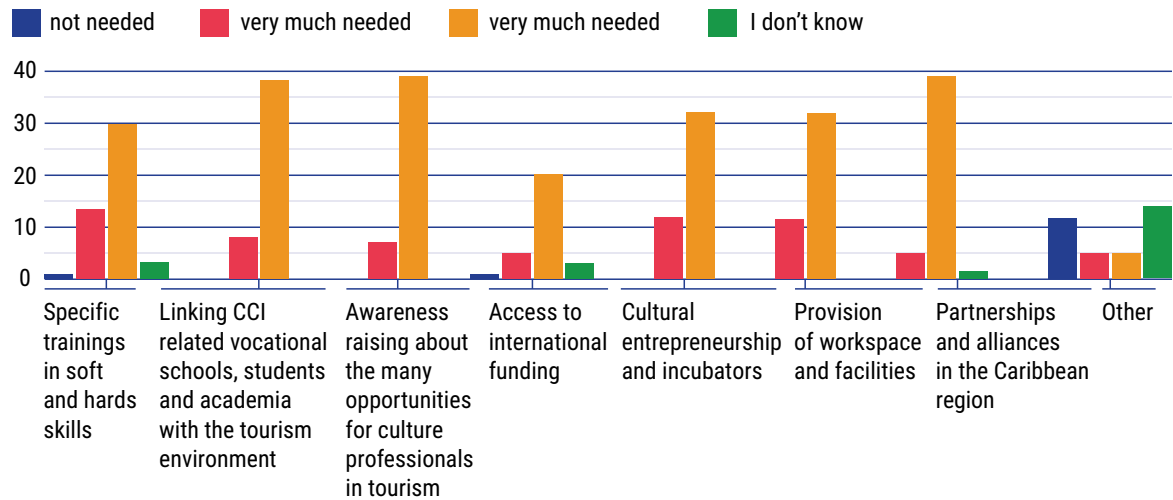
- specific trainings in soft and hard skills;
- cultural entrepreneurship and incubators;
- provision of workspace and facilities.

The respondents were further asked to leave comments for additional actions they deemed necessary. The most relevant recommended actions stated were:

- talent scouting, eventually with national competitions and awards;
- mentorship programmes;
- individual consultancy;
- data collection and publication of demonstrated financial returns on creative investments.

Figure 19: Results of Question 6.a., needs to increase the number of young cultural actors in tourism

6.a. What is needed to increase the number of young culture professionals working in the tourism value-chain? Please respond to each row



## 5.5 Relevance of Tangible and Intangible Cultural Heritage for Tourism

Question 7 asked about the relevance of tangible cultural and natural heritage attractions for the tourism industry. A total of 80% of the respondents stated that such kind of attractions are much relevant and very much relevant (Figure 20). Moreover, the survey participants underlined that the key drivers for tourism are historical places, monuments and buildings; cultural landscapes and natural heritage, see Figure 21. Museums and archaeological sites were rated as secondary attractions.

Figure 20: Results of Question 7, relevancy of tangible cultural heritage for tourism

7. How relevant are tangible cultural and natural heritage attractions (museums, historical places, archaeological sites, cultural landscapes, natural heritage) for the tourism industry in your country?

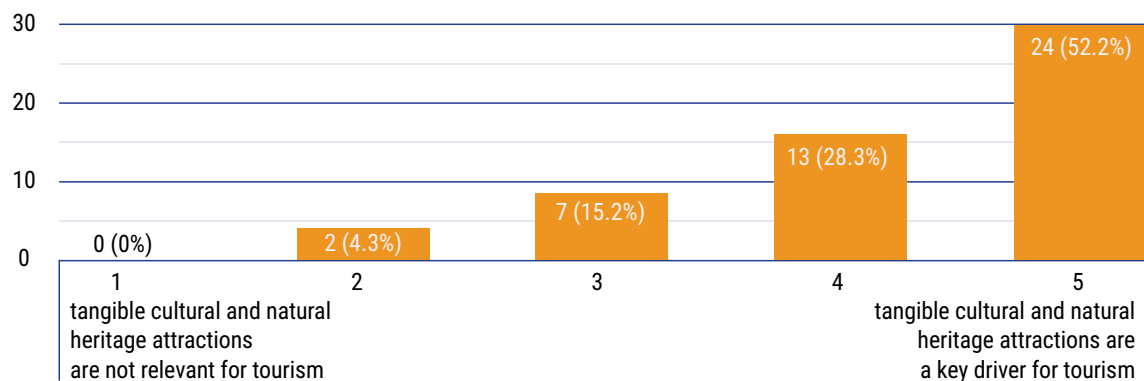
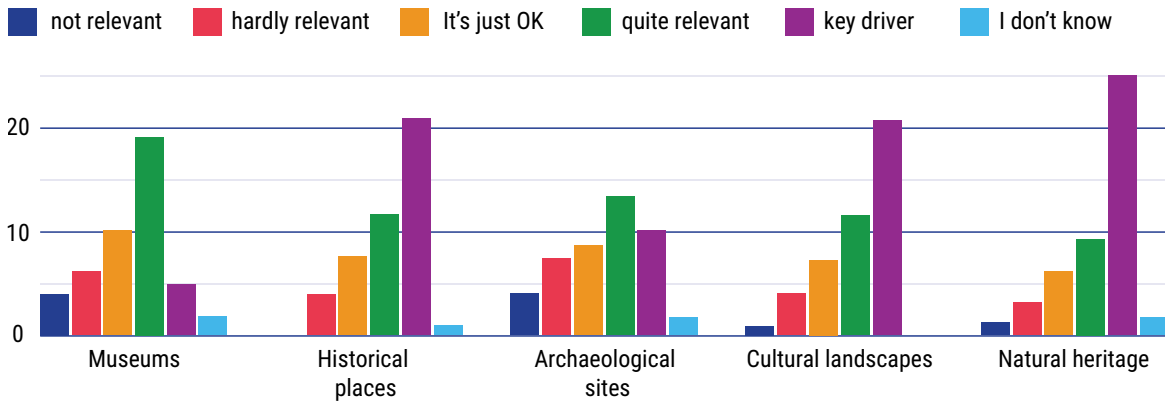


Figure 21: Key drivers of cultural heritage for tourism

7.a. Let's be more precise: please rate the current level of relevancy of the following assets for the tourism sector: please respond to each row

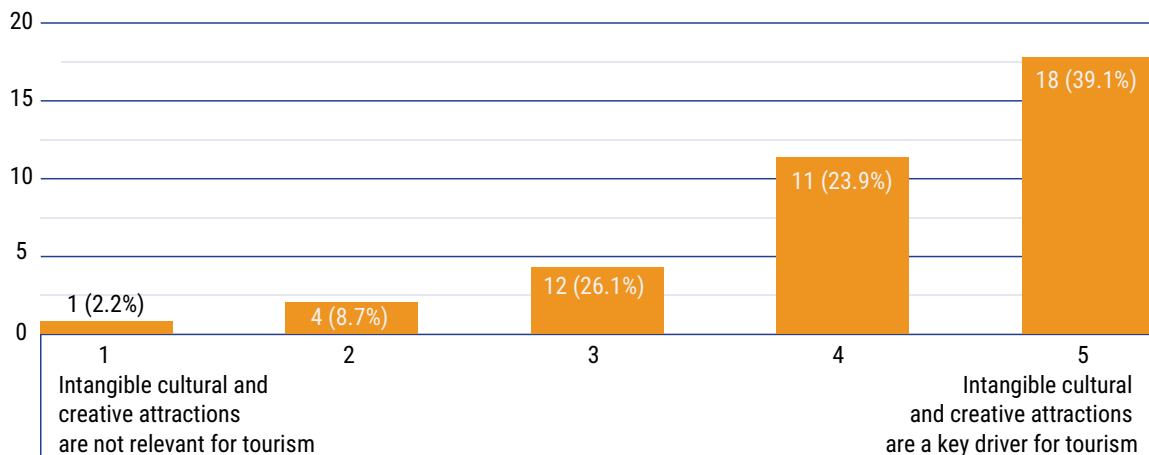


The cultural professionals were further asked about the relevance of intangible cultural heritage (in other words, the CCI) for the tourism industry. In total, 63% stated that the CCI are much relevant or very much relevant, see Figure 22. Hence, tangible cultural and natural heritage are currently rated as being more relevant for tourism than the CCI.

Figure 22: Results of Question 8, relevancy of the CCI for tourism

8. How relevant are intangible cultural and creative attractions (performance and \* celebration, visual arts and crafts, books and press, audio-visual and interactive media, design and creative services) for the tourism industry in your country?

46 responses



As shown in Figure 23, the most relevant sector of the CCI for tourism is performance and celebration, which includes live music, dance and festivals.

Figure 23: Results of Question 8.a., CCI relevancy for tourism in detail

8.a. Let's be more precise again: please rate the current level of relevancy of the following assets for the tourism sector: please respond to each row

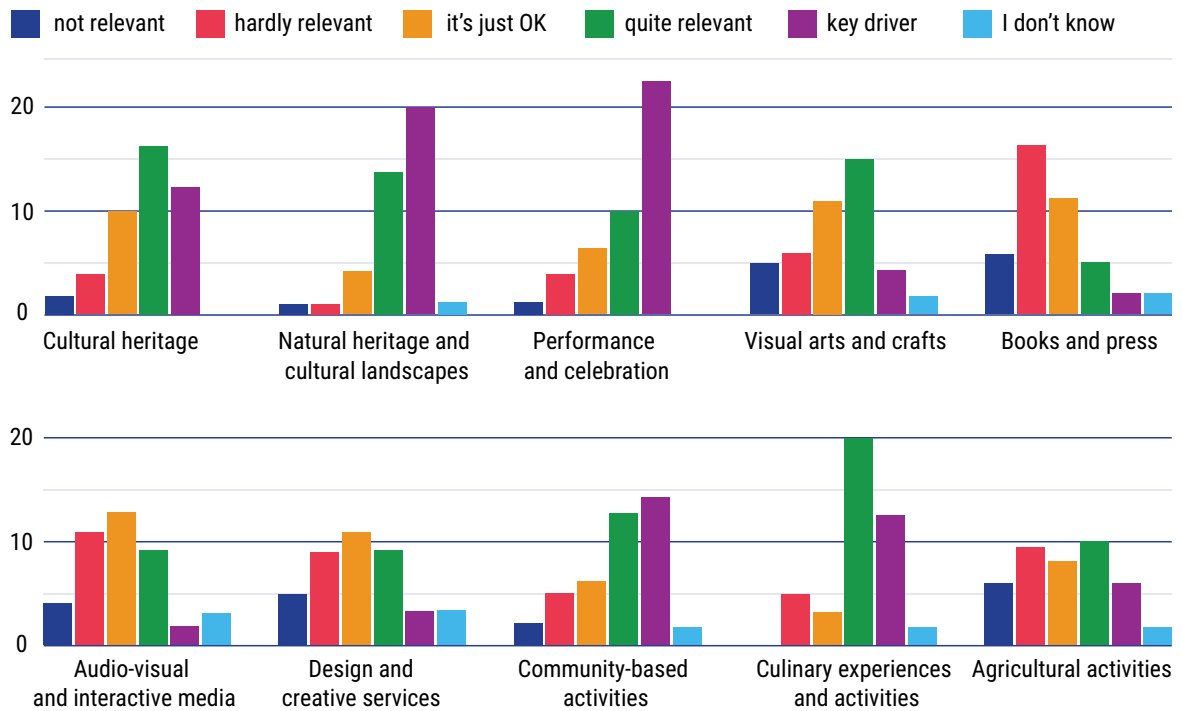
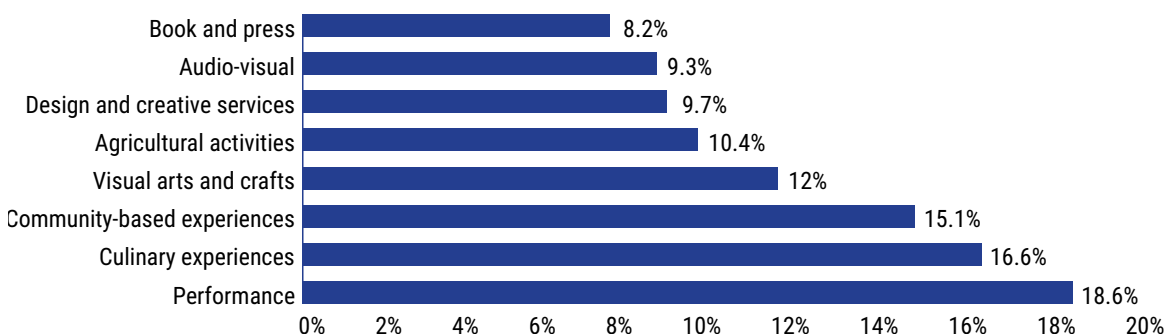


Figure 24 depicts in further detail the CCI relevancy for tourism. Here it becomes visible that culinary experiences and community-based experiences are rated as very relevant for the tourism industry. Although these experiences are not included in the CCI as such (please refer to Figure 1 and the UNESCO Framework for Cultural Statistics), they are definitely part of intangible cultural heritage – and apparently these activities are attractive for tourists. This means that such cultural experiences, including agricultural activities, will also benefit from eventual policies that are introduced by national governments.

Currently, modern culinary is often related to topics such as creative kitchen or fusion cooking, and destinations are increasingly promoting themselves with their unique ingredients, agricultural products and interpretations of contemporary local dishes. This further opens doors and opportunities for the CCI professionals in the sub-sectors of publications and media, graphic design, photo- and videography and artisanry.

Figure 24: CCI relevancy for tourism



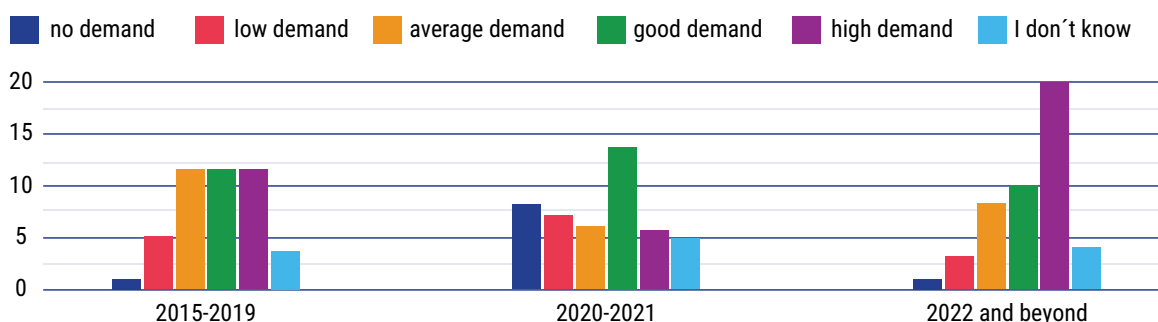
## 5.6 Supply and Demand of the CCI

Questions 9, 10 and 11 are aimed at analysing the situation of supply and demand within the context of CCI and tourism.

The survey participants stated that the demand for cultural tourism activities (tangible and intangible) has grown since 2015 (see Figure 25). While there was a drop during the pandemic years of 2020 and 2021, cultural professionals expect that the demand for cultural tourism will grow significantly in 2022 and beyond.

Figure 25: Results of Question 9, demand for CCI

9. Please assess the demand for cultural tourism activities (tourism related to tangible cultural and intangible cultural and creative activities) in your country in the following periods:

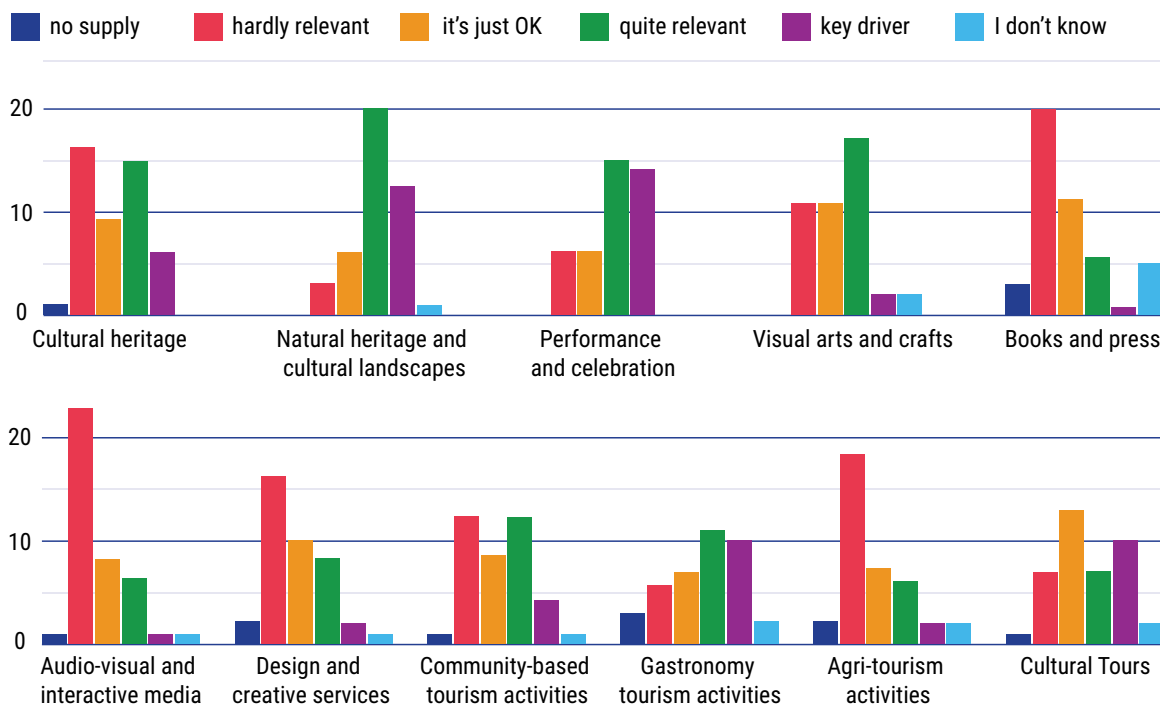


Looking at the results for the current supply of CCI assets (see Figure 26), it can be said that the highest rating (highly diversified supply) was given for performance and celebration, and gastronomic tourism activities. Visual arts and crafts and community tourism activities are considered as being of good quality supply. The audiovisual sector and design and creative services were evaluated as low supply.

While there is growing interest in cultural tourism (as analysed in Question 9), this result confirms the urgent need for policies concerning the link between the CCI and tourism, in particular the commodification of the CCI for the tourism industry.

Figure 26: Results of Question 10, supply of CCI

10. Please assess the current supply of cultural and creative industry assets as well as cultural tourism products in your country:



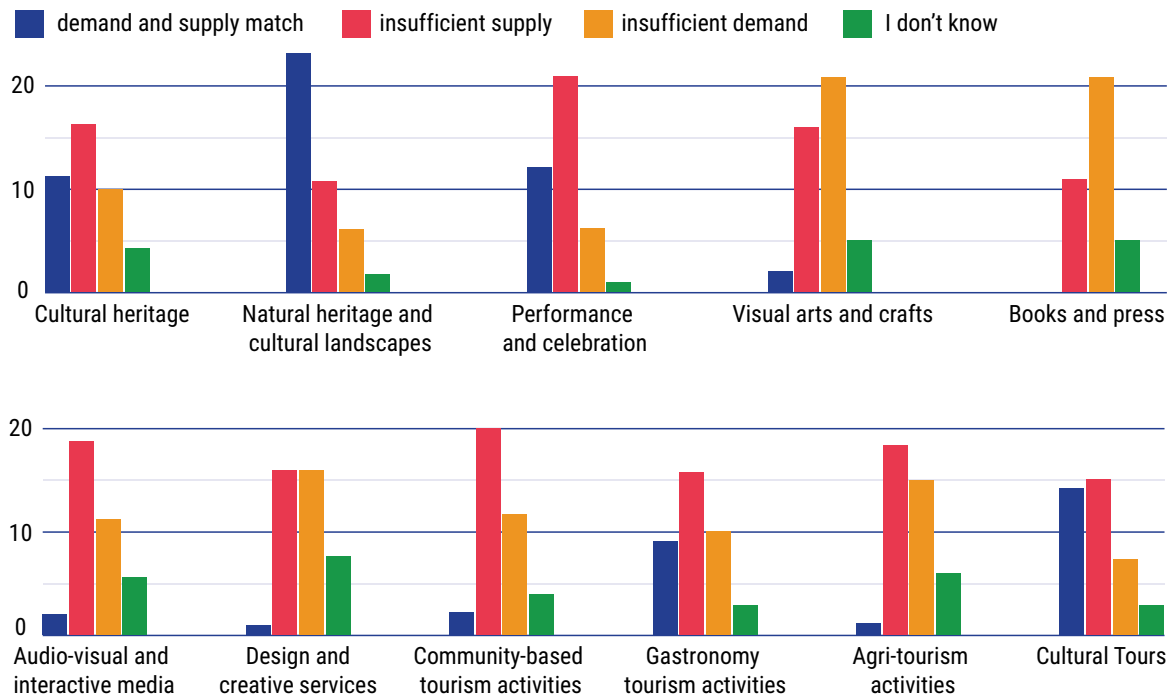
A good match of demand and supply was rated for the sectors of tangible cultural heritage, natural heritage and performance and celebration. These sectors are tendentially the most important points of attraction for visitors throughout the survey results.

Insufficient supply of cultural professionals was rated for the audiovisual and media sectors, community-based tourism activities, gastronomy, agri-tourism activities, but also for performance and celebration. This insufficient supply means that these sectors currently underperform, and more cultural professionals dedicated to the mentioned sectors are needed. The result matches very well with the findings of Question 8.a. and Figure 24, where the sectors of performance and culinary were rated as very relevant resources for tourism, hence there is considerable demand.

Insufficient demand was further rated for the books, press, visual arts and crafts sectors. However, the result is more positive for the latter as a considerable number of respondents also stated that there is insufficient supply. This is because the handicraft sector is very spread out among the *Transcultura* countries. For example, it is highly relevant for countries such as Barbados because of the very successful jewellery crafting sector. For other small countries such as St. Lucia, the visual arts and craft sector is very small and therefore there is also low demand.

Figure 27: Results of Question 11, supply and demand match of CCI

11. How does the supply of cultural and creative industry assets as well as cultural tourism products presently match the tourism demand in your country?



## 5.7 The Most Important Tangible and Intangible Cultural Assets

In Questions 13.a and 13.b, participants were asked to select the five most important tangible and intangible cultural heritage assets of their country. The results are summarized in Annex 3.

The last questions of the survey, 13.c was an invitation to pin the ten mentioned cultural heritage assets on a shared google map. As a result, 191 tangible and intangible cultural heritage assets representing all 17 countries were added to the map.



Antigua Naval Dockyard and Related Archaeological Sites, a World Heritage property in Antigua and Barbuda © Nicola & Reg Murphy



## 6. Key Cultural Resources of the *Transcultura* Beneficiary Countries

The identification of key cultural resources of the *Transcultura* beneficiary countries is one of the main objectives of the present study. Such key cultural resources are cultural goods, services, activities, destinations and attractions that represent a particular potential for commodification into tourism activities and experiences. They are considered elements of tangible and in particular, intangible cultural heritage, curated by CCI professionals, that show a significant opportunities to benefit from being linked to the tourism sector.

These links are considered beneficial for three different stakeholder groups:

- they create a positive impact for CCI professionals by means of additional opportunities for promotion, collaboration and sales with tourism related businesses;
- tourists benefit from a better visitor experience through a) the qualitative upgrade of the local cultural tourism product; b) a broader choice of activities due to a greater quantity of services; c) an environment more in tune with its local cultural context at mass tourism locations and events;
- tourism businesses benefit from more satisfied visitors who are exposed to qualitatively increased cultural content and cultural services that are specifically directed to visitors.

The key cultural resources were identified based on primary and secondary data as well as the criteria described in Chapter 3.4. For each country, two cultural resources were selected. While one is strictly related to the CCI and intangible cultural heritage, the other can be related to tangible cultural heritage and natural attractions. Seven resources are related to tangible cultural and natural heritage sites and attractions. However, there is always a focus on how CCI actors can be connected to the resource and how connections with tourism can be created and/or strengthened.

In addition to the criteria that have been specifically elaborated for this study, it needs to be underlined that the locations of the selected cultural resources are intentionally focused on secondary tourism destinations. This means that secondary islands, remote areas and second-tier cities are preferred to capital cities and primary islands of the Caribbean countries. This is because the latter already benefit more from tourism opportunities due to better accessibility and tourism infrastructure (such as ports for cruise ships, etc.), promotion by national tourist boards and tour operators and more visitors, among others.

Some of the selected resources, for example, music in Jamaica and the Dominican Republic, which are already highly considered as tourism relevant experiences, have been

chosen because the full potential of being promoted to travellers has not been attained so far. Furthermore, the cultural resources that have been recently listed as UNESCO Intangible Cultural Heritage, such as the knowledge of the light rum makers in Santiago de Cuba listed in 2022, were selected because it was evaluated as necessary to strengthen networks with the tourism sector and relevant CCI professionals.

Moreover, specific attention has been paid to selecting a wide scope of diverse cultural goods, services, locations and attractions. Therefore, the resources range from archaeological sites and hiking trails to volcanoes in national parks, a scenic railway trip, a Jewish cemetery, traditional music genres and drumming, masquerade making, cultural festivals, craftsmanship and artisanry, plaiting and thatching, contemporary arts, boat building heritage, to the agricultural and culinary heritage of sugar cane and artisanal rum making. Where possible and applicable, indigenous communities and marginalized cultural groups have been considered for the selection of the cultural resources.

The recommendations given for the individual resources are focused on integrating the CCI professionals, local communities and indigenous groups into the proposed activities in order to benefit from the various tourism opportunities.

The following table summarizes the key cultural resources that have been identified. The detailed descriptions of all 34 elements are in Annex 4.

*Table 8: Key cultural resources identified*

Country	No.	Key cultural resource
Antigua and Barbuda	1	Lookout nature trail to Shirley Heights
	2	Antigua Artisans Travelling Market
Bahamas	3	Plaiting and thatching – the straw industry and the straw markets in the Bahamas
	4	Clifton Heritage National Park
Barbados	5	National Independence Festival for the Creative Arts (NIFCA) Performing Arts Ensemble
	6	The industrial heritage of Barbados: the story of sugar and rum
Belize	7	Warasara Garifuna Drum School, Punta Gorda
	8	Caracol Maya archaeological site
Cuba	9	Knowledge of the light rum makers
	10	Trinidad Crafts and Folk Art
Dominica	11	Old Mill Cultural Center
	12	Cabrits National Park and Fort Shirley

Dominican Republic	13	Cocolo Dance Drama Tradition
	14	Music festivals Santo Domingo
Grenada	15	Traditional mas and small-scale festivals including Jab Jab culture
	16	Boat Building Carriacou
Guyana	17	Aishalton
	18	Castellani House
Haiti	19	Village de Nouille in Croix de Bouquets
	20	Rara Leogane
Jamaica	21	Rastafari Indigenous Village and Maroon communities
	22	Reggae and other music genres
Montserrat	23	Masquerade Dancing
	24	Calabash and PRIME Festival
St. Kitts and Nevis	25	Nevis Culturama Festival
	26	St. Kitts Scenic Railway
St. Lucia	27	Choisuel village arts and crafts
	28	Soufriere Town
Saint Vincent and the Grenadines	29	Fort Charlotte
	30	La Soufriere Volcanoe
Suriname	31	Werehpaï, rock cravings and indigenous Amazon community
	32	Jodensavanne, jewish cemetery
Trinidad and Tobago	33	Tobago Heritage Festival
	34	Calypso Music



Straw art is among the most outstanding Bahamian Creative and cultural traditions @photodisc

## 7. Recommendations on How to Link the CCI with the Tourism Sector

This chapter contains key recommendations on how CCI professionals can be better linked to the tourism sector in the Caribbean and in particular, in the *Transcultura* countries. This analysis is based on the identification of key issues and challenges as well as the many opportunities that the CCI represent for its professionals and the regional tourism industry.

The analysis of the issues, challenges, opportunities and recommendations described in this chapter derives from different sources and therefore contains two kinds of information:

- information and topics deriving from an in-depth literature review, hence, the results are considered a summary of existing knowledge;
- information and topics deriving from primary data that has been collected and analysed from November 2022 and March 2023. The results are considered a specific contribution of new topics from this research.

Moreover, the topics presented in this chapter are understood as regional and cross-cutting across the *Transcultura* beneficiary countries. The recommendations to create a sustainable tourism environment with and for the CCI actors are described individually for each of the 34 selected cultural resources in the Annex.

### Key issues and challenges of the CCI in the Caribbean

Despite the many success stories of the CCI in the Caribbean, as mentioned in some measure throughout this study regarding music genres and its artists, staging of festivals and parades, conservation of tangible cultural and natural heritage, artisanry and crafts, multimedia and film industry, among others, certain structural challenges prevail (Nurse and Shepherd, 2018).

The central issue at hand is the intangible nature of creative goods, which makes their valuation somewhat difficult. This challenge arises in part because of disjuncture between the main players in the financial system and actors in the creative industries, both operating in vertical silos along the value-chain without understanding the other's expectations (Dunn, 2012).

Other key issues include the region's capacity or the lack thereof to adapt to challenges and opportunities, in particular of the new digital context (Nurse, 2016). Some of the CCI sector's major challenges today in the Caribbean are explained as follows:

- Caribbean countries have underperformed in most segments of the creative industries, even when benchmarked against other developing countries of similar size and level of development. This is reflected in small and stagnant market shares, both in regional and international trade, in most of the sector's segments. Weak trade performance is determined by a number of binding constraints faced by the creative industries (ECLAC, 2012).
- Lack of trade facilitation and access to finance: in the Caribbean, financing depends on seed capital or borrowing from friends and family, as access to funding from banks or other formal sources is weak. Rather new forms of funding, such as crowdfunding and angel investing are at a very early stage. Access to grant funding for start-up firms and young creative entrepreneurs is difficult to access due to inconsistent government support and difficulties in obtaining private financing (Nurse, 2018); the high cost of and limited access to appropriate financing limit growth and scaling up of operations of individuals and SMEs (ECLAC, 2012).
- Regarding national CCI policies, the critical constraints are demonstrated in weak product and service development policies that result in many firms being unable to upgrade their product or service to meet international standards. There is a disconnect between the needs of the industry and the facilitation put in place by governments in terms of trade, industry and innovation policies (Nurse, 2018). In many cases there are certain policies for the cultural industry but there is lack in implementation.
- Considering emerging technologies in the Caribbean, producers of creative products, in particular SMEs, face difficulties in accessing global markets. This includes limited access to online payment solutions, high logistics costs, lack of reliable information technology companies to whom SMEs could outsource website and software development, limited availability of regional and international marketplaces, poor connectivity in rural areas and lack of skills related to market research, digital marketing and branding, website and marketplace design, logistics, payments and customer service (UNCTAD, 2022: p.9).
- While the creative products and services of CCI actors are of high quality, only 40% of have received any training related to entrepreneurship and business management throughout their career. Moreover, around 11% to 15% of the actors have received professional or specialized training for the activities.
- There is considerable gender disparity in the CCI in the Caribbean. This is especially so in those countries where music is a predominant sector, the number of male actors is significantly higher. However, Barbados shows a contrary picture: female actors outperform male actors by high numbers due to the very successful sectors of jewellery design and crafts (Dunn, 2012). This disparity further shows that access to certain creative sectors are gender dependent and that most sectors are dominated by men.

- There is a significant degree of focus on national and regional markets among CCI entrepreneurs. The reasons are manifold but could be reduced to the following: insufficient use of e-commerce platforms and generally of ICTs; lack of awareness about the potential which exists in the Diaspora and other markets related to the Caribbean culture (Dunn, 2012).
- Poor monetization of intellectual property rights on SME level is another critical challenge. Small-scale entrepreneurs do not collect as much revenue from intellectual property rights (IPR) compared to other revenue channels, such as sales and direct provision of services to clients. Reasons for this are, among others, limited training in IPR among entrepreneurs, as well as inadequate institutional support to help creative professionals collect royalties from their work (Dunn, 2012).
- Nonetheless, a significant issue is made 'in-house' as there is a missing unified voice and leadership in the various sectors of the CCI around the Caribbean, especially in the dominant music sector. Due to lack of coordination in information and decision-making, the full market potential is not realized (Nordicity, 2021).
- The lack of relevant data about the CCI regarding an inventory of skills, number of actors and businesses, etc. in most of the *Transcultura* countries is responsible for difficult decision-making (by Governments and investors alike) and for the inability to make accurate economic impact assessments of the sectors.
- For the CCI to benefit accordingly from the thriving tourism industry in the Caribbean, there is a need for concrete synergies between the authorities handling culture and tourism.

## Opportunities and starting points for CCI and tourism in the Caribbean

The Caribbean cultural and creative sector show several advantages, and the most relevant are briefly described as follows:

- The sector has the potential to create good quality jobs. It is comparatively labour intensive and can, therefore, help to alleviate issues of unemployment in the Caribbean. Creative, talented workers are also a renewable resource whose capacity to produce new goods and services is limited only by their inventiveness and ingenuity (UN ECLAC, 2012).
- The CCI include a mix of traditional activities such as craft, art, indigenous and contemporary music, alongside modern fashion, software and multimedia. This mix of traditional cultural activities with knowledge- and technology-intensive activities can provide a platform for a more dynamic sector. The modern creative sectors can use inputs from traditional creative sectors to develop specialized, branded products and services, while the traditional sectors can use modern tools (multimedia and digital) to deliver content to consumers. The creative industries probably offer the best prospect to develop a distinct Caribbean brand in products and services.
- Cultural and creative actors make intensive use of domestic capital, enabling the creative industries to produce differentiated branded products and services that can

capture high value-added niches in international markets. Branded products and services face strong demand in global markets because they are differentiated and provide reliable proof of quality. For example, it is globally known that reggae music is from Jamaica, salsa is very much related to Cuba, merengue is connected the Dominican Republic and soca, reggaeton and dancehall are modern regional music genres from the Caribbean. Such 'branded' intangible cultural elements bear a value-added for Caribbean musicians, performing artists and their managers.

- The young population of the Caribbean is digitally savvy and can take advantage of the global rise of the digital creative economy. The digital economy, by introducing alternative business models and markets for creative goods, services and intellectual property, has placed the creative industries among the most dynamic of export tradeables and therefore at the heart of contemporary economic development (Nurse and Shepherd, 2018; UNIDO, 2013).
- Tangible cultural assets, in particular the many fortresses and sites of industrial archaeology spread around the islands, including pre-Columbian sites in Belize, are considered not only cultural wealth but also an opportunity for being commodified into cultural commercial sites for the creative sector. For example, restored and rehabilitated fortresses could be transformed into (shared) contemporary spaces for artistic installations, exhibitions, physical platforms for musicians, craftsman and artists to expose their work and talent or use the spaces as workshops, rehearsal rooms, storage and archive, etc.
- Living and intangible heritage assets, in particular the many annually organized festivals and carnival parades (Junkanoo in the Bahamas, Kanaval in Haiti, Trinidad Carnival, Spicemas in Grenada, Barbados Crop Over, Guyana Mashramani, among others),<sup>14</sup> national folklore and indigenous cultural expressions are considered a competitive advantage for the Caribbean as the staged events and assets are distinctive for the destinations. In terms of branding and marketing, such assets determine a considerably high recognition value representing a source for consumption by international visitors.
- There are currently eighteen UNESCO World Heritage properties in the *Transcultura* beneficiary countries, of which eleven are cultural sites, six are natural site and one mixed site. These World Heritage properties are well-managed, show good visitor numbers and are considered drivers for tourism arrivals in the respective countries.
- Five *Transcultura* countries list thirteen intangible cultural heritage assets which are representative for many actors and producers in the culture and creative industries in the respective countries. The distinctive music genres of the Caribbean are well represented on this list.
- There are currently six *Transcultura* countries that are home to eight UNESCO Creative Cities, three of them are representative of the crafts and folk art, and five are representative of music.

<sup>14</sup> Source: <https://www.cariviews.com/blog/carnival-carnival-calendar-2023>, accessed in January 2023.



## Recommendations for improving the CCI and their links with tourism in the Caribbean

### Circular economy concept for the cultural and creative sector

- Circular economy should be included in any national road map or strategy paper regarding the creative economy. It is recommended that joint efforts are undertaken by various Ministries (Economy, Employment, Environment, Energy, Education, Culture, Tourism, etc.) to prepare creative know-how in creating a Circular Economy Solutions Programme on a national basis. Ideally, a regional organization such as CARICOM or the Caribbean Tourism Organization could also work on the development of such a programme.
- Sustainable product design.
- The culture and art industry, as well as the events sector, can themselves improve their own circular economy. All business models in circular economy, services that extend the life of the circular economy, products as service solutions and distribution platforms shall be utilized. These include, for example, repair services, digital content streaming services and mobility services. As some of these challenges relate to IPR rights, copyright organizations need to be involved in considering issues to be addressed in circular economy from the perspective of copyright law. Copyright is the basic structure of the creative economy.
- The potential of the circular economy in the culture and art industry is also related to longer performance curves, reusability in sets and costumes, stage and auditorium structures, and the general degree of circular economy in the events sector.<sup>15</sup>
- The CCI are a vibrant sector across the Caribbean which could contribute significantly to greater sustainability and the SDGs. The link to circular economy with topics such as acting against climate change, pollution and resource depletion cover elements such as waste prevention, reuse and repair, among others. The shared use of resources, especially cultural heritage sites, national parks, and in particular public space, as well as buildings and monuments are an immense opportunity to create new services by the CCI, also in terms of tourist experiences.<sup>16</sup>
- Practical recommendations in this sense could be the facilitation of access to buildings, rooms and space managed by public institutions (museums, heritage sites, natural sites, administrative buildings, etc.) for CCI actors. The cultural practitioners often lack in finding space for workshops, rehearsals, meetings, showcasing, sales and promotion of services and products, etc. It is therefore recommended to apply the circular economy concept to offer such space to young CCI professionals.

<sup>15</sup> Source: <https://kulttuurijataide.fi/the-culture-and-arts-industry-in-creating-a-circular-economy/>, accessed in March 2023.

<sup>16</sup> Source and best practice example of an in-depth study about the relation between CCI and the circular economy: <https://ndpculture.org/wp-content/uploads/2022/04/CircularPlace.pdf>, accessed in March 2023.

## Development of a cultural tourism strategy and new cultural and creative tourism products

- Privately owned cultural resources are the best developed and most profitable in the Caribbean, but in the vast majority of cases, other than generating employment they do not spread significant wealth to local communities. Additionally, many convey a rather sanitized version of history that venerates the ancestors of those still holding wealth and power in the society rather than exposing sometimes uncomfortable truths.
- Caribbean countries have the opportunity to educate domestic and international visitors on its pre- and post-colonial history and its path to modern, independent nations. The Black Lives Matter movement has highlighted just how many people are keen to have a greater understanding of history and how it informs structural inequalities today. Growing numbers of travellers worldwide identify themselves as part of the Afro-Caribbean Diaspora. As tourists, these visitors want to discover more culturally appropriate, sensitive and inclusive cultural experiences, which take a more rounded view of history and elevate the black voice in the telling of history. This is not only an approach that reflects the spirit of the time but also one for which there is a growing market that Caribbean countries are well placed to serve.
- For example, community-based tourism activities are enjoying an increasing trend of being in demand by tourists.<sup>17</sup> Community-based tourism (CBT) is a niche market in which the community benefits directly from tourism revenues. Especially in the Caribbean, such a tourism product that combines cultural heritage and direct contact to locals sustaining the communities has great potential. Specific material on how to create a community-based tourism product, how to create sustainable community businesses and market research is already available for the Caribbean.<sup>18</sup>
- Music, which also stands for poetry, storytelling and explaining history in an artistic way, has the potential to be developed as a major cultural heritage tourism activity. In the best case, in combination with historical places, there can be various music related tours around the islands that go beyond the visit of a live concert in a museum. In various countries, the tourism product 'music' has not achieved its full potential and needs to be more connected to the tourism and promotion industry.
- The interest of travellers in experiencing local gastronomy, culinary heritage and certain agri-tourism products is globally on the rise<sup>19</sup>. Although not specifically included in the UNESCO Framework for Cultural Statistics (see Figure 1), it is recommended to create linkages for CCI actors to be part of culinary tourism products that are developed in the various countries.
- CCI professionals can create visitor experiences that are immersive and meaningful, engaging travellers with the history, people, culture, food and environment of a particular place/

<sup>17</sup> Source: <https://www.cbi.eu/market-information/tourism/community-based-tourism/market-potential>, accessed in March 2023.

<sup>18</sup> Source: <https://ourtourism.onecaribbean.org/cbt-toolkit/>, accessed in March 2023.

<sup>19</sup> Source: <https://www.worldfoodtravel.org/food-travel-market-research>, accessed in March 2023.

destination. These can have an active (inter-active experiences such as craft making, drumming classes, cultural treasure hunting, games, hiking, etc.) or passive character (lectures, tasting of agricultural products/dishes/drinks, etc.) for individuals, families or small groups.

### **Data, statistics, information and analysis**

- To overcome the lack of sector specific data, statistics, information and tools for analysis, there is need to create a Culture and Creative Industries Satellite Account, similar to the Tourism Satellite Account.<sup>20</sup>
- Such a creative industries satellite account is the basis to formulate strategic and diverse planning for regional and international success.
- The European Union Intellectual Property Office (EUIPO) published a guideline report about the methodologies of how to set up such a satellite account in 2019<sup>21</sup>. It gives detailed recommendations about the classification and most importantly, the quantification of the economic impact.
- The US Bureau of Economic Analysis (BEA) is successfully running their Arts and Cultural Production Satellite Account and regularly publishes detailed information about the sector. Data, tables, maps and reports can be downloaded individually, and it is open access.<sup>22</sup>
- A useful output of such a creative industries satellite account would also be data collection and analysis to publish demonstrated financial returns on creative investments. There are many success stories of CCI professionals in the Caribbean. These stories could be analysed and published as best practice examples for the young professionals who are looking for investors.
- It is further recommended to establish a directory of CCI actors on a national and regional basis. For example, the Ministry of Creative Economy, Culture and Sports of Barbados has created a comprehensive directory of registered Barbadian artists and cultural workers named 'Directory of Barbadian cultural practitioners'.<sup>23</sup> This registry serves as a database of all participants in the CCI and facilitates its development through research and updated information.
- Such data platforms represent ideal tools for those tourism businesses who are interested in collaborating with CCI actors for cultural services, goods and products. It can further be developed as a 'CCI-tourism business match-making platform' where the demand side (eventually the tourism industry) can look for partners on the supply side (CCI professionals in the various sectors).

**20** Source: [https://unstats.un.org/unsd/publication/seriesf/seriesf\\_80rev1e.pdf](https://unstats.un.org/unsd/publication/seriesf/seriesf_80rev1e.pdf), accessed in March 2023.

**21** Source: <https://op.europa.eu/en/publication-detail/-/publication/f56761a2-b986-11e9-9d01-01aa75ed71a1/language-en>, accessed in March 2023.

**22** Source: <https://www.bea.gov/data/special-topics/arts-and-culture>, accessed in March 2023.

**23** Source: <http://www.barbadosartists.bb>, accessed in March 2023.

## Intellectual property rights and royalties

- The collection and monetization of royalties that are tied to intellectual property rights are key topics in today's global music, cultural and creative industry. For example, musicians in the Caribbean usually have two cash-based income streams only: remuneration from live gigs (at bars or music festivals) and earnings from CD sales (usually during or after live gigs). The biggest issue is that most of the musicians are not aware that they are entitled to other income streams such as licensing fees from promotional products (articles, images, radio and TV commercials, merchandise, etc.), revenue streams from radio and TV broadcasting stations, revenue streams from live gigs (at bars, festivals, TV shows, tourist resorts, cruise ships, etc.), etc.
- In most of Caribbean countries, institutions such as national performance rights organizations do exist. This is especially the case in the bigger countries where music contributes largely to the CCI, the national GDP and to national cultural identity, such as Cuba, the Dominican Republic and Jamaica. However, membership of the related organizations and agencies is on payment and many musicians cannot afford this additional cost – mainly because they are unaware about their performance rights. This is why raising awareness about intellectual property and performance rights is of high importance.

## Institutional infrastructure and cultural and tourism policies

- As addressed in the British Council (2021) study, there is a general need for a coordinated and collaborative institutional infrastructure in the overall cultural and creative industry in the Caribbean. On one hand, government agencies need to have a clear long-term vision and objectives about the national cultural and creative sector, including a clear distribution of responsibilities. On the other hand, the individual CCI sectors such as music, performing arts, etc. must form its ability to speak with one voice to government representatives. Thus, there is a symbiotic relationship between organizing inside government and within the individual cultural sectors themselves.
- It is recommended to create a 'Caribbean CCI Alliance Platform' with various objectives, such as networking among CCI professionals; regional and international promotional activities; sharing information about funding opportunities, competitions, prizes, exhibitions, etc.; festival calendar for music, performing arts, craft markets, etc.; data collection about members; collaboration opportunities with tour guides, tour operators and travel agencies. The RIMA network was recently founded to cover similar objectives and could be used as a benchmark.<sup>24</sup>
- National policies that regard the sectors of culture and tourism as one entity are very rare in the Caribbean. In those countries where individual policies for both sectors exist, there is hardly any connection that leads to mutual benefits. This is likely because culture and tourism are administered under different Ministries or departments. It is

<sup>24</sup> Source: <https://www.rima.network/en>, accessed in March 2023.

therefore recommended that a cross-over working group to connect the cultural with the tourism sector is introduced in the individual country's administrative bodies. In this way, a cultural tourism policy could be elaborated to cover specific topics such as:

- A Tourism Code of Conduct for tour guides, operators and service businesses who collaborate with indigenous groups and specific cultural communities. Such a code of conduct should regulate the remuneration, contracting, copyrights, etc. and general forms of profit-based collaboration for services with cultural communities.
- A clause that a certain percentage of interior design, furniture, equipment, etc. in hotels, accommodation structures, restaurants, etc. should be purchased from local artisans, artists, manufacturers, etc.
- A condition that souvenirs and tourist products sold in museums, at craft markets, shops, festival stands, etc. should contain a value added of at least XX % by local crafters and artists; the import of such products and the raw material should be allowed only to a certain extent. For example, an initiative of the Ministry of Economic Development of the Maldives introduced a souvenir shop chain called 'Authentic Maldives'. Thirty percent of the product value addition should be incurred locally, food and drug authority certification is required for all food products and product labelling should be compliant with the relevant rules and regulations.<sup>25</sup>
- The creation of formal institutional partnerships and alliances between the CCI and the tourism sector should be a significant part of the policy framework.

### **Solving open legal questions**

- As of today, this seems as the most complex action to be resolved. Nevertheless, it is highly recommended that the Governments take various steps to finding solutions for open legal questions regarding indigenous and tribal people, ethnic communities or other historical cultural groups that are considered relevant actors for the CCI and for tourism. In particular, this regards land ownership and the payment of land taxes. No matter what the outcome of the Government's decision, decisions need to be made and treaties need to be ratified. This would give the legal basis for further investments and financial support to these communities from the national Governments or international development organizations. These cultural communities and tribal people include for example, the Maroons in Jamaica, the Amerindians in Guyana and Suriname, indigenous people in Belize, among others.<sup>26</sup> This list is not exhaustive.
- Clear legislation would allow these cultural groups to gain access to governmental incentives, grants, education, capacity-building, etc. relating to cultural tourism activities.

<sup>25</sup> Source: <https://authenticmaldives.mv/about>, accessed in March 2023.

<sup>26</sup> Source: <https://books.openedition.org/pulm/5502?lang=en>, accessed in March 2023.

## **Digitalization**

- With measures to develop data management and institutional infrastructure systems, it is of utmost importance to foster the digitalization of the cultural and tourism sectors.
- Digital technologies are changing the way in which business and the arts are done, especially at the consumer end. Early in this evolution will be continuing pressure for more access to broadband, as there is a gap between high and low speeds. As a government-wide issue, broadband infrastructure can help to close the gap for numerous educational, informational, social and economic reasons.
- The creative, music and tourism sectors are right in the middle of these issues. Any support for the cultural sector must consider the impact of digital, so support should be on the digital transformation of the sectors where audiences and customers must be reached and promoted. A digital strategy is needed for the music and creative sectors and all policy and investment should be viewed through a digital lens.

## **Capacity-building, training, education**

- The UWI Community Film Project (UWICFP) arose out of an initiative by the Centre for Tourism and Policy Research (CTPR) at UWI Mona in Jamaica.<sup>27</sup> A similar project is needed for creative and music education in the Caribbean countries.
- The national creative and music sector curricula would benefit from incorporating business courses to encourage creative professionals and music practitioners to utilize standardization in reporting and contract drafting practices.
- Training courses should cover the following topics: artist and band management (basic accounting, national and international festival application procedures, international market diversification, global creative and music markets, opportunities to collaborate with the tourism sector, etc.), marketing (setting up a basic website, social media management, digital marketing, online sales, etc.), music policies and legislative (revenue streams and royalties, awareness raising about intellectual property and performance rights, etc.) and others.
- Better educated cultural professionals have more opportunities to collaborate with the tourism industry which is used to working in a business-like style (with registered and well managed businesses) rather than with individuals.
- Music education for children and youth: crime prevention through music education can be a considerable tool in places with high crime rates. In that sense, music education contributes to the positive commodification of music, as it is perceived as a social and cultural benefit.

## **Mentorship and talent scouting**

- Mentorship programmes for young CCI professionals are an effective way to support actors on an individual basis. Such mentorship programmes can focus on a specific

<sup>27</sup> Source: <https://uwicfp.org/>, accessed in May 2021.

mentor-mentee relationship covering skills and expertise that many artists, cultural operators and programme managers have acquired over years of practice. It could combine peer-to-peer logic of exchange over a period of several months. The topics could include digital tools, audience management, technical production, innovative management models, among many others.

- Talent scouting has proven useful especially in the music sector but could be expanded to other sectors along the CCI, eventually to text writers, poets, photo- and videography, etc. National competitions and awards should be extended to all CCI sectors, carried out during the many cultural festivals.
- Awards from the mentioned competitions access to mentorship programmes and individual consultancy could be an option.
- Such exposure would create connections with cultural tourism businesses, event managers and organizers, but also with standard tourism industry partners such as resorts and cruise ships who are interested in offering their clients a cultural programme during their stay.

#### **Incentives, grants, support for export**

- It is highly recommended to introduce economic incentive programmes for creative professionals from national ministries or international development organizations, that include among others tax reductions, tax exemptions, facilitated access to loan and aid or other promotional programmes.
- The introduction of grants for young professionals who need business investment for specific equipment, workshop spaces, hardware, digitalization of business activity, among others, has proven fruitful in many countries.
- Specific support for the export of products and services, eventually by the national chambers of commerce or other export services, are recommended for the internationalization and market diversification of the CCI in the respective countries.
- The export support services should be extended to tourism support services, linking those CCI actors who are willing to closely work with the tourism sector.

#### **Market diversification, in particular for music**

- For Caribbean artists, the Latin American consumer market is of great importance and hence depicts an interesting opportunity. The market is very large due to its geographical and cultural vicinity and also because of its extensive young population.
- With relation to music, it is recommended that Caribbean musicians evaluate the feasibility of collaborating with Latin American artists, writing original texts or translating songs into Spanish for the Latin American market. As mentioned in the music consumer insight report (2018), the Latin American market predominantly listens to music in Spanish. Several international music stars (e.g., Jennifer Lopez, Laura Pausini, etc.) have conquered the Latin American market with their songs performed in Spanish.



Digital music studio in Santiago de los Caballeros, Dominican Republic @ Unsplash / Siednji Leon



## 8. Conclusions

This cultural study has been elaborated in support of the *Transcultura* programme component on sustainable cultural tourism. It addresses the interconnection between the Cultural and Creative Industries (following the UNESCO Framework of Cultural Statistics, see Figure 1) and the tourism industry in the *Transcultura* beneficiary countries.

The study focuses on achieving two key objectives: a) identifying key cultural resources such as goods, services, locations and attractions for the tourism sector; and b) elaborating specific recommendations of how the identified cultural resources can be upgraded, improved and better used for tourism purposes.

The methodology of this research is based on a mix of socio-scientific tools for primary and secondary data collection, as well as a qualitative content analysis. The most significant tool was an online survey with representatives of the CCI and the tourism sector in the *Transcultura* countries. In total, forty-six responses were collected with the survey, in the aftermath additional thirteen personal interviews were conducted. Moreover, an in-depth literature review and secondary data analysis was carried out.

This information served to enrich the description of the 34 identified key cultural resources which have been selected based on seventeen different criteria. In addition to the criteria that have been specifically elaborated for this study, it must be highlighted that the locations of the selected cultural resources are intentionally focused on secondary tourism destinations. This means that secondary islands, remote areas and second-tier cities are preferred to capital cities and primary islands of the *Transcultura* beneficiary countries. This is to strengthen the second-tier destinations and to show support to those locations that have not been put on the tourism map so far.

For each of the 34 key cultural resources, individual recommendations have been identified. Depending on the activity, the recommendations are directed to public authorities, private businesses or the CCI professionals at the locations. Finally, certain supporting activities to improve the visitor experience are recommended, such as an upgrade of light infrastructure, the facilitation of shared workshop spaces or cultural hubs for CCI professionals, the installation of craft market facilities, the set-up of specific promotion websites, among others.

In light of these individual suggestions to create an improved environment for collaboration among the CCI professionals and the tourism sector on a local level, the cross-country and regional recommendations elaborated in Chapter 7 should be considered for implementation. These key recommendations aim for a general enhancement of the structures and environment for CCI professionals and their links to the tourism sector

in the Caribbean. Eleven categories have been identified, and for each of them various recommendations were made.

The recommendations tackle the key issues and challenges that have been identified for the CCI in the Caribbean with regards to improving the overall tourism potential. Supporting activities, such as specific capacity-building, training in soft and hard skills, better access to financing and grants and a considerable upgrade of digitalization of services, are addressed.

However, one of the main recommendations is on the creation of a specific online platform which combines various recommendation categories, such as internationalization, digitalization, communication, data collection, circular economy and links with the tourism sector, among others. Moreover, this platform for international networking among CCI professionals should serve as an information hub for funding opportunities, grants, competitions, prizes, exhibitions, etc.; as a space of exchange with public authorities; as an opportunity to connect with buyers of tourism related experiences and services, among many others.

This study should contribute to establishing a trigger effect for CCI professionals to engage in creating new and interesting visitor experiences and to the tourism sector to consider the CCI actors as the most important partners in developing a sustainable cultural tourism environment.

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# **Annexes**

**Annex 1: List of personal online interviews**

**Annex 2: Text of cultural study survey**

**Annex 3: Results from Q 13.a., b., c**

**Annex 4: *Transcultura* key cultural resources**

## Annex 1: List of personal online interviews

No.	Date	Country representative	Institution	Name
1	17.11.2022	Haiti	UNESCO country office	Tatjana Villegas
2	18.11.2022	Cuba	MINTUR	Marivel
3	11.1.2023	Trinidad and Tobago	Researcher	Keith Nurse
4	17.1.2023	St. Lucia	Artist	Lennox Elie
5	18.1.2023	Suriname	Min of tourism	Rachel Tsie A Foeng
6	18.1.2023	Suriname	Min of tourism	Rianne
7	26.1.2023	St. Lucia	Soufriere Regional Development Foundation	Lovely St. Aime Joseph
8	27.1.2023	Grenada	Musician	Rashid Kevin Julien
9	31.1.2023	Bahamas	Artist	Ben Ferguson
10	31.1.2023	Grenada	Artist	Ian Charles
11	31.1.2023	Grenada	CEO of Spicemas	Kelvin Jacobs
12	2.2.2023	Guyana	Guyana Tourism Authority	Omari Joseph
13	3.2.2023	Montserrat	Tourism Authority	Rosella West

## Annex 2: Text of cultural study survey

The full survey is reproduced here:


### Transcultura Cultural Mapping Survey

The UNESCO Regional Office for Culture in Latin America and the Caribbean is in charge of the implementation of the UNESCO programme Transcultura: Integrating Cuba, the Caribbean and the European Union through Culture and Creativity, supported by the European Union. Within the framework of this programme a cultural mapping is carried out to identify cultural tourism destinations and attractions for strengthening competitiveness of the local creative economy and enhancing sustainable tourism development opportunities within the Transcultura geographic scope. You have been identified as one of the key stakeholders, hence we kindly ask you to participate in the present survey and share your valuable knowledge with us. The survey takes around 15 minutes.

Thank you very much for your kind collaboration.

Ms Anne Lemaistre, Director and Representative, UNESCO Regional Culture Office for Latin America and the Caribbean

Dr. Bernhard Bauer, Cultural Mapping Consultant

[dr.bernhard.bauer@gmail.com](mailto:dr.bernhard.bauer@gmail.com) [Switch account](#) 

**\* Required**

**Email \***

Your email

Which of the following countries do you represent? \*

- Antigua and Barbuda
- Bahamas
- Barbados
- Belize
- Cuba
- Dominica
- Dominican Republic
- Grenada
- Guyana
- Haiti
- Jamaica
- Montserrat
- Saint Kitts and Nevis
- Saint Lucia
- Saint Vincent and the Grenadines
- Suriname
- Trinidad and Tobago

What is your name? \*

Your answer \_\_\_\_\_

1. What is your main field of activity? \*

- Cultural and Creative Industries (CCI)
- Tourism sector

1.a. If cultural and creative industries, please specify your main field of activity: (scroll to the right to see all options)

	Cultural heritage (museum, historical place, archaeological site, etc.)	Performance and celebration (performing arts, live music, dance, festivals, feasts and fairs)	Visual arts and crafts (fine arts, photography, handicrafts)	Books and press (books, newspapers, magazines, libraries, book fairs)	Audio-visual and interactive media (film, TV, radio, streaming, podcasts, video games)	Design & creative service (architect, fashion design, graphic design, interior design, advertising)
Private sector	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Public sector	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

1.b. If tourism sector, please specify your main field of activity: (scroll to the right to see all options)

	Tour operator / travel agency / DMC	Tour guide	Transportation	Ministry / authority	Tourism board (marketing)	Destination Management and Marketing Organisation	Foundation, NGO, social
Private sector	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Public sector	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2. Please rate the current level of interconnection between the CCI and the tourism sector in your country: \*

1    2    3    4    5

these two industries are not linked to each other                    very high level of interconnection, the CCI and the tourism sector work very well with each other



2.a. Let's be more precise: please rate the current level of interconnection between the following CCI assets and the tourism sector (please reply to each row):

	no interconnection	low level	it's just OK	good level	very high level	I don't know
Cultural heritage (museums, historical places, archaeological sites)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Natural heritage and cultural landscapes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Performance and celebration (performing arts, live music, dance, festivals)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visual arts and crafts (fine arts, photography, handicrafts)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Books and press (books, newspapers, magazines, libraries, book fairs)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Audio-visual and interactive media (film, TV, radio, streaming)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Design and creative services (architecture, fashion-, graphic-, interior design)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Community-based activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Culinary experiences and activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Agricultural activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. Cruise ships and resorts are among the key economic drivers for tourism in the Caribbean. Which of the following activities are needed to better link the CCI to these tourism products? All replies should sum up to a total of 100. (Scroll to the right to see all available points) \*

	0	10	20	30	40	50	60	70	80
Improve the quality of visitor experience and products	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Increase marketing and promotion activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Create more cultural and creative experiences	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
National policies	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4. Which of the following need the most support to be linked to the tourism industry? All replies should sum up to a total of 100. (Scroll to the right to see all available points) \*

	0	10	20	30	40	50	60	70	80
Performance and celebration	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visual arts and crafts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Books and press	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Audio-visual and interactive media	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. What is the status quo with regards to national policies that address the interconnections of CCI and the tourism sector in your country? \*

- there exist no policies in this regard
- there are policies but they are not implemented
- the present policies need to be redone
- the present policies are OK
- the present policies are OK but need to be improved
- the present policies work very well
- I don't know

5.a. Space for specification related to the policies linking CCI and tourism:

Your answer

---

6. Considering the culture professionals in the CCI aged between 18 and 35 years, \* how is their access to the tourism value-chain in your country at the moment?

1 2 3 4 5 6 7 8 9 10

Young culture professionals do not have access to the tourism industry

○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Young culture professionals have excellent opportunities in the tourism industry

6.a. What is needed to increase the number of young culture professionals working in the tourism value-chain? Please respond to each row. \*

	not needed	some support is needed	very much needed	I don't know
Specific trainings in soft and hard skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
linking CCI related vocational schools, students and academia with the tourism environment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
awareness raising about the many opportunities for culture professionals in tourism	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
access to international funding	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cultural entrepreneurship and incubators	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Provision of workspace and facilities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Partnerships and alliances in the Caribbean region	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
other	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6.b. Space to specify other support:

Your answer \_\_\_\_\_

7. How relevant are tangible cultural and natural heritage attractions (museums, historical places, archaeological sites, cultural landscapes, natural heritage) for the tourism industry in your country? \*

1   2   3   4   5

tangible cultural and natural heritage attractions are not relevant for tourism                  tangible cultural and natural heritage attractions are a key driver for tourism

7.a. Let's be more precise: please rate the current level of relevancy of the following assets for the tourism sector: please respond to each row \*

	not relevant	hardly relevant	it's just OK	quite relevant	key driver	I don't know
Museums	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Historical places, monuments and buildings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Archaeological sites	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cultural landscapes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Natural heritage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

8. How relevant are intangible cultural and creative attractions (performance and celebration, visual arts and crafts, books and press, audio-visual and interactive media, design and creative services) for the tourism industry in your country? \*

1   2   3   4   5

intangible cultural and creative attractions are not relevant for tourism                  intangible cultural and creative attractions are a key driver for tourism

8.a. Let's be more precise again: please rate the current level of relevancy of the \*  
 following assets for the tourism sector: please respond to each row

	not relevant	hardly relevant	it's just OK	quite relevant	key driver	I don't know
Cultural heritage (museums, historical places, archaeological sites)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Natural heritage and cultural landscapes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Performance and celebration (performing arts, live music, dance, festivals)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visual arts and crafts (fine arts, photography, handicrafts)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Books and press (books, newspapers, magazines, libraries, book fairs)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Audio-visual and interactive media (film, TV, radio, streaming)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Design and creative services (architecture, fashion-, graphic-, interior design)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Community-based activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Culinary experiences and activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Agricultural activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

9. Please assess the demand for cultural tourism activities (tourism related to tangible cultural and intangible cultural and creative activities) in your country in the following periods: \*

	no demand	low demand	average demand	good demand	high demand	I don't know
2015-2019	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2020-2021	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2022 and beyond	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

10. Please assess the current supply of cultural and creative industry assets as well as cultural tourism products in your country: please respond to each row \*

	no supply	low supply	just enough supply	good quality supply	highly diversified supply	I don't know
Cultural heritage (museums, historical places, archaeological sites)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Natural heritage and cultural landscapes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Performance and celebration (performing arts, live music, dance, festivals)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visual arts and crafts (fine arts, photography, handicrafts)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Books and press (books, newspapers, magazines, libraries, book fairs)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Audio-visual and interactive media (film, TV, radio, streaming)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Design and creative services (architecture, fashion-, graphic-, interior design)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Community-based tourism activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gastronomy tourism activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Agri-tourism activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cultural tours	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

11. How does the supply of cultural and creative industry assets as well as cultural tourism products presently match the tourism demand in your country? \*  
Please respond to each row.

	demand and supply match	insufficient supply	insufficient demand	I don't know
Cultural heritage (museums, historical places, archaeological sites)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Natural heritage and cultural landscapes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Performance and celebration (performing arts, live music, dance, festivals)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visual arts and crafts (fine arts, photography, handicrafts)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Books and press (books, newspapers, magazines, libraries, book fairs)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Audio-visual and interactive media (film, TV, radio, streaming)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Design and creative services (architecture, fashion, graphic, interior design)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Community-based tourism activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gastronomy tourism activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Agri-tourism activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cultural tours	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



12.a. Which of the following need the most support to be linked to the tourism industry? All replies should sum up to a total of 100. (Scroll to the right to see all available points) \*

0    10    20    30    40    50    60    70    80

Cultural heritage (museums, historical sites, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Natural heritage and eco-tourism	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Community-based activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Gastronomy experiences and activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
---------------------------------------	--------------------------	--------------------------	--------------------------	--------------------------	--------------------------	--------------------------	--------------------------	--------------------------	--------------------------

Agricultural activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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12.b. Space for comments

Your answer \_\_\_\_\_

13.a. Please list the 5 most important tangible cultural and natural heritage assets of your country (museums, historical places and buildings, archaeological sites, cultural landscapes, natural heritage): 1) name and location; 2) name and location; etc. \*

Your answer \_\_\_\_\_

13.b. Please list the 5 most important intangible cultural and creative industry assets of your country: 1) name and location; 2) name and location; etc. \*

Your answer

---

13.c. Please locate your 10 assets on this shared google map and drop a pin (each pin shall have a title with the name of the cultural heritage asset identified by you). You need to login with your google account to access the shared map.

<https://www.google.com/maps/d/u/0/edit?mid=1T1TIVA1cmprsgkpDjttuD8fnncGFJNI&usp=sharing>

Your answer

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Please be so kind as to share with us any relevant study, research, strategy or data with regards to CCI and tourism in your country. This will help us in increasing the quality of the cultural mapping assignment. Kindly post a link to a website with relevant information or send an e-mail to: [dr.bernhard.bauer@gmail.com](mailto:dr.bernhard.bauer@gmail.com)

Your answer

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Thank you very much for your participation at this survey. Any comments or feedback are highly appreciated:

Your answer

---

A copy of your responses will be emailed to the address you provided.

Submit

Clear form

## Annex 3: Results from Q 13.a., b., c.

### **Antigua and Barbuda Tangible**

- Devil's bridge
- Nelson's dockyard UNESCO site
- Fort James
- Shirley's heights
- Black Rocks in Belle Vue
- Brimstone Hill Fortress in Sandy Point
- Carib petroglyph Challenger's Village
- National Museum in Basseterre
- Berkeley Clock in Basseterre
- Bloody River
- Old Road
- Brimstone Hill
- Sandy Point
- Hell's Gate Steel Orchestra-Point and Villa Community
- English Harbor
- Betty's Hope

### **Antigua and Barbuda Intangible**

- National dances
- Antigua Dance Academy Veronica Yearwood St. John's
- hell's gate steel orchestra
- National youth theatre culture dept St. John's
- The five band players St. John's
- The dances from the Mummies
- The masquerade
- Moko jumbies/ Stilt Walkers
- playing of string band music
- Acrobatics from the Actors theatre
- Performance of the Bull
- Cultural performance at Christmas in the communities.

### **Antigua and Barbuda Map**

- Shirley heights lookout
- Nelson's dockyard national park
- Fort James

- Devil's bridge national park
- National Museum of AaB
- Saint John's cathedral
- Fort James beach
- Hell's gate steel orchestra pan yard
- Betty's hope tower

### **Bahamas Tangible**

- The National Museum
- St. George's Cathedral
- Kaieteur Falls
- Stabrooke Market
- Fort Island
- Lighthouse in Abaco
- Pompey Museum
- The National Stadium
- National Art Gallery of The Bahamas (New Providence)
- Bahamas National Trust (10 islands of National Parks - Abaco, Andros, Conception Island, Crooked Island, Eleuthera, Exuma, Grand Bahama, Inaguas, New Providence, San Salvador)
- Clifton Heritage Park (New Providence)
- Fort Charlotte (New Providence)
- Preachers Cave Eleuthera
- Mt Alvernia Cat Island

### **Bahamas Intangible**

- Boat building (Abaco),
- Boat Sailing (Exuma)
- Handicrafts/jewelry
- Drum making
- Costume making
- Performing Arts Seasonal Carnivals and Festivals
- Cuisines
- Visual Arts and Craft
- Story telling
- Festivals, social practices, performing arts, eco-tourism, Bahamian traditions/customs
- Junkanoo Parade, held on several islands in the Bahamas,
- Goombay Summer Festivals

- Rake and Scrape indigenous music (Cat Island) and festival
- Straw plaiting industry (The Bahamas),

### **Bahamas Map**

- Fish Fry
- Family Island Regatta
- Rake and Scrape Festival
- Fort Charlotte
- National Art Gallery of the Bahamas
- Junkanoo
- Parliament Square
- Pompey Museum
- Clifton Heritage National Park
- Bimini Islands
- Andros Blue Holes national park
- Leon Ley native plant reserve
- Lucayan national park
- Peterson cay national park
- Rand nature center
- Crooked island
- Inagua national park
- little Inagua national park
- Bonefish Pond national park
- Primeval forest national park

### **Barbados Tangible**

- Arlington House Museum
- Speightstown Barbados Museum and Historical Society
- St.Michael
- Parliament Building
- St.Nicholas Abbey
- St.Peter
- Harrison's Cave
- St.Thomas
- Welchman Hall
- St. Thomas Animal Flower Cave
- St. Lucy Oistin's Bay Garden
- Oistins

- Christ Church
- Gun Hill
- Signal Station and Lion
- St. George

#### **Barbados Intangible**

- Steelpan Music
- Ironband music
- local Cuisine – Fungi (pronounced Foon-jee)
- Crop Over Festival
- Bridgetown Scotland District
- St. Andrew Oistin's Festival
- Christ Church National Independence Festival of Creative Arts
- Bridgetown Barbados Film Festival

#### **Barbados Map**

- Parliament buildings
- Harrison cave
- Arlington house museum
- Barbados museum and historical society
- Saint Nicholas abbey

#### **Belize Tangible**

- Caracol Archaeological Reserve-Cayo District
- Blue Hole Barrier Reef
- Belize Barrier Reef-Caribbean Sea
- Xunantunich Archeological Reserve-Cayo District
- ATM Cave
- Teakettle Village, Cayo
- Altun Ha, Belize District
- Xunantunich, Succotz
- Actun Tunich Munkal
- Nohoc Chen, Cayo District

#### **Belize Intangible**

- Music by The Garifuna Collective
- Visual artists such as Pen Cayetano and Alex Sanker
- Caribbean Culture & Lifestyle: Belize Magazine by McNab Visuals
- Music by Supa G

- Chef Sean Kuylen in Belize City
- Cultural Celebrations (Garifuna Yurumein, Maya-Finados, Creole-Bruk down Bram)
- Culinary Traditions (Mestizo, Maya, Garifuna, Creole)
- Language (Garifuna, Maya)
- Traditional Craftmanship (Crocheting, Titai Weaving, Pottery Making)
- Music (Garifuna, Creole, Maya)
- Garifuna communities (Dangriga, Hopkins)
- Maya Communities and intangible skills, basket weaving, traditional music

### **Belize Map**

- Warasara Garifuna Drum School
- East Indian Experience
- Nim Li Punit Mayan Ruin
- Caracol natural monument and archaeological reserve
- Benque Viejo house of culture
- Xunantunich Mayan Ruin
- Actun Tunichil Muknal archaeological site
- Thousand foot falls
- St. Herman´s Blue hole national park (Belize Audubon)
- Guanacaste national park (Belize Audubon society)
- The Garifuna Collective
- Half Moon Caye
- Blue Hole national monument
- Government house
- Tourism village in Belize city
- Museum
- Alex Sanker Artist
- Chef Sean Kuylen (Belize Gastronomy)
- Caribbean culture and lifestyle
- Lamanai Mayan Ruin
- Altun Ha Mayan Ruin
- Banquitas house of culture

### **Cuba Tangible**

- Viñales Valley, Pinar del Río
- Trinidad Historic Centre and the Valley de los ingenios, Sancti Spíritus
- Alejandro de Humboldt National Park
- Holguin and Guantánamo

- San Pedro de la Roca Castle, Santiago de Cuba
- Santiago de Cuba City centre
- Old Havana and its Fortification System
- Desembarco del Granma National Park
- National Museum of Fine Arts
- Guanahacabibes ( Pinar del Río)
- Cayos de San Felipe ( Pinar del Río)
- Zapata Swamp National Park (Matanzas)
- Los Caimanes (Villa Clara –Ciego de Ávila)

### **Cuba Intangible**

- Tumba francesa, Santiago de Cuba
- Rumba in Cuba
- Festivity of Las Parrandas in the centre of Cuba
- Cuban Punto
- Bolero
- Knowledge of the light rum masters

### **Cuba Map**

- La Tumba Francesa
- Desembarco del Granma National Park
- Viñales Valley
- Trinidad Historical Centre and the Valley de los ingenios / Sancti Spíritus
- Old Havana and its Fortification System
- National Museum of Fine Arts

### **Dominica Tangible**

- Fort Shirley
- Cabrits National Park
- Portsmouth
- Old Mill Cultural Center, Canefield
- Old Market Plaza, Roseau
- Baracoon Building, Roseau
- National Museum, Roseau
- Geneva heritage site, grandbay

### **Dominica Map**

- Cabrits national park
- Indian river tours



- Old Mill Cultural centre
- Botanic gardens
- Baracoon building
- old market
- Falaise house medical laboratory
- Dominica museum

### **Dominican Republic Tangible**

- Colonial District in Santo Domingo
- Pico Duarte in the center of the Island
- Bahía de las Águilas in Pedernales
- Cuevas de Pomier in San Cristobal Anthropological Reserve
- Los Haitises
- Nigua Colonial Sugar Mills, San Cristobal
- Christopher Columbus First Settlement, La Isabela ruins, Puerto Plata
- La Altagracia Basilica, Higüey

### **Dominican Republic Intangible**

- Cocolos de San Pedro de Macoris
- Congos de Villa Mella
- Bachata
- Merengue
- Casaberas de Villa Mella
- Cofradía Espíritu Santo, Villa Mella, North Santo Domingo
- Olivorio Mateo, Messianic Popular Religion, San Juan de La Maguana
- Guloyas, San Pedro de Macorís
- La Vega Carnival, La Vega

### **Dominican Republic Map**

- Santo Domingo Colonial city
- Pomier caves anthropological reserve
- Nigua colonial sugar mill
- Christopher Columbus First Settlement La Isabela
- Basilica of our lady la Altagracia
- Cocolo dancing theatre / Guloyas
- Cofradía del espíritu santo / holy spirit Brotherhood
- Agüita de Olivorio Mateo / Popular Messianic Religiosity
- La Vega Carneval

- Merengue Music
- Bachata

### **Grenada Tangible**

- Fort George, St George's
- Grand Etang Lake & Forest Reserve, Grand Etang, St Andrew
- Fort Frederick, Morne, Jaloux
- Grenada National Museum
- Duquense Bay, St Mark
- Belmont Estate - St. Patrick
- Underwater sculpture park - 2nd Ave, The Lime
- Annadal Falls – Willis
- Grand Etang Lake - St. Andrews

### **Grenada Intangible**

- Regatta Festival- Carriacou
- Carnival Monday - St. George Grenada
- Carnival Tuesday - St. George Grenada
- Food Festival - Victoria St. Mark
- Fisherman's Birthday - Gouyave St. John
- Carnival, Spice Mas
- Boat Building, Windward, Carriacou
- Shakespear Mas, Brunswick, Carriacou
- Traditional Mas
- Drumming

### **Grenada Map**

- Fort Frederick
- Fort George
- Grenada national museum
- Maypole dancing
- Underwater sculpture park
- Annandale St. George
- Annandale waterfall
- Grand Etange lake
- Seven sisters waterfall
- Fisherman's birthday gouyave
- Belmonte estate

- Duquesne bay
- Boat building
- Shakespeare mas
- traditional wedding and cake dancing
- Carriacou Regatt

### **Guyana Tangible**

- Kaieteur Falls
- Potaro Siparuni
- Stabroek Market
- Georgetown
- St. George's Cathedral
- Mount Roraima, Pakaraima Mountains
- Parliament Building, Georgetown
- The National Cultural Centre, Mandela & Homestretch Avenues, Georgetown
- Theatre Guild of Guyana, Parade Street, Georgetown
- Seawall Band Stand, Seawall Public Road, Georgetown
- Umana Yana, Kingston, Georgetown
- Castellani House, Homestretch Avenue, Georgetown
- Aishalton Petroglyphs and indigenous community

### **Guyana Intangible**

- The National Cultural Center Steelpan Competitions and Sporting events
- Cliff Anderson Sports hall
- Poetry
- Umana Yana Visual Artists and Fashion Designers
- Castellani House Dancers
- The National Dance Company
- The National Park

### **Guyana Map**

- Fort Island
- National Stadium
- St. George Cathedral
- Kaieteur Falls
- National Cultural Center
- Cliff Anderson Sports Hall
- Uaman Yana

- National Gallery of Art / Castellani House
- National Park
- St. George Cathedral
- Stabroek Market
- Mount Roraima

### **Haiti Tangible**

- Musée du Panthéon National
- Bureau National d'Ethnologie
- Parc national historique Sans Souci Ramier (PNH-SSR)
- Parc La visite
- Jardin Botaniques des Cayes
- Quartier des Gingerbread de Port-au-Prince

### **Haiti Intangible**

- Kalinago tour experience
- Agro tourism
- Geneva cultural tour experience
- Rara (Léogâne)
- Soup joumou (Port-au-Prince)
- Tôles découpés (Croix des Bouquets)
- Drapeau vodou (Bel- Air)
- Fêtes champêtres (Plaine du Nord)

### **Haiti Map**

- Rara de Leogane
- Palais de 365 portes / Fort a Cret à Pierrot
- Rara Latibonit
- Lakou Vodou Dahonmen
- Parc national historique Sans Souci Ramiers
- Roche Tempée

### **Jamaica Tangible**

- Port Royal, Kingston
- National Gallery of Jamaica, Kingston
- Dunn's River Falls, St. Ann
- Rose Hall Great House, St. James
- Devon House, Kingston
- Negril Beach, Westmoreland

- Bob Marley Museum
- St. Andrew
- Blue Lagoon, Portland
- Louise Bennet Square, St Andrew
- Ward Theatre & Sir William Grant Park, Downtown Kingston

### **Jamaica Intangible**

- Reggae & Dancehall Music, Kingston
- Rastafari, St. Ann & St. James
- Jerk Chicken & Jamaican Food (Gastronomy)
- National Dance Theatre Company, Kingston
- Reggae Sumfest, Catherine Hall Complex St. James
- Maroons, St. James
- Art-walls & Murals, Downtown Kingston
- Jamaican Dancing
- Sports, National Stadium
- Marcus Garvey museum, Kingston
- Emancipation Park, Kingston
- Gideon house Port Royal secille st. ann Sam Sharpe square Montego Bay

### **Jamaica Map**

- Port Royal beach
- National Gallery of Jamaica
- Trench Town Culture Yard museum
- National dance theatre company
- Devon house
- Dunn's river falls and park
- Rosehall great house
- Rastafari Village
- Catherine Hall entertainment center

### **Montserrat Tangible**

- Montserrat Museum - Little Bay
- Montserrat National Trust – Olveston
- Montserrat Volcano Observatory – Flemmings
- Olveston House – Olveston
- Montserrat Cultural Centre - Little Bay

### **Montserrat Intangible**

- Masquerade Dancing
- String band Music
- Soufriere Hills Volcano - Exclusion Zone, Plymouth
- Christmas and St. Patrick's Celebrations
- Runaway Ghaut Spring - Olveston

### **Montserrat Map**

- Soufriere Hills Volcano
- National Museum
- Cultural Centre
- Volcano observatory
- National trust
- Olveston house
- Runaway Ghaut spring

### **St. Kitts and Nevis Tangible**

- Brimstone Hill
- Caribelle Batik
- Rainforest
- Bloody Point
- St. Kitts Scenic Railway
- Cleverly Fort (Charles Fort)
- Old Road Town
- Chateau Du Poincy- Fountain Estate, St Peter's
- Hermitage Estate - Cayon, St Mary's Parish

### **St. Kitts and Nevis Intangible**

- Architectural vernacular (mainly Georgian)
- Basseterre
- Valon's Masquerade – Basseterre
- St Peter's Actors - Monkey Hill, St Peter's
- Carnival – Basseterre
- Culturama – Charlestown
- Ostin's Bay Gardens
- Crop Over Festival
- Q in the Community, St. Lawrence Gap
- Catamaran Cruises.

### **St. Kitts and Nevis Map**

- Black rocks
- Belle vue black rocks
- Hermitage estate
- Chateau du Poincy
- Monkey hill
- St Peter's actors
- Brimstone hill
- Sandy point town
- Cleverly fort (fort Charles)
- Old road town
- Wingfield estate
- Central forest reserve national park
- Bloody point
- Challengers bloody river
- Trinity church
- St Peter's anglican church
- Basseterre national museum
- Valon's Masquerades
- Sugar Mas Carnival
- Georgian architecture / the georgian house, berkeley clock
- Nevis: Culturama

### **St. Lucia Tangible**

- Gros Piton nature trail
- Soufriere/choisuel the pitons
- Soufriere sulphur springs
- Pigeon island national land mark
- Gros islet museum
- Gros islet

### **St. Lucia Map**

- Pigeon island national land mark
- Castries city
- Fond d'or historical park
- Choiseul village
- Mamiku Gardens
- Balenbouche estate
- Soufriere Town

### **Saint Vincent and the Grenadines Tangible**

- The Grenadines
- Layou Petroglyph Park
- Colonial buildings, forts & churches etc
- Established tourism, restaurants, hotel and live performance infrastructure
- Fort Charlotte
- St. Vincent
- Black Point Tunnel
- Balliceaux Island
- Botanical Gardens
- La Soufrière Volcano
- Victoria Park
- Peace Memorial Hall
- Rawacou Recreational Park

### **Saint Vincent and the Grenadines Intangible**

- The rich unknown story of colonialism and the indigenous people of SVG
- The Vincentian cultural experience
- Calypso Soca Music industry
- Professional and self-trained skills and interest that many Vincentians have developed to participate in the Creative industries
- Annual Festivals

### **Saint Vincent and the Grenadines Map**

- Fort Charlotte
- Soufriere Volcano
- Chatoyer national park
- Black point tunnel
- Magistrates court
- Carnival development corporation
- Heritage square
- Dorsetshir hill primary school
- Peace memorial hall

### **Trinidad and Tobago Tangible**

- Natural Heritage - Eco, Environmental, Rain Forests (Main Ridge Tobago), Beaches
- Historical Buildings - Magnificent Seven - Port of Spain; Churches, Forts, Parks
- Pitch Lake- La Brea;



- Swamps- Caroni and Nariva;
- Queens Park Savannah and the Magnificent 7- Port of Spain;
- Turtle Watching- Grand Rivere;
- Coral Reef/ Nylon Pool- Bucco Tobago

### **Trinidad and Tobago Intangible**

- Cultural Festivals: Carnival, annual / national 2 day Festival
- Steel band Yards - Panyards. The yards exist in most cities and villages. The panyard is where steelpan music is played and where communities come together. The Steelpan is the national instrument of Trinidad and Tobago
- Heritage Festivals: (i) Best Village Festival, Trinidad (annual / national community driven event)
- The Heritage Festival, Tobago (annual /national community driven event)
- Costume design skills
- Calypso song writing and performance
- Indigenous Music: Calypso; Soca; Parang, Rapso; Extempo; Soca Parang
- Indigenous Cultural events

### **Trinidad and Tobago Map**

- Pitch Lake
- Nariva swamp
- Caroni swamp
- Steelpan performance yards
- Carnival
- The Magnificent Seven
- Maracas bay
- Turtle watching
- Tobago Heritage festival

### **Suriname Tangible**

- Historical inner city of Paramaribo - Paramaribo district
- Fort Zeelandia Museum - Paramaribo district
- Jodensavanne - Para district
- Wherepai cave in the village Kwamalasamutu - Sipaliwini district
- Central Suriname Nature Reserve - Sipaliwini district

### **Suriname Intangible**

- Surifesta/ Pagara festival (end of the year celebration activities) - Paramaribo district
- Avond vierdaagse (4 days walking event in April) - Paramaribo district

- Phagwa festival (indian festivity celebrating victory of good over evil) - district of Paramaribo, Wanica and Nickerie
- Fete de le Music and Jazz Festival - Paramaribo district
- Independence day 25th November celebration (inaugural parade) - each year another district

### **Suriname Map**

- Werehpai
- Central Suriname Nature Reserve
- Jodensavanne
- Bigi Pan
- Jazz Festival Paramaribo
- Pagara Festival
- Fete de la musique
- AVD 4th walkday event
- Historic inner city of Paramaribo

## Annex 4: *Transcultura* key cultural resources

**Table 9: Antigua and Barbuda, Shirley Heights**

Characteristics	Destination specific information
Name of site or attraction	Shirley Heights
Country	Antigua and Barbuda
Type of site or attraction	Popular meeting point
Context, location and geographic scope	<p>Shirley Heights is a restored military look-out and gun battery. The lookout is a high point with a view of English and Falmouth Harbours which are among the most popular locations of Antigua.<sup>28</sup></p> <p>The best way to get there is to take one of the five hiking trails that take about 40 minutes.<sup>29</sup> Up at the lookout, which is preferably visited at dawn, various bars and restaurants offer dinner, cocktails and events.<sup>30</sup></p> <p>The area is surrounded by old military fortifications and is close to the country's most known site, Nelson's Dockyard National Park that has an archaeological site and is a UNESCO World Heritage property .</p>
Governance structure	Shirley Heights is a public space.
Impact and competitiveness status	<p>Shirley Heights and the lookout is a very popular location for visitors and locals alike. Logistically, it is easily accessible and an area preferred by visitors travelling by boat.</p> <p>The various hiking trails and hiking guides <sup>31</sup>around the island, as well as to and from Shirley Heights, is a competitive advantage as such an activity is not promoted much on other islands around the Caribbean.</p>
Promotion potential of creative industries and recommendations	It is recommended that the highly popular space be shared with actors from the cultural and creative sector of Antigua. Currently, there are privately run restaurants and bars at Shirley Heights. However, it would be a great location for a creative and craft hub due to the high frequency of international tourists. Such a creative hub could host entertainment activities but also craft workshops, poetry and literary readings, music exhibitions, etc.

<sup>28</sup> Source: <https://visitantiguabarbuda.com/destinations/shirley-heights-lookout/> accessed in February 2023.

<sup>29</sup> Source: <http://www.antiguaoutdoors.com/walks-around-shirley-heights.html> accessed in February 2023.

<sup>30</sup> Source: <https://shirleyheightslookout.com> accessed in February 2023.

<sup>31</sup> Source: <https://antigua hiking.com> accessed in February 2023.

<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>Shirley Heights is already considered a popular tourist space in Antigua. The current beneficiaries are the restaurants, bars and the musicians that are hired for performance.</p> <p>The location has the potential to be a shared space for creative artists, crafters and performers alike. A series of events, festivals or weekly events could be organized. Moreover, the local creatives could be further integrated into the artistic upgrade of the hiking trails through light installations, additional signage or an 'art-trail'.</p>
<p>Existing or potential mechanisms for regional integration</p>	
<p>Other relevant information</p>	

**Table 10: Antigua and Barbuda, Artisans Markets**

Characteristics	Destination specific information
Name of site or attraction	Artisans Market
Country	Antigua and Barbuda
Type of site or attraction	Crafts
Context, location and geographic scope	The Antigua Artisans Travelling Market (AATM) is a platform for local, start-up family businesses to develop and promote their products and brand. This includes music, crafts, food and drinks, agricultural products and farmers, among other innovative ideas. The market is considered not only as a shopping experience and a sales opportunity but a social event where locals and visitors can spend time together, listen to music, taste organic food products, appreciate local artwork and simply meet. <sup>32</sup>
Governance structure	The Antigua Artisans Travelling Market (AATM) is a privately curated activity.
Impact and competitiveness status	The AATM is an outdoor travelling market that is hosted at different venues across the island. Handmade items range from leather work, woodwork, artwork, eco-art, sweets, beverages, spirits, gift, crafts, souvenirs, cosmetics, soap, beauty and healthcare products. All products are made in Antigua by local artisans, farmers and crafters.
Promotion potential of creative industries and recommendations	The AATM currently has 41 vendors of 10 different product categories.
Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)	To create a more economically sustainable income source, AATM members could be encouraged to also offer interactive services such as workshops, lessons, cooking master classes or similar.  These services could be promoted during the travelling markets to raise awareness about further opportunities.
Existing or potential mechanisms for regional integration	
Other relevant information	

<sup>32</sup> Source: <https://www.artisansantiguamarket.com/about-1> accessed in February 2023.

**Table 11: Bahamas, straw industry**

Characteristics	Destination specific information
Name of site or attraction	Plaiting and thatching – the straw industry in the Bahamas
Country	Bahamas
Type of site or attraction	Crafts
Context, location and geographic scope	<p>Nassau was listed as a UNESCO Creative City for Crafts and Folk Art in 2014.<sup>33</sup> But the straw industry with its techniques of plaiting and thatching are relevant for almost all islands of the Bahamas.</p> <p>The city and country lie at the crossroads between North America and the Caribbean. They have long been a hub for waves of migration between the Antilles and the continent, as well as a meeting ground for disparate groups from the African diaspora.</p> <p>The crafts and folk arts have drawn on this migration mélange to form a distinct culture, whilst showing clear kinship with the contributory streams. Bahamian cultural forms may thus be viewed as a bridge between the cultural complexes of the two regions.</p> <p>The use of natural materials to create thatch roofs, rope and plait has existed since the arrival of free and enslaved Africans to the Bahamas. Palm leaves, from the silver top, sabal palmetto and coconut palm and sisal were used. Styles and techniques have developed exclusively on various islands due to the availability of materials and the origin of the peoples. Some traditional weaving styles can be traced to the Loyalist migration from the Carolinas to the Bahamas in 1783. The coiled weaving style can be linked to the arrival of the Black Seminoles in Red Bays, Andros, beginning in 1817.</p> <p>Plaiting and coiled weaving techniques were used to create a large variety of utilitarian items.</p>
Governance structure	The straw industry of the Bahamas has representatives in various national associations, such as the Bahamas National Crafts Association (BNCA), the Straw Business Persons Society and Creative Nassau, among others.
Impact and competitiveness status	<p>Ranging from fanners, historically used to separate grain from chaff, baskets, floor mats, fish pots, to hats, the craft has endured and forms the foundation of the straw industry in the Bahamas. Plaiting styles and techniques have been handed down from mother to daughter. As many as sixty patterns existed in the past but many have been lost with the passing of the elder generations.</p> <p>The Bahamas welcomes around 1.5 million overnight visitors and 3.5 million cruise ship visitor arrivals.<sup>34</sup> Cruise ship visitors are especially significant consumers of crafts and straw products.</p>

<sup>33</sup> Source: <https://en.unesco.org/creative-cities/nassau> accessed in February 2023.

<sup>34</sup> Source: <https://www.tourismtoday.com/tourism-careers/about-industry> accessed in February 2023.

<p>Promotion potential of creative industries and recommendations</p>	<p>There are 500 stalls in the Bay Street Market in Nassau benefitting around 500 families.<sup>35</sup> The straw industry is present on many other islands of the Bahamas with partly distinct techniques and patterns. The plaiting patterns that are woven today have names such as Jacob's Ladder, Bahama Mama, Four String, Cow Teeth, Hole in Wall, Mixed Fish Gill and Peas n Rice.</p> <p>There are various events, markets and opportunities for straw vendors to sell their work to national and international customers.</p> <p>The Authentically Bahamian Marketplace is an initiative by the Ministry of Tourism featuring handmade Bahamian Craft and souvenir products at the weekend in Nassau.<sup>36</sup> Other vending opportunities are the Yuma arts association art and craft show; Nicholl's Town Music Arts and Craft Festival; Christmas Festival; Authentically Bahamian Arts and Craft competition; Governor's Harbour Farmer and crafters market;<sup>37</sup> among others.</p>
<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>The straw industry depends very much on the raw material. This aspect of the tradition is currently at risk and needs to be considered in order to strengthen the sector. Moreover, the younger generation is less interested in continuing with this craft sector.<sup>38</sup></p> <p>Creative Nassau, together with the fashion department of the Bahamas Technical and Vocational Institute, organize specific straw plaiting and weaving courses for beginners. This raises awareness about the art and history of straw craft for the local population.<sup>39</sup></p> <p>It is recommended that a specific consultant for product and souvenir design joins the team to provide more ideas about the designs and use cases of straw products. This would significantly improve product creativity and potentially the sales volume as more customers could be reached.</p>
<p>Existing or potential mechanisms for regional integration</p>	<p>Thanks to the UNESCO Creative Cities Network, the straw industry benefits from the nomination of Nassau as its main location.</p>
<p>Other relevant information</p>	

**35** Source: [http://www.thebahamasweekly.com/publish/new-providence-bahamas/Straw\\_Business\\_Persons\\_Society\\_Supports\\_Global\\_Ports\\_Holding\\_Cruise\\_Port\\_Bid60568.shtml](http://www.thebahamasweekly.com/publish/new-providence-bahamas/Straw_Business_Persons_Society_Supports_Global_Ports_Holding_Cruise_Port_Bid60568.shtml) accessed in February 2023.

**36** Source: <https://www.tourismtoday.com/events/arts-crafts> accessed in February 2023.

**37** Source: <https://www.tourismtoday.com/events/arts-crafts> accessed in February 2023.

**38** Source: <https://nagb.org.bs/the-straw-paradox/> accessed in February 2023.

**39** Source: <http://creativenassau.com/strawwork> accessed in February 2023.

**Table 12: Bahamas, Clifton Heritage Park**

Characteristics	Destination specific information
Name of site or attraction	Clifton Heritage National Park
Country	Bahamas
Type of site or attraction	Heritage Park
Context, location and geographic scope	<p>Clifton Heritage National Park hosts remnants of the historical and cultural legacy of three important groups that had an impact on the country: the Lucayans, the Loyalists and Africans.<sup>40</sup></p> <p>It comprises coppice wood, wetlands, beaches, slave remains, a replica of a Lucayan hut and an underwater sculpture garden centred on a giant underwater Atlas. The park is great for birdwatching, picnic, swimming and snorkelling. Tour guides give heritage tours that follow trails through the complex history of the site.</p>
Governance structure	An Act of Parliament was passed which gave way to the establishment of the Clifton Heritage Authority in 2004. Its responsibility is to manage, maintain, preserve, promote and develop the area for the use and benefit of the people of the Bahamas as a national park and historic cultural heritage site. <sup>41</sup> The park was officially opened in 2009. <sup>42</sup>
Impact and competitiveness status	<p>Various movies and TV shows have been filmed on many of the park's beaches (for example, Jaws beach and Flipper beach).</p> <p>Beneath the surface of the ocean are the surreal forms of the Sir Nicolas Nuttall Coral Reef Sculpture Garden, centred on Jason de Caires Taylor's <i>Ocean Atlas</i>, a huge statue of a Bahamian girl holding the future of the oceans on her shoulders. More statues are scattered over the sandy seabed, slowly being claimed by marine life. The project was launched in 2014 by the Bahamas Reef Environment Education Foundation.<sup>43</sup></p>

<sup>40</sup> Source: <https://www.bahamas.com/plan-your-trip/things-to-do/clifton-heritage-national-park> accessed in February 2023.

<sup>41</sup> Source: <https://www.bahamas.gov.bs> accessed in February 2023.

<sup>42</sup> Source: <https://faolex.fao.org/docs/pdf/bha112163.pdf> accessed in February 2023.

<sup>43</sup> Source: <https://www.lonelyplanet.com/the-bahamas/new-providence/attractions/clifton-heritage-national-park/a/poi-sig/1556064/358173> accessed in February 2023.



<p>Promotion potential of creative industries and recommendations</p>	<p>As stated by the Clifton Heritage Act the Authority will:</p> <p>'establish a cultural resource centre at Clifton Heritage with a Clifton Heritage shop to promote the display and sale of souvenirs, books, pamphlets, prints, posters, audio-visual aids, and reproductions of original antiquities and artefacts of Clifton Heritage;</p> <p>and to license the execution of all moulds and models of antiquities discovered at Clifton Heritage and to authorize all reproductions of artefacts using print and other media;</p> <p>foster and encourage public interest in the history, archaeology, antiquities and artefacts of Clifton Heritage through exhibitions, guided tours, nature trails, lectures, seminars, research programs, school programs and other educational activities and services;'</p>
<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>Presently, not all the above-mentioned activities have been implemented. It is recommended that the CCI actors of New Providence get closely involved in setting up the requested structures, items, goods and products.</p> <p>Furthermore, local artists should get a permit to create additional underwater sculptures for the water park.</p>
<p>Existing or potential mechanisms for regional integration</p>	
<p>Other relevant information</p>	

**Table 13: Barbados, NIFCA**

Characteristics	Destination specific information
Name of site or attraction	National Independence Festival of Creative Arts (NIFCA)
Country	Barbados
Type of site or attraction	National Arts Festival
Context, location and geographic scope	NIFCA today encourages artists to look at innovations in the world and tell the story of the Barbadian people. The festival provides a platform for persons in different art forms to showcase their skills, express themselves and share in a community of like-minded individuals. Work displayed at the festival continues to highlight social, economic and environmental issues in a form that can be easily digested by the audiences that attend.
Governance structure	The festival is organized by the National Cultural Foundation and has taken place since 1973. <sup>44</sup> Initially it targeted schools and community-based organizations. <sup>45</sup>
Impact and competitiveness status	<p>NIFCA has implemented various mechanisms to guarantee maximum impact for the CCI sector, for example, the performing arts ensemble. Its aim is to cultivate a body of regularly employed quality performers. As the NIFCA Performing Arts Ensemble develops a repertoire, performances will be available for hire. Apart from the developmental aspect of the programme, much of the Ensemble's output will be marketable cultural products.</p> <p>The guiding principle is to put performing artists together with teaching artists and arts managers to advance the quality of the performers' work. The Ensemble is expected to function as an income-generating performing repertory company, available for local overseas work.<sup>46</sup></p> <p>The Theatre Arts Internship was a predecessor to the performing arts ensemble.</p> <p>Successful performers are awarded with gold, silver and bronze awards, as well as with the Governor General's Award of Excellence of different categories.</p> <p>It is estimated that the creative and cultural industries represent approximately 1.2% of GDP – with the potential to grow significantly over the next few years. A study published in 2017 estimated 'some 300 individuals and businesses identified in official databases as belonging to the creative and cultural industries, and very strong evidence to suggest there is a sizeable number of people and quasi-businesses operating in the grey economy, the creative and cultural industries in Barbados appear to be a significant cluster in the making'.<sup>47</sup></p> <p>However, around 5,000 artists are currently listed in the Directory of Barbadian Cultural Practitioners.<sup>48</sup></p>

<sup>44</sup> Source: <https://ncf.bb> accessed in February 2023.

<sup>45</sup> Source: <https://ncf.bb/the-national-independence-festival-of-creative-arts/> accessed in February 2023.

<sup>46</sup> Source: <https://en.unesco.org/creativity/policy-monitoring-platform/national-independence-festival> accessed in February 2023.

<sup>47</sup> Source: Creative Truth to Power. A report about the creative and cultural sector in Barbados. 2017.

<sup>48</sup> Source: <http://www.barbadosartists.bb/Artistes.aspx> accessed in February 2023.

<p>Promotion potential of creative industries and recommendations</p>	<p>The disciplines that are showcased today include drama, dance, music, literary arts, fine art and craft, culinary arts, film and photography.</p> <p>New artistic expressions continue to emerge locally, influenced by global trends. Many of these practices create active local dynamics influenced by the artists' tendency to be well-informed and aware of what is happening around to the world.</p> <p>'The Tradition of Excellence Continues' is the festival's slogan and the NIFCA, together with the National Cultural Foundation and the respective Ministry are supporting the sector with networking and business opportunities.</p> <p>The internationalization and collaboration with an extended Caribbean network might be the next big step that needs to be taken.</p>
<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>NIFCA seems to target mainly local spectators, in particular due to the performance of many school groups and young talents. The festival takes place in November which is considered low tourist season. It would therefore fit well as a mechanism for extending the travel season and offer attractive activities in this period.</p>
<p>Existing or potential mechanisms for regional integration</p>	
<p>Other relevant information</p>	

**Table 14: Barbados, sugar and rum industrial heritage**

Characteristics	Destination specific information
Name of site or attraction	The Industrial Heritage of Barbados: The Story of Sugar and Rum
Country	Barbados
Type of site or attraction	Cultural heritage
Context, location and geographic scope	<p>Sugarcane landscapes are an outstanding example of a cultural landscape shaped by Europeans and Africans in the Atlantic World. With its sugarcane fields, plantation complexes, mill infrastructure and factories, nestling on the slopes and in the valleys/gullies of the island, The Industrial Heritage of Barbados: The Story of Sugar and Rum illustrates the impact of human settlement, slave labour and agricultural activities, and more specifically the production of Caribbean sugar and rum, from the mid-seventeenth century on the natural landscape.</p> <p>The social and economic patterns that evolved in Barbados in response to the ‘Sugar Revolution’ were then exported to the rest of the Caribbean, thus fundamentally influencing the patterns of culture found across the region.</p>
Governance structure	‘The industrial heritage of Barbados: the story of sugar and rum’ was listed on the UNESCO World Heritage Tentative List in 2014.
Impact and competitiveness status	The development of the industrial sugar landscape and its infrastructure has demonstrated the role African labour and European capital have played in the transformation of the rural Barbadian landscape, in the pursuit of industrial production of globally traded cash crop, sugarcane from the seventeenth to nineteenth centuries. Though the style of vernacular architecture is considered European, the building and engineering was carried out by local peoples who adapted a European aesthetic to fit a tropical landscape. This is not only exemplified in the design of the industrial infrastructure that supported the intensive operations of the sugar plantation, but also in the residential buildings that housed labour, management and plantation owners.
Promotion potential of creative industries and recommendations	<p>It is recommended that the industrial heritage and what is still left with regards to tangible assets (mills, factories, residences) shall be made available as workshop facilities and showcase spaces to the national artists and crafters.</p> <p>Sugar and rum heritage is a vast topic and presents an opportunity to connect history, culture, destinations, art, crafts and souvenirs. This could be extended to graphic design, industrial design, interior architecture and other artistic conservation measures, content creation, storytelling, photography, etc. The Barbados Arts Council could be a significant partner for this development.<sup>49</sup></p>

<sup>49</sup> Source: <https://www.thebarbadosartscouncil.com/about> accessed in February 2023.

<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>The industrial sugar heritage of Barbados, including the production of sugar and rum, could be organized along a sugar trail, connecting residences, mills and factories of the following locations: St. Nicholas Abbey, Morgan Lewis Windmill, Newton Burial Ground, Codrington College, Mount Gay Historic Distillery.<sup>50</sup></p> <p>The Barbados Trailway Project could be a starting point to connect many destinations along a 'sugar trail'<sup>51</sup> being fitted by local artists.</p> <p>In addition, the marketing theme of the first country to produce rum is significant.</p>
<p>Existing or potential mechanisms for regional integration</p>	<p>The production of sugar and rum have been important to all Caribbean countries. There is therefore significant potential for the thematic regional integration of the artistic outcome of such a sugar trail, eventually to be extended to a Caribbean wide sugar and rum trail.</p>
<p>Other relevant information</p>	

<sup>50</sup> Source: <https://www.worldheritagesite.org/tentative/id/5942> accessed in February 2023.

<sup>51</sup> Source: <https://www.barbadostrailway.org/benefits/heritage> accessed in February 2023.

**Table 15: Belize, Warasa Garifuna Drum School**

Characteristics	Destination specific information
Name of site or attraction	Warasa Garifuna Drum school
Country	Belize
Type of site or attraction	Music and craft village
Context, location and geographic scope	Music, song and dance are a significant part of local life in the Garifuna communities of Belize and are featured in the many celebrations. Many of the songs and dances tell stories about Garifuna history and culture. <sup>52</sup> The Warasa Garifuna Drum school in Punta Gorda, southern Belize, is a private initiative to educate the youth in drumming, music and cultural activities. It also gives visitors the opportunity to actively participate in and learn about Garifuna heritage. <sup>53</sup>
Governance structure	The Warasa Garifuna Drum School is a private enterprise. However, the Belize Intangible Cultural Heritage Network <sup>54</sup> is an important body that brings together local communities, living heritage practitioners, cultural organizations and other stakeholders. It was developed by the Institute for Social and Cultural Research of the National Institute of Culture and History.
Impact and competitiveness status	The Drum School started in 2010 and has since welcomed many visitors. Visitors can participate in drumming lessons, drum making lessons, dancing lessons, watch drumming and dancing performances, including lunch or dinner.  Visitor groups interested in taking lessons should not be larger than five persons. Hence, the activities are considered as individual lessons with a personal touch.

<sup>52</sup> Source: <https://www.islandexpeditions.com/belize-vacations-blog/insight-traditional-garifuna-drumming-belize> accessed in February 2023.

<sup>53</sup> Source: <https://www.warasadrumschool.com/about-warasa-garifuna-drum-school/> accessed in February 2023.

<sup>54</sup> Source: <https://www.belizeivingheritage.org> accessed in February 2023.

<p>Promotion potential of creative industries and recommendations</p>	<p>The Warasa Garifuna Drum School is a family-run enterprise and creates employment opportunities for more than twenty people from the creative sector. These are musicians, artisans and music instrument/drum crafters.</p> <p>The artisans make handicraft and souvenir products, such as hand-made key chains, t-shirts, cups and jewellery with silver glass. The materials such as wood, bamboo, metal, copper, etc. are mainly sourced locally.</p> <p>As an additional individual service, the sound recording of the drumming and music lessons could be sold as part of the package or a separate ‘souvenir.’</p>
<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>To create a sustainable Garifuna cultural model that benefits from tourism, it is recommended to consider the Warasa Garifuna Drum School as a best practice case to be applied to other Garifuna communities around the country. Such a best-practice model can be applied not only to music and drumming but also to handicraft making (workshop and ateliers), the Garifuna language and culinary arts, among others. These are further promoted in the CIIF list of Belize and are regarded as a focus by the government’s cultural policy.<sup>55</sup></p> <p>The intergenerational transmission of cultural knowledge, in particular of music, language, crafts and techniques, is further mentioned as a priority in the Belize National Cultural Policy 2016–2026.<sup>56</sup></p> <p>The cultural development fund supports such activities with technical assistance and grants.</p> <p>Las Banquitas House of Culture<sup>57</sup> is another well-organized cultural heritage community who shares their knowledge and organizes workshops for visitors.</p>
<p>Existing or potential mechanisms for regional integration</p>	<p>The Garifuna are a cross-border cultural group in the Caribbean. Moreover, since music and drumming are inherent parts of Caribbean cultural heritage, there is regional integration for potential cultural tourism related itineraries.</p>
<p>Other relevant information</p>	

<sup>55</sup> Source: <https://www.caribank.org/publications-and-resources/resource-library/sourcebook/ciif-list-belize-creative-industry-profile> accessed in February 2023.

<sup>56</sup> Source: <https://www.dgft.gov.bz/wp-content/uploads/2017/08/Copy-of-National-Cultural-Policy-Final-Policy-Document-1.pdf> accessed in February 2023.

<sup>57</sup> Source: <https://www.belizehub.com/las-banquitas-in-orange-walk-belize/> accessed in February 2023.

**Table 16: Belize, Caracol**

Characteristics	Destination specific information
Name of site or attraction	Caracol Archaeological Site
Country	Belize
Type of site or attraction	Archaeological site
Context, location and geographic scope	Caracol is located about 40 km south of the town of San Ignacio in the foothills of the Maya Mountains, within the Chiquibul Forest Reserve in western Belize, near the border with Guatemala. This forest reserve is a largely undeveloped tract of primary and secondary tropical rain and pine forests. Caracol was once the home to 150,000 people, the largest Maya Centre in Belize, and has a dominant place in Maya history. Ancient Caracol was larger in population and area than present-day Belize City. <sup>58</sup> It has become a major source in the interpretation and understanding of the ancient Maya. <sup>59</sup>
Governance structure	Caracol is maintained by residential wardens from the Belize Institute of Archaeology, a sub-division of the National Institute of Culture and History, a government run agency. The reserve is a non-residential area.
Impact and competitiveness status	Belize received more than 500,000 overnight arrivals in 2019. 76% of all arrivals entered the country via the PGIA main international airport. 65% visitors were from the Americas and 12% from Europe.  The archaeological site of Caracol hosts a visitor centre, a gift shop and a museum with artefacts. Tour guides are available to guide through the ruins and the itineraries. <sup>60</sup> Due to poor road conditions and its remote location, the site of Caracol is not the most visited Maya ruin in the country.
Promotion potential of creative industries and recommendations	Workers of the local creative sector are currently hardly able to benefit from the visitors to Caracol. The gift shop is the only space where small souvenirs are sold.  It is recommended to open the site for specific occasions, events, festivals, etc. that are focused on artisans, handicraft, music, dance, performance, visual art such as light shows and similar activities. In particular, visits at sunrise, sunset or at night usually attract more visitors. Such 'highlight' events could take place during tourist peak season, at special dates such as summer/winter solstice or dates related to the Maya calendar.

<sup>58</sup> Source: <https://www.visitcentroamerica.com/en/visitar/caracol/> accessed in February 2023.

<sup>59</sup> Source: <https://link.springer.com/article/10.1007/s10814-016-9101-z> accessed in February 2023.

<sup>60</sup> Source: <https://caracol.org> accessed in February 2023.



<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>Regarding archaeological sites, the Belize Cultural Policy 2016–2026 document states that ‘Belize is a regional inheritor of the legacy of Paleo-Indians, Archaic peoples and the ancient Maya. The physical remains of the ancient Maya civilization have been restored, conserved and established as Maya archaeological sites and reserves for the purpose of education and tourism.’ Moreover, the integration of living cultural heritage into the activities of enhancing the preservation, promotion and management of archaeological sites is underlined, and that cultural heritage should be effectively utilized and promoted as a vital asset for a viable cultural economy.<sup>61</sup></p> <p>It is further stated that the financial resources for upgrading and maintaining of archaeological sites, in particular with regards to access and roads, is carried out in accordance with National Sustainable Tourism Master Plan.</p> <p>Access to Caracol is currently relatively difficult due to poor road conditions. Due to the non-populated area around the reserve, it is not possible to stay overnight at the site.</p> <p>To create opportunities for the local creatives the current existing services, such as the visitor centre and the museum, shall be upgraded and made available to artisans, handicraft makers, visual artists and musicians.</p>
<p>Existing or potential mechanisms for regional integration</p>	<p>Areas of Belize, Honduras, Guatemala and Mexico show a high number of Maya archaeological sites.</p>
<p>Other relevant information</p>	

<sup>61</sup> Source: <https://www.dgft.gov.bz/wp-content/uploads/2017/08/Copy-of-National-Cultural-Policy-Final-Policy-Document-1.pdf> accessed in February 2023.

**Table 17: Cuba, rum making**

Characteristics	Destination specific information
Name of site or attraction	Santiago de Cuba and other locations of light rum making
Country	Cuba
Type of site or attraction	Intangible Cultural Heritage of the knowledge of light rum making
Context, location and geographic scope	<p>The knowledge of Cuban rum masters was inscribed on the UNESCO Representative List of Intangible Cultural Heritage in 2022. The Cuban light rum masters' knowledge is a set of traditional, scientific, sensory knowledge and techniques transmission that ensures the safeguarding of the Cuban light rum manufacturing process.<sup>62</sup></p> <p>This community is the repository, guardian and transmitter of a tradition of knowledge of more than 155 years, whose origin was marked by an agro-industrial sugar boom in the nineteenth century. The bearers are the protagonists of creative processes, combining tradition and innovation associated with the manufacture of this spirit.<sup>63</sup> Rum was first manufactured in 1862 in the city of Santiago de Cuba but is relevant for many other destinations around the country where rum is made.</p> <p>Cuba received a record in tourist arrivals in 2018 with a total of 4.7 million.</p>
Governance structure	The Cuban rum masters are mainly members of their family-run rum businesses. Moreover, there is the <i>Movimiento de Maestros del Ron Cubano</i> which is an initiative by Cubaron.
Impact and competitiveness status	<p>The interest of tourist activities around the production of alcoholic beverages such as wine, beer, spirits such as whiskey, grappa and, in particular, rum is rising significantly.<sup>64</sup> Visitors are ever more interested in learning about the history, traditional and modern production modes, and certainly want to taste the final products.</p> <p>Cuba is well known for its excellent rums but does not benefit from the potential of rum tourism. This is due to a lack of attractive locations and openness to international tourism trends, among others.</p>

<sup>62</sup> Source: <https://ich.unesco.org/en/RL/knowledge-of-the-light-rum-masters-01724?RL=01724> accessed in January 2023.

<sup>63</sup> Source: Nomination file no. 01724 for inscription in 2022 on the ICH list. <https://ich.unesco.org/doc/download.php?versionID=65611> accessed in January 2023.

<sup>64</sup> Source: [https://www.researchgate.net/profile/Roberta-Garibaldi-2/publication/343255792\\_2020\\_State\\_of\\_the\\_Food\\_Travel\\_Industry\\_Report/links/5f20037d299bf1720d6ac9c3/2020-State-of-the-Food-Travel-Industry-Report.pdf](https://www.researchgate.net/profile/Roberta-Garibaldi-2/publication/343255792_2020_State_of_the_Food_Travel_Industry_Report/links/5f20037d299bf1720d6ac9c3/2020-State-of-the-Food-Travel-Industry-Report.pdf) and <https://scholarworks.gvsu.edu/cgi/viewcontent.cgi?article=1221&context=jti> accessed in January 2023.

<p>Promotion potential of creative industries and recommendations</p>	<p>Cuban rum companies are regularly participating in national and international tourism fairs. <sup>65</sup></p> <p>The Rum Museum in Santiago de Cuba, operated by Cubaron, is a considerable tourist attraction in the city, although the visitor experience could be significantly improved.</p> <p>There is substantial potential for developing rum tourism in Cuba and it could be closely linked to the local creative industry sector, in particular with regards to graphic design, industrial design, visual art and culinary festivals, among others.</p> <p>Moreover, a nation-wide certification of rum sommeliers is recommended to carry out rum tastings, workshops and training.</p>
<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>There are many examples of tourist destinations that are strongly related to visitor experiences around spirits. Especially in Europe, tourism products and networks have been developed around wine, beer and spirit tourism. Some of the most successful destinations and innovative ideas are summarized on the Spirits Europe website. <sup>66</sup></p>
<p>Existing or potential mechanisms for regional integration</p>	<p>Rum is produced in several Caribbean countries, most of all the Dominican Republic which can be considered a best-practice examples of rum tourism in the region.</p>
<p>Other relevant information</p>	

<sup>65</sup> Source: <https://www.cubaron.com/en/media-menu-en/news-menu/556-cuba-ron-en-la-feria-internacional-de-turismo-en-la-habana> accessed in January 2023.

<sup>66</sup> Source: <https://spirits.eu/spirits-tourism/> accessed in January 2023.

**Table 18: Cuba, Trinidad craft and folk art**

Characteristics	Destination specific information
Name of site or attraction	Trinidad
Country	Cuba
Type of site or attraction	Crafts and Folk Art
Context, location and geographic scope	The city of Trinidad has been part of the UNESCO Creative Cities Network since 2019. Crafts and folk-art trades have remained a vital source of income for many of its inhabitants. The crafts include pottery, making hats, fabric and fashion with distinctive features of embroidery, crochet and lacemaking, basketry and ceramics. <sup>67</sup>
Governance structure	The UNESCO Creative City of Trinidad is managed by the Office of the Conservation of the City of Trinidad and the Valley of the Sugar Mills. On a national level, the <i>Fondo Cubano de Bienes Culturales</i> <sup>68</sup> as well as la <i>Asociación Cubana de Artesanos Artistas</i> are active in building a framework for the crafters in Trinidad.
Impact and competitiveness status	Throughout the year, Trinidad organizes various exhibitions and fairs to promote the evolution and knowledge of different craft fields. Additionally, some crafters open their doors to visitors to participate in workshops in specific art markets on St. Valentine’s day, Mother’s day and other commemorative days. Those who want to develop their own creative talents and learn from the professionals can also participate in a summer course.  Today, there are more than one thousand men and women active in the local craft industry. <sup>69</sup>
Promotion potential of creative industries and recommendations	The city and its arts and crafts sector are not on any websites where individual activities such as guides, tours, workshops and similar can be booked.  The handicraft products are promoted and sold at national art fairs such as el <i>Pabellón Cuba</i> and la <i>Feria Internacional de Artesanía</i> which is organized by the <i>Fondo Cubano de Bienes Culturales</i> .  Presently, these events are B2B in nature. The sales of products will be specifically promoted to the tourism B2B level to enhance the interconnection with businesses in the national tourism sector. Moreover, it is recommended to also open such events to the B2C tourism sector with the organization of specific guided tours, workshops and sales opportunities for individual visitors.

<sup>67</sup> Source: <https://cuba50.org/2019/11/10/2007/> and <https://priorworld.com/editorial/trinidad-cuba/> accessed in January 2023.

<sup>68</sup> Source: <http://www.fcba.cu> accessed in January 2023.

<sup>69</sup> Source: <https://onlinetours.es/blog/cuba/artesania-de-trinidad/> accessed in January 2023.

<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>The establishment of a central craft centre and handicraft incubator in Trinidad would significantly contribute to the sales, promotion and interconnection of the local art sector with the national tourism industry.</p> <p>The crafts and art sector of Trinidad are currently considered a secondary attraction for tourism. However, there is enough potential to boost the creative city for arts and crafts as a top destination for cultural and creative tourism experiences. These need to be developed by single-family craft businesses but also in collaboration as a sector association and with dedicated tour guides and tour operators.</p>
<p>Existing or potential mechanisms for regional integration</p>	<p>The UNESCO Creative Cities Network is considered an important promotional factor for Trinidad.</p>
<p>Other relevant information</p>	

**Table 19: Dominica, Cabrits National Park**

Characteristics	Destination specific information
Name of site or attraction	Cabrits National Park and Fort Shirley
Country	Dominica
Type of site or attraction	National Park and fort
Context, location and geographic scope	<p>Cabrits National Park is located on a small peninsula, on the eastern side of the northern tip of Dominica. The park was created in 1986 to protect a variety of facets of nature along an old English garrison known as Fort Shirley. The facets of nature include coral reefs, tropical forests and wetlands.</p> <p>Fort Shirley was constructed in 1765 as a military outpost to defend and protect the island of Dominica. The fort features two structures that were primarily barracks, storage and sustaining living necessities. It featured over 50 buildings and provided quarters for more than 600 men until it was abandoned in 1854.<sup>70</sup></p> <p>The Fort Shirley ruins are in fact the main interest of visitors of the national park. The fort is well preserved and there are tours through and about the grounds of the fort.</p> <p>The various trails that meander through the park provide views of the ocean, coastline, wetlands and tropical forests.</p>
Governance structure	<p>Fort Shirley is managed by the Forestry Department of the Ministry of Agriculture and the on-site manager is a historian and anthropologist.</p> <p>Fort Shirley was listed on the UNESCO World Heritage Tentative List in 2015 as a cultural heritage site.<sup>71</sup></p>
Impact and competitiveness status	<p>Fort Shirley is the main reason people visit the Cabrits National Park, and they also visit because of the hiking trails and the marine life for snorkelling and diving.<sup>72</sup></p>
Promotion potential of creative industries and recommendations	<p>The creative sector currently does not benefit from Fort Shirley. However, this will change. The fort features various buildings that could be used for showcases, ateliers, workshops, sales or event for music exhibitions.</p> <p>In particular, visits at dawn or at night could be offered combined with specific events such as light shows, illuminated trails, among other creative ideas.</p>

<sup>70</sup> Source: <https://national-parks.org/dominica/cabrits> accessed in February 2023.

<sup>71</sup> Source: <https://whc.unesco.org/en/tentativelists/6020/> accessed in February 2023.

<sup>72</sup> Source: <https://discoverdominica.com/en/places/161/cabrits-national-park> accessed in February 2023.

<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>The visitor experience could be significantly changed and improved if actors from the creative sector were involved in the redesign of Fort Shirley.</p> <p>Currently, almost all forts around the Caribbean are presented as ruins or historical places. The old buildings could be upgraded and made available for more activities in collaboration with the local cultural and creative industry representatives.</p>
<p>Existing or potential mechanisms for regional integration</p>	<p>Fort Shirley is part of a group of Eastern Caribbean Coastal Fortifications – structures which are tangible symbols of a European desire to defend the smaller islands for their valuable commodities.</p> <p>The chain of islands, each having their own unique traits and architectural design of coastal fortifications, provide a window into the military, social and economic history of the region, and of the western world, during a specific period of time. Apart from Dominica’s Fort Shirley, other examples are Fort George in Grenada, Fort Duvernette in Saint Vincent and the Grenadines, Fort Rodney in Saint Lucia, Charles Fort in St. Kitts and Nevis and Fort Amsterdam in Dutch Sint Maarten.</p>
<p>Other relevant information</p>	

**Table 20: Dominica, Old mill cultural centre**

Characteristics	Destination specific information
Name of site or attraction	The old mill cultural centre
Country	Dominica
Type of site or attraction	Cultural centre and museum
Context, location and geographic scope	<p>The Old Mill Cultural Centre used to be a mill owned by British settlers. During the late eighteenth and nineteenth centuries it produced sugar, rum and molasses. Later, in in 1908, after the sugar industry collapsed, Andrew Greenthe new owner of the estate, reactivated the mill as a lime plantation. In 1964, the entire Canefield estate was sold to the Government of Dominica.</p> <p>The Old Mill Cultural Centre was formerly established in 1985 and is situated in the capital Roseau.<sup>73</sup></p>
Governance structure	The Old Mill Cultural Centre is managed by the Division of Culture of the Government of Dominica. The division also works in the same building.
Impact and competitiveness status	The Old Mill Museum features important aspects of Dominica’s heritage and is mainly used for short tourist visits. The permanent exhibition shows posters depicting the processing of sugar cane and coffee plantations, as well as information about the Kalinago. Furthermore, traditional dresses and the popular Sensay costumes worn during Carnival celebrations are exhibited.
Promotion potential of creative industries and recommendations	<p>The old mill has the potential to be more accessible for local cultural actors and to embrace its title as a cultural centre even more. The management and usage of the old mill shall be directed more towards a creative hub for the local CCI.</p> <p>The Division of Culture lists twenty-three artists and various dancing groups on its website. Furthermore, they stage nine different cultural events.<sup>74</sup></p> <p>The Old Mill could host a permanent collective and shared artist and artisan workshop, alternating exhibitions and interactive services for visitors.</p> <p>Moreover, the indigenous people of Dominica, the Kalinago, are well-known for protecting their craft heritage, music and songs which are used for ceremonies to appease spirits. Kalinago cultural heritage and its activities could also be specific features in the Old Mill.</p>

<sup>73</sup> Source: <https://divisionofculture.gov.dm/culture2/cultural-institutions-and-groups/17-the-old-mill-cultural-centre> accessed in February 2023.

<sup>74</sup> Source: <https://divisionofculture.gov.dm/performing-and-visual-arts> accessed in February 2023.



<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>The Old Mill Cultural Centre should be used as an interactive space and platform to showcase and promote local artists, artisans and creative actors.</p> <p>This would generate more opportunities for the local artists and more economic income for the Old Mill itself.</p>
<p>Existing or potential mechanisms for regional integration</p>	
<p>Other relevant information</p>	

**Table 21: Dominican Republic, Cocolo Dance**

Characteristics	Destination specific information
Name of site or attraction	Cocolo Dance Drama Tradition
Country	Dominican Republic
Type of site or attraction	Intangible Cultural Heritage
Context, location and geographic scope	The Cocolo dancing drama tradition developed among descendants of British Caribbean slaves who had come to the Dominican Republic in the mid-nineteenth century to work in the sugar fields. This linguistically and culturally distinct community set up their own churches, schools, benevolent societies and mutual assistance lodges. Their most distinctive expressions, however, were annual dancing drama performances. Originally pejorative, the term 'Cocolo', which refers to the migrants working on the British sugar plantation of the island, is now used proudly.
Governance structure	The Cocolo Dance Drama Tradition was inscribed on the UNESCO Intangible Cultural Heritage List in 2008. <sup>75</sup> The active groups are organized individually on a local basis.
Impact and competitiveness status	Various Cocolo drama troupes used to perform at different Christian festivities. These include Christmas carolling, performances of string and scratch bands, the so-called Niega business, involving masquerades and the staging of theatrical scenes such as 'David and Goliath', 'Moko-Yombi' and 'Cowboys and Indians'. Only one ageing troupe now remains.  Today, the Cocolo community is scattered throughout different regions of the Dominican Republic, and most have assimilated into broader Dominican society. This development has made it more difficult for the older Cocolo to transmit their knowledge to younger generations, to retain their specific institutions and to keep the dancing drama tradition alive.
Promotion potential of creative industries and recommendations	The present marketing slogan adapted by the Ministry of Tourism to increase tourism in the inland of the island is called 'Turismo en cada rincón' (tourism in every corner). This concept would fit well to engage the Cocolo groups in collaborating with tour guides and operators to create specific activities for visitors.
Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)	Technical assistance is necessary to create interactive experiences of Cocolo dancing with visitors.
Existing or potential mechanisms for regional integration	
Other relevant information	

**Table 22: Dominican Republic, music festivals**

<sup>75</sup> Source: <https://ich.unesco.org/en/RL/cocolo-dance-drama-tradition-00104> accessed in February 2023.

Characteristics	Destination specific information
Name of site or attraction	Music festivals in Santo Domingo
Country	Dominican Republic
Type of site or attraction	Music festival
Context, location and geographic scope	<p>Santo Domingo is one of the most important musical cities in the Caribbean, known for its vibrant and diverse musical heritage. Merengue, bachata, son, salsa, classical, Latin Jazz, pop, rock, hip-hop, perico ripiao, urban music, tropical fusion and many other traditional and contemporary rhythms are performed here.</p> <p>Moreover, the music and dance of Bachata and Merengue have been listed as UNESCO Intangible Cultural Heritage.</p>
Governance structure	<p>Santo Domingo was designated a UNESCO Creative City for Music in 2019.<sup>76</sup> Santo Domingo has various associations of musicians, bands and cultural groups that deal with the performance, organization, management and education of music.</p>
Impact and competitiveness status	<p>Today, Santo Domingo boasts more than 2,000 companies dedicated to the music sector, with a productive population equivalent to 12.5%, registering 468,324 people employed in cultural and creative activities.</p> <p>Santo Domingo is a city with seven major music festivals, among the most important are the following:</p> <p>Fundación Sinfonía: Santo Domingo Music Festival</p> <p>Barbarella electronic music festival</p> <p>Isle of Light Festival (indie and electronic music)</p> <p>The urban population of Santo Domingo and other cities are frequently participating at music festivals and concerts. When combining the revenues of the sectors theatre, dance, cinemas, museums and music, it is the music sector that generates 97,5% of it in the Dominican Republic. This certainly includes all individual concerts and not just the festivals.</p>

<sup>76</sup> Source: <https://en.unesco.org/creative-cities/santo-domingo> accessed in February 2023.

<p>Promotion potential of creative industries and recommendations</p>	<p>The music and festival industry includes musicians, managers, festival organisers, equipment rent companies, light installation, safety and security for artists and visitors, costumes and outfit, etc. Hence, the music festival industry involves many workers and artists along the music and festival value chain.</p> <p>It is recommended that the festivals are promoted and sold as an event product to regional and international destinations to create further economic impact. At the moment, most of the musical performance is concentrated on Santo Domingo and the Dominican Republic, the internationalisation of festivals to the American and / or European markets are still at the very beginning.</p>
<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>Although the music heritage and the music industry of Santo Domingo are very strong, it has not been connected closely to the tourism sector yet. Music could be better used for marketing the destination as a specific culture and music location, with possibility of passive enjoyment (festivals and concerts), as well as active enjoyment (dancing courses and others).</p>
<p>Existing or potential mechanisms for regional integration</p>	<p>Santo Domingo's musical heritage is widely recognized and popular in the larger Caribbean, Central and South America. Moreover, the global Dominican diaspora contributes significantly to the dissemination of the various music genres and dances.</p>
<p>Other relevant information</p>	

**Table 23: Grenada, boat building**

Characteristics	Destination specific information
Name of site or attraction	Boat-building and regatta in Carriacou
Country	Grenada
Type of site or attraction	Intangible cultural heritage of traditional boat building
Context, location, and geographic scope	Carriacou Traditional Boat Building has been nominated by the State of Grenada for the UNESCO representative list of ICH. <sup>77</sup> The tradition dates back to the 19th century when Scottish boat buildings were brought to Carriacou island to build cargo vessels for the booming transport of goods between the islands.
Governance structure	The regattas and festivals about sailing are in part organised by the Grenada Sailing Association. <sup>78</sup> The boat building on Carriacou is mainly organised by the individual boat crafters themselves. The Government as well as the Grenada Tourism Authority somehow take on responsibility due to its inscription on the UNESCO tentative list.
Impact and competitiveness status	As the international shipping industry modernised in the 1970s and 80s the demand for hand-made sailing sloops and schooners from Carriacou decreased significantly. Gradually, the skills and interest in building boats manually diminished drastically, threatened to die out. Thanks in part to the growing popularity of the sailing regattas where locals and visitors can see the hand-made vessels in all their beauty, and a considerable number of sloops have been commissioned and built in Carriacou for private individuals and charters, this tradition is slightly boosted.
Promotion potential of creative industries and recommendations	The traditional boat building in Carriacou involves various CCI sectors such as artisanry, handicraft, design, film-making, and due to the organisation of events and festivals it also includes event managers, musicians, content editors and creators, among many others. The documentary film titled “The Story of a Caribbean Tradition: Vanishing Sail <sup>79</sup> ”, by Alexis Andrews, won several international film competitions in 2015 and contributed significantly to raising the international interest and awareness of this unique skill. Local tourism websites such as Ins and Outs Grenada <sup>80</sup> , among many others, <sup>81</sup> are promoting the regatta and its side-events. Other events organised around the sailing tradition are the Grenada Sailing Festival and the Grenada Sailing Week.

**77** Source: <https://img1.wsimg.com/blobby/go/c1fe8e3f-4377-4719-9e13-c799392a2640/Final%20Project%20Report%20-%20Courtesy%20Copy.pdf>, retrieved in January 2023.

**78** Source: <https://theconnectiongrenada.com/listing/grenada-sailing-association/>, retrieved in January 2023.

**79** Source: <https://vanishingsail.com>, retrieved in January 2023.

**80** Source: <https://www.insandoutsgrenada.com/articles/carriacou-regatta>, retrieved in January 2023.

**81** Source: <https://carriacou.biz>, <https://caribbeanevents.com/event/carriacou-regatta-festival/>, retrieved in January 2023.

<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>Sailing tourism, and in particular regatta tourism, is generally considered a responsible form of tourism for several reasons:</p> <ul style="list-style-type: none"> <li>the form of transportation during the regatta is naturally powered;</li> <li>sailing boats are dependent on local craftsmen and mechanics for an eventual repair or upgrade;</li> <li>sailing tourists tend to make long-term vacations;</li> <li>sailing tourists show a high spending volume on local resources such as food, restaurants, souvenirs, other services;</li> </ul> <p>However, in order to increase the benefits of sailing tourism and regattas for the local communities, in particular for the boat builders in Carriacou, the extension of activities to the larger CCI actors during such events as well as its internationalisation shall be considered. This means, more promotion to international visitors and companies for eventual sponsoring and marketing.</p> <p>The Carriacou Regatta Festival has been built on the Carriacou Regatta, which was initiated in 1965<sup>82</sup>, and currently involves many locals with on-land cultural and entertainment activities such as donkey racing, greasy pole, storytelling, arm wrestling, a Queen Show and Wet Fetes.</p>
<p>Existing or potential mechanisms for regional integration</p>	<p>The Carriacou Regatta and the boat building tradition cover the islands of Grenada, St. Vincent and the Grenadines as well as St. Lucia. It is considered a regional tradition and event.</p>
<p>Other relevant information</p>	

<sup>82</sup> Source: <https://www.insandoutsgrenada.com/articles/carriacou-regatta>, retrieved in January 2023.

**Table 24: Grenada, traditional mas**

Characteristics	Destination specific information
Name of site or attraction	Traditional mas and small-scale festivals
Country	Grenada
Type of site or attraction	Cultural festivals
Context, location and geographic scope	Spicemas is the country’s national carnival festival but there are many other small-scale festivals dedicated to groups with individual cultural and traditional rituals and expressions. The cultural festivals include traditional mas festivities such as Vieux Corps <sup>83</sup> and the Jambalasee festival, <sup>84</sup> among others.
Governance structure	<p>The Grenada National Commission for UNESCO submitted the Grenada Island Group (covering Grenada and St. Vincent and the Grenadines) as a mixed World Heritage property to the UNESCO World Heritage Tentative List in 2013. It features the diversity of cultural heritage on the islands, such as indigenous people’s culture and history; big drum nation dancing; boat building; pre-Columbian history; rites of passage; fortifications; Caribbean vernacular architecture; as well as festivals, music and dance.<sup>85</sup></p> <p>The Grenada Trust is implementing the UNESCO international assistance project ‘Proud of my heritage: transmission and safeguarding of Intangible Cultural Heritage in Grenada through inventorying and education initiatives’ (2020 to 2023) which includes traditional festivals.<sup>86</sup></p> <p>Individual traditional mas events are staged by small-scale community organizations such as the Grenlec Community Partnership Initiative (GCPI),<sup>87</sup> Jambalasee Grenada<sup>88</sup>, among many others.</p>

<sup>83</sup> <https://www.islandlearning.gd/post/traditional-mas-vieux-corps> accessed in January 2023.

<sup>84</sup> Source: <https://www.facebook.com/JambalaseeGrenada/> accessed in January 2023.

<sup>85</sup> Source: <https://whc.unesco.org/en/tentativelists/5845/> accessed in January 2023.

<sup>86</sup> Source: <https://ich.unesco.org/en/news/in-grenada-the-international-assistance-project-proud-of-my-heritage-begins-13373> accessed in January 2023.

<sup>87</sup> Source: <https://grenlec.com/community-partnership/grenada-2022-traditional-mas-festival/> accessed in January 2023.

<sup>88</sup> Source: <https://www.facebook.com/JambalaseeGrenada/> accessed in January 2023.

Impact and competitiveness status	<p>Spicemas is considered a commercialised festival with a significant economic impact for the CCI sector, in particular popular music bands, crafters, as well as the tourism industry such as restaurants and accommodation facilities.</p> <p>The traditional mas festivities are spread around the country, happening on different occasions. It includes a far richer diversity of cultural groups who are staging events. Among the groups are the Wild Indians, communities organising the Short-knee mas coming from various rural villages of Chantimelle, among others.</p> <p>The Jambalasee festival is dedicated to JabJab culture and music, a distinctive genre maintaining an African musical tradition, including goat skinned drums, jab spelling or chanting (call-and-response pattern) and conch shells. The Jab Jab look is based on the “black greasy devil” and includes cattle horns, whips, and chains.<sup>89</sup></p>
Promotion potential of creative industries and recommendations	<p>Jab Jab culture and music has been documented with the Jambalasee Rule documentary film <sup>90</sup>contributing significantly to raising awareness about Jab Jab nationally and internationally. Especially the music band M.O.S.S. International is a relevant carrier for the promotion of Jab Jab. Their hit titled “Jambalasee Rule” was published in 1991 and is considered the first studio record of Jab Jab music. The Jambalasee festival is broadcasted internationally due to the collaboration with West Park Media.</p> <p>Vieux Corps, Jambalasee Festival, and other traditional mas events are currently hardly promoted for tourism. The promotion is rather directed to local communities, villages, and groups to attract more people for active participation and staging of the festivals and activities.</p>
Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)	<p>In order to create more sustainable events around the traditional mas festivals a better distribution of funds is necessary. At the moment, most of the funds are dedicated to Spicemas, which is certainly a booster for the culture and creative economy of the country. However, small-scale festivals which are spread around the country create a decentralised pattern of local events, happening in different months and occasions.</p>
Existing or potential mechanisms for regional integration	<p>Jab Jab culture and music extends to neighbouring islands such as Martinique, Guadeloupe, St. Vincent and the Grenadines, Tobago, among others.</p>
Other relevant information	

<sup>89</sup> Source: information shared during a personal interview in January 2023 with Mr. Ian Charles from Jambalasee Grenada.

<sup>90</sup> Source: <https://www.youtube.com/watch?v=dG5EsqIshvA>, retrieved in January 2023.



**Table 25: Guyana, Aishalton**

Characteristics	Destination specific information
Name of site or attraction	Aishalton Petroglyphs, Guyana
Country	Guyana
Type of site or attraction	Archaeological site and handicraft
Context, location and geographic scope	<p>The Aishalton Petroglyphs are dated at 5000 BC and are situated in Rupununi, Essequibo. The petroglyphs are scattered around the larger district.</p> <p>The town of Aishalton is one of the most populated settlements in the upper Takutu-Rupununi region and serves as the administrative centre of the southern sub-district.</p> <p>Makatau Mountain is a significant archaeological site of Guyana, hosting several thousand petroglyphs. These illustrate the relationship of the first people with their surrounding environment and wildlife. The images show geometric and biomorphic forms such as plants, animals and humans.<sup>91</sup></p> <p>In Aishalton there are around 30 to 40 people who work in the sector of artisanry and handicrafts. The products they work on range from pottery with indigenous hand-painting motives, cups and bowls from wood, musical instruments, small jewellery with feathers, bows and arrows, leather belts as well as traditional clothing.</p> <p>Guyana recorded 315,000 tourist arrivals in 2019.</p>
Governance structure	The Aishalton Petroglyph Park is managed by the National Trust of Guyana. The local indigenous community is organized by an informal association of a women’s handicraft group who collaborate with the Guyana Tourism Authority and national tour operators.
Impact and competitiveness status	<p>Aishalton is difficult to access. After a flight from the capital Georgetown to Lethem, a 106 km car trip leads to the petroglyphs and the nearby village of Maruramaunawa. The town is located in the middle of the rainforest. Important attractions in the area are forest trekking along various high waterfalls. There are a few tourism services, such as accommodation facilities and small restaurants of mid-range quality.</p> <p>Visitors have a significant impact on the economy in the little town, in particular on the handicraft community.</p>

<sup>91</sup> Source: <https://ntg.gov.gy/monument/aishalton-petroglyphs/> accessed in February 2023.

Promotion potential of creative industries and recommendations	<p>The Amerindian handicraft community is made up of 30 to 40 persons, most of them women. It is recommended that handicraft and souvenir design upgrade training and it be delivered to the group. The petroglyphs offer perfect motives with historical and cultural content which could be applied to various handicraft, souvenir and interior design products, such as small furniture and products of daily use.</p> <p>Furthermore, the nearby accommodation facilities and restaurants will be incentivized to apply these motives and the locally produced furniture and handicrafts to their rooms and interior.</p>
Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)	<p>The handicraft community, together with tourism businesses, tour and hiking guides will be incentivized to establish a destination tourism association. With such a formal entity, activities can be more competitive, the share could be organized fairly, and certain sustainability concepts and criteria could be applied. Furthermore, a simple statistics system (to count visitor arrivals, overnight stays, spending volume, etc.) will be introduced which will help create an overview of the economic impact that tourism and the creative industry is having on the destination. This needs technical assistance.</p>
Existing or potential mechanisms for regional integration	<p>The Aishalton petroglyph site is currently managed by the National Trust of Guyana and is not integrated in any regional network. However, given that there are many sites with petroglyphs in Guyana, Suriname and Belize, there is substantial potential to create a regional promotional circle covering this kind of attraction.</p>
Other relevant information	

**Table 26: Guyana, Castellani House**

Characteristics	Destination specific information
Name of site or attraction	National Art Gallery, Castellani House
Country	Guyana
Type of site or attraction	Art gallery and museum
Context, location and geographic scope	<p>The national art gallery is hosted in Castellani House, named by its Maltese architect and built in the nineteenth century. Originally serving as a residence for colonial government officials, Castellani House has been the home of the national art gallery since 1993.<sup>92</sup></p> <p>The gallery has around 700 artworks in its stock and showcases rotating art exhibitions of national artists. This includes showcases about music, poetry, indigenous art and sculptures, among many others.</p> <p>The house is primarily managed as a showcase and art education centre as most of the visitors are school children and students.</p>
Governance structure	Castellani House is managed by the National Trust of Guyana. <sup>93</sup>
Impact and competitiveness status	<p>Castellani House tries to include as many different national artists as possible, representing all districts of the country and is open to marginal groups, such as Amerindian people. Furthermore, it supports works from the Guyana women artist’s association.<sup>94</sup></p> <p>Most visitors are school groups, students and the Guyanese population, young and old. International tourists currently visit minimally.</p>
Promotion potential of creative industries and recommendations	<p>Castellani House has the potential to support national arts even more than it currently does. It should upgrade its services for the national arts and crafts sector and should operate as a national art incubator. This should include displays of international designers and artists, in particular by online and virtual art exhibitions and auctions for international buyers and promoters.</p> <p>Castellani House is currently mainly operating on the national level and leaving internationalization to the side.</p> <p>Furthermore, it is recommended that Castellani House establish a craft centre with specific training in textile making and jewellery design made from locally sourced materials. The Umana Yana visual artists and fashion designers will also be further supported and included on the circuit.</p>

<sup>92</sup> Source: <https://artfacts.net/institution/castellani-house-national-art-gallery/40257/profile> accessed in February 2023.

<sup>93</sup> Source: <https://ntg.gov.gy/monument/castellani-house-national-gallery-of-art/> accessed in February 2023.

<sup>94</sup> Source: <http://www.landofsixpeoples.com/news/nc106175.htm> accessed in February 2023.

<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>Although Castellani House is an attraction for national visitors, it is hardly on international tourists' to do list.</p> <p>The art gallery will offer more immersive activities, such as an art market and auction, live showcases of artists in action, artist in residence programmes to attract international artists and visitors from its key source markets, among many others.</p>
<p>Existing or potential mechanisms for regional integration</p>	
<p>Other relevant information</p>	

**Table 27: Haiti, Noialles**

Characteristics	Destination specific information
Name of site or attraction	Village de Noialles in Croix de Bouquets
Country	Haiti
Type of site or attraction	Craft village
Context, location and geographic scope	<p>The craft village of Noialles, located in Croix de Bouquets in the outskirts of Port au Prince, is widely known for its decorative art and boss fé (ironworkers). The main material for their artwork is metal on which they apply Voodoo inspired motives, such as birds, fish, musicians, angels, spirits and others.<sup>95</sup></p> <p>The village was a popular tourist site until 2010. There are currently not many ateliers left in operation due to gang violence and the ongoing economic and political crisis.</p>
Governance structure	<p>The handicraft ateliers are organized alongside the association des artistes et artisans de la croix des bouquets (ADAAC) which was formally registered in 2008. The association also manages the destination website <a href="https://www.croixdesbouquets.net/">https://www.croixdesbouquets.net/</a> which is currently out of date due to the poor activities of the ateliers.</p>
Impact and competitiveness status	<p>Haiti recorded 1.3 million international tourist arrivals in 2018. In the area of Croix de Bouquets, there are 75 ateliers where approximately 300 families make a living.<sup>96</sup> At least 6 artisan ateliers and distribution centres were heavily damaged during the 2010 earthquake.</p> <p>Statistics indicate that one in ten Haitians earns a living from crafts. Hence, this sector is not only an important part of cultural heritage but is also a major aspect of Haiti's economy.<sup>97</sup></p>

<sup>95</sup> Source: <https://visithaiti.com/art-culture/haitian-artists-village-noailles/> accessed in February 2023.

<sup>96</sup> Source: <https://www.rfi.fr/amériques/20221021-à-la-une-le-village-artistique-de-noailles-en-haïti-victime-collatérale-de-la-guerre-des-gangs> accessed in February 2023.

<sup>97</sup> UNESCO (2011) Haiti: making culture a motor for reconstruction. CLT/2011/ME/H/1. <https://unesdoc.unesco.org/ark:/48223/pf0000192374> accessed in February 2023.

<p>Promotion potential of creative industries and recommendations</p>	<p>Exports are its most promising opportunity, since tourism, the other likely market for such products, will take more time and investment to rebuild. The relatively small investment required to get craft businesses up and running is an important advantage.</p> <p>However, it is recommended that a Crafts Route be created as a tool to develop tourism, including domestic and regional tourism.</p> <p>Furthermore, strengthening the development, promotion and marketing of crafts are significant activities in re-establishing craft villages and centres for crafts, facilitating participation in international events and trade-fairs, collaborating with museums and supporting festivals.</p>
<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>The most important aspect of tourism is the safety and security of visitors, local stakeholders and entrepreneurs. Once this is more established, the village of Noialles will return to the tourism model that had been running until 2010 and will create various visitor and craft routes, guided visits and the possibility of participating actively in the ateliers.</p>
<p>Existing or potential mechanisms for regional integration</p>	
<p>Other relevant information</p>	

**Table 28: Haiti, Rara**

Characteristics	Destination specific information
Name of site or attraction	Le Rara de Léogâne
Country	Haiti
Type of site or attraction	Cultural festival
Context, location and geographic scope	<p>Rara is one of the most culturally significant expressions and was qualified by UNESCO as ‘the first native tradition in Haiti.’<sup>98</sup></p> <p>The phenomenon of Rara is at once a season, festival, genre of music, religious ritual, form of dance and is also practised as a means of political protest.<sup>99</sup> The period of Rara starts with Carnival and culminates on Easter Sunday.</p> <p>The town of Léogâne is best known for its Rara, but the festival is practised all over Haiti and is different from region to region.</p>
Governance structure	Rara was registered as national intangible cultural heritage by the Ministry of Culture of Haiti in 2019. <sup>100</sup>
Impact and competitiveness status	<p>The communities of Léogâne and other villages practising Rara are busy all year round preparing the parades. This includes music rehearsals, masquerade making, dancing formations and costume making, among others. Hence, the Rara economy is important for the representatives of the cultural and creative sector in Haiti. Due to the informality of groups, the impact is difficult to estimate.</p> <p>The Afro-Creole religion of Vodou plays a significant role for all Rara activities, not only during the marches to religious sites such as cemeteries, the graves of ancestors and other spiritual locations such as trees, rocks and other intersections of inherited spirits.<sup>101</sup></p> <p>Rara is also performed by diaspora communities around the world.</p>

**98** Source: <https://www.icihaiti.com/en/news-33461-icihaiti-unesco-towards-the-inscription-of-rara-on-the-list-of-intangible-cultural-heritage-requiring-urgent-safeguard.html> accessed in February 2023.

**99** Source: <https://music.si.edu/story/rara-vodou-power-and-performance> accessed in February 2023.

**100** Source: <https://www.icihaiti.com/en/news-29228-icihaiti-culture-several-elements-of-intangible-heritage-protected-by-law.html> accessed in February 2023.

**101** McAlister E. (2002) *Rara! Vodou, Power and Performance in Haiti and Its Diaspora*. University of California Press. <http://www.jstor.org/stable/10.1525/j.ctt1pnnnd> accessed in February 2023

Promotion potential of creative industries and recommendations	<p>The Rara festivities are entirely based on the creative industries of Léogâne and other villages where the festival is performed. Musicians are those who bring the beat and melodies, most importantly with their drums which are an intrinsic part of Rara. Predominantly made from goatskin, they must be light and portable to be carried around during the march.<sup>102</sup></p> <p>There are 41 Rara groups, most of them in Léogâne. All groups were affected by damaged caused by the 2010 earthquake. They lost their meeting spaces, many musical instruments, costumes and other culturally relevant items. Furthermore, many Vodou peristyles were damaged or collapsed.<sup>103</sup></p> <p>To promote it to visitors, certain 'road maps' need to be followed so that visitors can follow the groups and participate in the walking festival.</p>
Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)	<p>The tourism industry's interest in promoting Rara festivities is continuously increasing.<sup>104</sup> Additionally, 'long-distance tourism'<sup>105</sup> is also growing: Rara groups use recordings to keep expatriated Haitians connected to local concerns by bringing the sounds of the Rara to them. Rara bands in Léogâne compete with each other technologically with recorded versions of the processional music in pursuit of overseas patrons who support the band's efforts with money and other donations. However, research analysis has found that this 'sound tourism' affects the way in which performances of Rara are conducted in Léogâne. Both radio and recordings have influenced the sound of Rara to move away from the boisterous sound of the street procession to a more polished and consumer product.</p>
Existing or potential mechanisms for regional integration	<p>Haiti is currently a difficult territory for international tourism. This is due to the aftermath of damage from the 2010 earthquake, but even more due to the unstable political situation and ongoing gang violence in many areas of the country.</p> <p>However, Rara festivities are very much related to Caribbean carnival events, the Mardi Gras Indians and Second Lines in New Orleans, and therefore are culturally well integrated into the Caribbean.</p>
Other relevant information	

**102** Source: <http://www.ipimh.org/fiche-rara-leogane-19.html> accessed in February 2023.

**103** UNESCO (2011) Haiti: making culture a motor for reconstruction. CLT/2011/ME/H/1. <https://unesdoc.unesco.org/ark:/48223/pf0000192374> accessed in February 2023.

**104** Dautruche J. (2011) Le Rara de Léogâne, Entre fête traditionnelle liée au vodou et patrimoine ouvert au tourisme. *Ethnologies* 33 (2) p. 123–144. <https://www.erudit.org/en/journals/ethno/2011-v33-n2-ethno0526/1015028ar/> accessed in February 2023.

**105** LArgey, M. (2014) "Hello, New York City!": Sonic Tourism in Haitian Rara, in Timothy Rommen, and Daniel T. Neely (eds), *Sun, Sea, and Sound: Music and Tourism in the Circum-Caribbean* (New York, 2014; online edn, Oxford Academic, 19 June 2014), <https://doi.org/10.1093/acprof:oso/9780199988853.003.0005>, accessed in February 2023.



**Table 29: Jamaica, Reggae**

Characteristics	Destination specific information
Name of site or attraction	Music
Country	Jamaica
Type of site or attraction	Reggae and music
Context, location and geographic scope	<p>Music is one of the most representative elements of Jamaica’s intangible cultural heritage – and among music, reggae is considered as the most representative of Jamaican music styles. The term ‘reggae’ originated in the 1960s, identifying a style of dance music.<sup>106</sup></p> <p>Jamaica’s musical history and its international significance was recognized by UNESCO in 2015, when Kingston was designated a UNESCO city of music. In 2018, ‘Reggae music of Jamaica’ was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity.</p> <p>Jamaica has given the world various other music genres, such as mento, ska, rocksteady, dub and dancehall which are further considered.</p>
Governance structure	<p>Music and musicians are considered as rather liberal arts/artists, and its governance is also regarded as flexible. There are some associations that are giving the music scene a base to create economic impact such as the Jamaica Reggae Industry Association, the Jamaica Association<sup>107</sup> of Composers, Authors and Publishers<sup>108</sup> and the Jamaica Music Society (JAMMS),<sup>109</sup> among others.</p>
Impact and competitiveness status	<p>Jamaica as a tourism destination is mainly known for its natural heritage and its related beach and sun activities. This is also the main driver for tourists to visit the island. Nevertheless, visitors also like to engage in activities that are linked to cultural heritage, which is broadly incorporated into the category of entertainment. ‘Reggae’ and text passages from famous songs are used especially for tourism marketing and promotion.</p> <p>Concerning Reggae music festivals, Reggae Sumfest and its predecessor Reggae Sunsplash are internationally recognized festivals, which have launched the careers of many of Jamaica’s most talented international artists.</p> <p>The 2018 Reggae Sumfest festival is said to have generated US\$1.3 million in local expenditure, creating about 100 temporary jobs.</p>

<sup>106</sup> Scaruffi, P. 2003; <https://www.scaruffi.com/history/reggae.html> accessed in February 2023.

<sup>107</sup> Source: <https://www.jariaentertainment.com> accessed in February 2023.

<sup>108</sup> Source: <https://www.jacapjamaica.com> accessed in February 2023.

<sup>109</sup> Source: <http://www.jammsonline.com> accessed in February 2023.

<p>Promotion potential of creative industries and recommendations</p>	<p>The international tourism industry, the Jamaican government and the Jamaican Tourist Board have consciously marketed reggae music as part of the island’s cultural heritage and as a tourism resource. In a wide range of promotional materials, images of reggae bands and smiling Rastafarians are interwoven into Jamaica’s ‘tourism culture’. Reggae is preferably consumed live in bars, night clubs, dance halls, restaurants and at music festivals.</p> <p>Tourists from around the world travel to participate in the many festivals celebrating Bob Marley and the music he made famous.<sup>110</sup> Yet the exploitation of reggae music and Rastafarian imagery in promoting Jamaican tourism goes well beyond invoking the memory of Bob Marley. In various types of promotional materials, the enchanting sounds of reggae and the image of the smiling ‘Rastaman’ beckons tourists from around the world to Jamaica’s major tourist areas.<sup>111</sup></p> <p>It is recommended that more reggae and music activities be offered around the country, especially in tourist areas. The music scene at the moment is very much concentrated in the capital.</p>
<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>Based on a 2021 study by the British Council, survey respondents identified the most significant opportunity in achieving growth and increased revenue was to improve market development and sales (31% of respondents).</p> <p>Improving sector skills was considered the next most significant opportunity, including business skills (21%), creative and technical skills (16%), improving knowledge of IP and copyright (8%) and digital skills (7%).</p> <p>Furthermore, increasing international exports was considered the greatest opportunity by 13% of respondents. Other opportunities considered by 5% of respondents included making more of Jamaica’s national brand globally and developing local markets and local supply chains.</p> <p>The International Band Exchange Program (implemented by the Ministry of Culture, Gender, Entertainment and Sport) is one of the tools to raise international exports. The main feature of this measure is to give new and emerging reggae bands international exposure. This measure is in partnership with other countries that have been designated a UNESCO Creative City. A complete cycle would see a Jamaican Band visiting and performing in a Creative City, and a band from that country would in turn visit and perform in Jamaica.</p> <p>Music, which also stands for poetry, storytelling and explaining history in an artistic way, has the potential to be developed as a major cultural heritage tourism activity. In the best case, in combination with historical places, there can be various music related tours around the island that go beyond a visit to a live concert of a museum.</p>

<sup>110</sup> King, S., Foster, R. (2001) “No Problem, Mon”: Strategies used to promote reggae music as Jamaica’s cultural heritage. Faculty Research and Creative Activity. 10.

<sup>111</sup> Ibid.

Existing or potential mechanisms for regional integration	Reggae and the music scene in Jamaica are well integrated on a regional and international level thanks also to the UNESCO Creative Cities Network and the listing of reggae music of Jamaica as UNESCO Intangible Cultural Heritage.
Other relevant information	

**Table 30: Jamaica, Maroons**

Characteristics	Destination specific information
Name of site or attraction	Maroon communities and Rastafari village
Country	Jamaica
Type of site or attraction	Cultural villages and practices
Context, location and geographic scope	<p>The Maroon communities in Jamaica were established as free villages when slaves fled the colonial plantations to the mountainous regions of the country. These African descendants are bestowed with unique traditions. However, their rivalries, lack of internal resources, the decline in cultural pride and over-reliance on external resources have been identified as factors that hinder the Maroon communities from sustaining their identity. Despite this, the leaders in these communities are trying their best to promote and preserve this group’s heritage and identity.</p> <p>The communities preserve the Maroon’s identity by respective annual celebrations and through their cultural performance of dancing, drumming and singing. Overall, the Maroon communities aim to sustain their cultural identity through activities of community-based and heritage tourism.</p> <p>Accompong Town, Charles Town, Moore Town and Scotts Hall are the four Maroon communities in Jamaica.</p> <p>The Maroon heritage of Moore Town was inscribed on the UNESCO list of Intangible Cultural Heritage in 2008, representing the national Maroon heritage of Jamaica.<sup>112</sup></p> <p>The Rastafari indigenous village is situated along the Montego Valley River and was founded in 2007. Its purpose is to preserve, protect and promote the traditional Rastafari way of life.<sup>113</sup></p>
Governance structure	The Maroon towns and the Rastafari indigenous village are fully community-run entities and independent. Some of them actively collaborate with the tourism industry (Moore Town and the Rastafari Village), others host visitors without any specific programme, promotion or economic interest.

<sup>112</sup> <https://ich.unesco.org/en/RL/maroon-heritage-of-moore-town-00053> accessed in February 2023.

<sup>113</sup> Source: <https://rastavillage.com/about> accessed in February 2023.

Impact and competitiveness status	<p>The self-reliant Maroon villages, home to about 700 Maroons and their children,<sup>114</sup> are sustained by agriculture and recently increasingly by tourism (except for in 2020). While agriculture is a feature of all the Maroon settlements, tourism is relevant currently only to a few villages.</p> <p>The Maroon villages of Jamaica can offer various types of niche tourism, such as heritage tourism, community-based tourism and agro-tourism, all of which fall under the umbrella of cultural tourism. The communities can show tourists about their way of life, their indigenous people and their cultural artifacts such as music and performance.</p>
Promotion potential of creative industries and recommendations	<p>The Government of Jamaica, together with the Jamaica Social Investment Fund, increasingly try to promote community-tourism and make the various locations more attractive to visitors.</p> <p>Several websites for private tour companies and the national tourism board of Jamaica promote the Maroon villages to visitors.<sup>115</sup></p> <p>The Rastafari village actively promotes itself on their website and collaborates with tour operators.</p>
Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)	<p>Technically, tourism activities can be created from the Maroons' way life. These activities have the potential to simultaneously promote cultural identity and revive economic opportunities, suppress migration of youth and maintain cultural pride. Considering the globally growing interest in cultural tourism in general and community-based tourism experiences, there is a need to explore alternative tourism generating opportunities, especially for communities with a rich historical background such as the Jamaican Maroons.</p> <p>At the moment, some activities take place and are available for visitors. Nevertheless, visitor services need to be improved to better benefit both hosts and guests, including the Maroon museum in Charles Town and Scott's Hall; the organization of events around special holidays dedicated to Maroon history; home-stays and local meals; tours around plantations and agro-tourism; dancing, music and drumming classes; craft workshops; herbs and medical supply-making.</p>
Existing or potential mechanisms for regional integration	
Other relevant information	

**114** According to the Institute of Jamaica.

**115** Source: <https://www.jaculture.com/maroon-tour.html>;  
<https://www.visitjamaica.com/blog/post/how-to-experience-jamaicas-living-maroon-culture/>;  
[https://www.jamaicascene.com/sightseeing\\_tours/mandeville/maroon\\_village\\_tours.php](https://www.jamaicascene.com/sightseeing_tours/mandeville/maroon_village_tours.php);

**Table 31: Montserrat, Calabash Festival**

Characteristics	Destination specific information
Name of site or attraction	Calabash Festival and Prime
Country	Montserrat
Type of site or attraction	Art and crafts festival and marketplace
Context, location and geographic scope	<p>The calabash fruit is a symbol of strength, versatility and resilience. Montserrat holds an annual festival dedicated to the fruit and the many products that are crafted with its shell. Held during the week of 18 July, it commemorates the anniversary of the Soufrière Hills Volcano that became active on that day in 1995.</p> <p>The fruit builds the framework for the festival where local music, crafts, traditions and food are celebrated.</p> <p>PRIME EXPO (Produced In Montserrat Expo) is an annual feature of the Calabash Festival. It focuses on the marketing and sales aspect of products made in Montserrat.</p>
Governance structure	<p>The Calabash Festival is organized by the Montserrat Arts Council.</p> <p>Prime EXPO is a collaborative effort between the Montserrat Arts Council, the Division of Tourism and the Division of Trade and Quality Infrastructure of the Government of Montserrat.</p>
Impact and competitiveness status	<p>The calabash fruit, grown locally, has economic and artistic value. It is used to make eating utensils, bowls, musical instruments, jewellery, masks, decorative objects, handbags, baskets and clothing accessories, such as buttons and appliqués. The programme aims to attract visitors and generate creative works and includes fashion shows, exhibitions, music and a lecture series.</p> <p>The festival initiative seeks to promote the local crafts industry by producing various products made from and/or incorporating the calabash fruit.</p> <p>The Small Business Association, a division of the MCCI is highlighted due to its potential to promote entrepreneurial activities. The Cultural Policy of Montserrat <sup>116</sup> mentioned in particular the role of an Arts and Crafts Association, which operates under the umbrella of the MCCI, and its link to tourism. Furthermore, the creative and profitable use of indigenous materials (not only calabash but also volcanic ash, beads, shells and medicinal plants) will place this association in the mainstream of culture and tourism.</p>

**116** Source: <https://www.gov.ms/wp-content/uploads/2020/05/National-Cultural-Policy-with-Executive-Summary-Draft.pdf> accessed in February 2023.

<p>Promotion potential of creative industries and recommendations</p>	<p>Montserrat manages the promotion potential of the creative industries well and has various mechanisms that work together and support the CCI. The Calabash Festival is the mechanism to showcase artistic and craft products to visitors and to create national pride. Self-worth and national pride are a focus in the enhancement of cultural and craft production as stated in the National Cultural Policy.</p> <p>PRIME is the mechanism to widen market exposure and increase sales of the calabash and other craft products and services. It is considered a designated marketplace for all craft products and services made in Montserrat. Through the addition of a website, PRIME vendors are exposed to regional and international markets, expanding their sales and growth potential.</p> <p>There are 19 craft and souvenir shops currently listed on the tourism division's website.<sup>117</sup></p>
<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>Calabash making is currently based on a cottage industry, meaning that the products are entirely made at the crafters' homes.</p> <p>To make a more sustainable model for the arts and crafts, a national craft centre with a dedicated workshop space, training facilities, organization of design classes and mastering courses will be established in Montserrat.</p> <p>This space could be run by the Montserrat National Trust.<sup>118</sup></p> <p>The gift shop could organize specific interactive courses for visitors, including a tour on how the calabash fruit is harvested and to learn about its agricultural significance.</p>
<p>Existing or potential mechanisms for regional integration</p>	<p>PRIME EXPO is a great mechanism for the marketing and sales of the calabash and crafts products made in Montserrat.</p>
<p>Other relevant information</p>	

<sup>117</sup> Source: <https://www.visitmontserrat.com/arts-craft/> accessed in February 2023.

<sup>118</sup> Source: <https://montserratnationaltrust.ms/rental-facilities/> accessed in February 2023.

**Table 32: Montserrat, Masquerade dancing**

Characteristics	Destination specific information
Name of site or attraction	Masquerade Dancing
Country	Montserrat
Type of site or attraction	Cultural heritage
Context, location and geographic scope	<p>Montserratian masquerade is an institution on its own, and it is mainly performed during the annual St. Patrick’s Day celebrations and Christmas Festival.</p> <p>These masked dancing mummers, dressed in colourful costumes, perform celebratory rituals that date back to the middle of the nineteenth century or even before. Masquerades constitute the richest folk ensemble in Montserrat incorporating dance, music, folk songs and art craft. Once seasonal performers, they are now the signature of indigenous art and even culture and represent the island internationally.</p> <p>There is a promise of continuity in the formation of Emerald Shamioles, but there is a choreographic challenge to preserve the pristine art as practised by the elders. On the other hand, there are those who may wish to see it adapt to modern elements. It is not surprising that this powerful folk ensemble has danced its way to the diaspora. <sup>119</sup></p>
Governance structure	<p>The Montserrat Cultural Policy cites the importance of masquerades and heritage, as well as tourism and economic development. <sup>120</sup></p> <p>The masquerades are organized by individual communities and groups.</p>
Impact and competitiveness status	<p>Masquerading, an Afro-Caribbean tradition of spiritual dancing and coded communication, still highlights this fragile co-existence in St. Patrick’s celebrations and other festivals throughout the year.</p> <p>More than an irresistible beat, the masquerades share messages of both personal dignity and cloaked mocking. Overt references include the dancer with the whip, hats shaped like Catholic bishops’ mitres and steps from Irish jigs.</p> <p>The masquerading activity involves many communities who are proud of their cultural heritage. They prepare for the masquerades throughout the year and spend a lot of time on it. <sup>121</sup></p>

**119** Kathleen A. Spanos. (2017). Dancing the Archive: Rhythms of Change in Montserrat’s Masquerades. *Yearbook for Traditional Music*, 49, 67–91. <https://doi.org/10.5921/yeartradmusi.49.2017.0067> accessed in February 2023.

**120** National Cultural Policy Montserrat, <https://www.gov.ms/wp-content/uploads/2020/05/National-Cultural-Policy-with-Executive-Summary-Draft.pdf> accessed in February 2023.

**121** Source: <https://westindiacommittee.org/discovering-caribbean-montserrats-masquerade-dance/> accessed in February 2023.



Promotion potential of creative industries and recommendations	<p>As mentioned in the Montserrat Cultural Policy, academic research needs to be carried out to contribute to the preservation of this unique heritage.</p> <p>In this sense, this could lead to academic and scientific tourism for professors and students at international universities who are interested in conducting fieldwork, qualitative research methodology classes on site, etc.</p>
Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)	<p>Montserrat is one of the very few Caribbean islands without luxury resorts and a cruise ship terminal. Due to the eruptions of the Soufrière Hills Volcano in the late 1990s, around two thirds of the island are considered an exclusion zone. This area can no longer be inhabited. The only commercial activities that are allowed in the exclusion zone are linked to tourism with guided excursions either by car, by foot, by boat or by helicopter.</p> <p>However, the island is keen on developing sustainable tourism, especially by promoting cultural heritage activities.<sup>122</sup> A Volcano Interpretation Centre which should be finalized by 2024 and the a port facility should be improved.<sup>123</sup></p>
Existing or potential mechanisms for regional integration	<p>Active masquerades exist in England and Canada. Montserratians are fortunate to have been favoured with an authentic study of masquerades by playwright Eddie Donoghue (2001). Dr Clarice Barnes, who is herself part of an emerging female troupe, has reportedly conducted research into masquerades, and Ann Marie Dewar has also written on the subject.</p>
Other relevant information	

**122** Source: <https://www.nationalgeographic.co.uk/history-and-civilisation/2021/03/on-this-caribbean-isle-st-patricks-day-is-a-unique-blend-of-heritages> accessed in February 2023.

**123** Source: personal information during an interview with the Tourism Division.

**Table 33: St. Kitts and Nevis, Culturama**

Characteristics	Destination specific information
Name of site or attraction	Culturama
Country	St. Kitts and Nevis
Type of site or attraction	Cultural and music festival
Context, location and geographic scope	<p>The first Culturama Festival on Nevis Island was organized in 1974 and is based on the collaboration between the Nevis Dramatic and Cultural Society (NEDACS). Bringing together all Nevisians around the world, the festival is a commemoration and cultural festival where music and local traditions can be enjoyed.</p> <p>Culturama was created by NEDACS to revive the dying traditional customs of Nevis; to stimulate an interest in the wealth of the islands' cultural heritage; to create a climate in which Nevisian indigenous folk art could reassert itself and flourish; and to raise funds for the construction of a community centre to serve as a base for its projection and cultural awareness programmes.<sup>124</sup></p>
Governance structure	The Culturama Festival is managed by the Culturama Secretariat under the Ministry of Social Development. It is funded by the Government, by sponsorship and by revenues from ticket sales/gate receipts and specific shows and activities. <sup>125</sup>
Impact and competitiveness status	The Culturama Festival takes place for around two weeks in July/ August. It features Calypso-related activities, the Miss Culture Show, the Soca Monarch Show, Kaiso contest, awards Miss Swimwear and Mr Kool, a Talented Youth contest, Wet Fete, Cultural Village, agro food fair, Junior and Senior Cultural Street Parade and other alternating activities. <sup>126</sup>
Promotion potential of creative industries and recommendations	<p>The festival's motto is 'to preserve Nevis' rich cultural heritage by hosting Culturama and in so doing, it is hoped that one day Culturama will be able to compete with other leading regional and international festivals and be able to bring tremendous economic benefits to the island.'</p> <p>The festival raises awareness about the island's rich cultural heritage, the music and the creative people from the very beginning.</p>

**124** Source: <https://nia.gov.kn/first-culturama-committee-gives-monetary-donation-for-nevis-cultural-complex-culture-minister-evelyn-pleased/> accessed in February 2023.

**125** Source: <https://nia.gov.kn/ministries/social-development/culturama/> accessed in February 2023.

**126** Source: <https://www.culturamanevis.com/c49/registration/> accessed in February 2023.

Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)	To create more economic benefits for the island, the Nevis Heritage Trail <sup>127</sup> should be upgraded with proper signage and creative related activities. The heritage trail presently includes churches, sugar estates, military installations and natural sites with a total of twenty-five historic sites. <sup>128</sup>
Existing or potential mechanisms for regional integration	
Other relevant information	

**127** Source: <https://www.lonelyplanet.com/st-kitts-and-nevis/nevis/attractions/nevis-heritage-trail/a/poi-sig/1561037/358149> accessed in February 2023.

**128** Source: <https://www.nevisheritage.org> accessed in February 2023.

**Table 34: St. Kitts and Nevis, Scenic Railway**

Characteristics	Destination specific information
Name of site or attraction	Scenic Railway
Country	St. Kitts and Nevis
Type of site or attraction	Cultural attraction
Context, location and geographic scope	<p>The St. Kitts Scenic Railway takes passengers on a three hour tour that makes a 45 km loop around the Eastern Caribbean Island of St. Kitts. The railway was constructed between 1912 and 1926 to transport sugar cane from the island’s plantations to the sugar factory in the capital city of Basseterre.</p> <p>Nowadays, this unique and last railway in the Caribbean provides visitors the opportunity to experience the scenery of the island and learn about its history.<sup>129</sup> A full ride takes around three hours.</p>
Governance structure	The St. Kitts Scenic Railway, or ‘Sugar Train’, is a private enterprise.
Impact and competitiveness status	<p>The train is operative only when cruise ships are in port. Hence, its target audience are international visitors on a cruise tour through the Caribbean.</p> <p>On board the train, a guide recounts the history of the train, the sugar plantations and talks about local music and songs.</p>
Promotion potential of creative industries and recommendations	<p>The creative industries are currently hardly considered along the train ride.</p> <p>There are various opportunities to include local cultural actors, eventually through the creation of audio dramas (the visitors could listen to this play along the route), the train can be used as a scenic film location, the train station and the train itself could display local artwork, etc.</p>
Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)	Technical assistance is needed to create closer bonds of collaboration between the Scenic Railway company and CCI professionals.
Existing or potential mechanisms for regional integration	
Other relevant information	

<sup>129</sup> Source: <http://www.stkittsscenicrailway.com> accessed in February 2023.

**Table 35: St. Lucia, Soufrière Town**

Characteristics	Destination specific information
Name of site or attraction	Soufrière Town
Country	St. Lucia
Type of site or attraction	Picturesque town with colonial era edifices, local handicrafts and a natural UNESCO World Heritage property .
Context, location and geographic scope	Soufrière Town, the former capital of St. Lucia, is located south-west of St. Lucia and is considered an important tourist destination on the island. This is due to its proximity to major attractions, such as Anse Chastanet (snorkelling and diving), Sugar Beach as well as hiking trails around the UNESCO World Heritage listed volcano <sup>130</sup> with the Gros Piton and Petit Piton peaks (including waterfalls, mineral baths, sulphur springs, etc.). Soufrière is home to about 8,000 inhabitants and is centred around the Catholic Church of the Assumption.
Governance structure	The tourist attractions surrounding Soufrière are managed by various bodies. The UNESCO listed Pitons Management Area (PMA) is a multiple use area and is also managed by various governmental institutions and ministries, according to their responsibilities. Furthermore, the Soufrière Regional Development Foundation (SRDF) <sup>131</sup> manages various projects for the larger Soufrière area. The Cultural Development Foundation (CDF) <sup>132</sup> work on a national level, such as the Ministry of Tourism, Investment, Creative Industries, Culture and Information – Department of Creative Industries.
Impact and competitiveness status	In 2019, St. Lucia reported a record in tourist arrivals with a total of 1,220,000. <sup>133</sup> While most of the tourism activities of St. Lucia take place in the northern part of the island (due to the airport, the capital city, the Pigeon Island national landmark and the scarce road infrastructure leading to the south), Soufrière is located somehow off the main tourist track. Most of the visitors stay for one day only. However, Sulphur Springs within the PMA is a major national tourist destination with 200,000 visitors annually. There are four luxury tourist resorts operating within the PMA boundaries. <sup>134</sup> The hiking trail up to Gros Piton is featured as among the five best hiking adventures in the Caribbean. <sup>135</sup> Tourist money spent in the luxury resorts within the PMA and the overall Soufrière area stay within the luxury resorts. At present, there are around eighty people operative in the creative economy in Soufrière, most of them in visual arts, music, and in particular, artisanry and handicraft production. <sup>136</sup>

**130** Source: <https://whc.unesco.org/en/list/1161/> accessed in January 2023.

**131** Source: <http://soufrierefoundation.org> accessed in January 2023.

**132** Source: <https://www.cdfstlucia.org> accessed in January 2023.

**133** Source: <https://data.worldbank.org/indicator/ST.INT.ARVL?locations=LC> accessed in January 2023.

**134** Source: IUCN Technical Evaluation PMA, St. Lucia, ID No. 1161

**135** Source: <https://www.lonelyplanet.com/articles/best-hikes-in-caribbean> accessed in February 2023.

**136** Source: <https://www.cdfstlucia.org/what-we-do/arts-resources/> accessed in January 2023.

<p>Promotion potential of creative industries and recommendations</p>	<p>There is considerable potential for the CCI in Soufrière Town.</p> <p>Various projects regarding the improvement of the CCI, in particular handicrafts, with the support of the CDF, have been implemented including OAS/Femicidi Craft Enhancement Project 2014–2016, the FAO Souvenir Packaging 20102011<sup>137</sup> and design trainings.<sup>138</sup></p> <p>The existing handicraft and fashion products include lingerie, handmade paper, children’s aprons, batik décor, jewellery, hand-painted ceramics, up-cycled clothes, bags, hair and body products from natural bee products, themed dolls, magnets, etc.</p> <p>However, the handicraft products listed in the St. Lucia Crafts Catalogue<sup>139</sup> and other project outcome documents would significantly benefit from an in-depth handicraft and souvenir design upgrade.<sup>140</sup></p> <p>It is recommended that CCI actors of Soufrière Town be linked with the Soufrière Marine Management Area (SMMA) which is also on the management board of the PMA. Furthermore, linking the local CCI actors (storytellers, painters, artists, etc.) with the mud baths and sulphur springs would be a creative approach to combine natural heritage assets with the creative economy.</p>
<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>According to an IUCN evaluation report, funding levels for the PMA are inadequate at present. The Government recognizes that more funds are required for staff and resources. Government funding should be increased from revenues generated from fees derived from visitor use, research and tourist concessions, and from sales and donations.</p> <p>The SRDF generates revenues from visitor tolls in Soufrière, as well as concessions from tourist businesses, event management and other sources.</p> <p>To create a more sustainable environment for CCI actors, improved collaboration with the SRDF and the CDF is needed. A considerable upgrade of the Soufrière Market would be particularly beneficial in terms of how the market is used (it could be additionally used for artisanry and handicraft master classes, gastronomic shows, cooking events, etc.). In this way, the market could be better marketed and promoted as the cultural hub of Soufrière and not just a place to buy island souvenirs.</p>

**137** Source: Agro-ecological products souvenir packaging, baskets, bags, pottery, trays, from 2011 <https://www.cdfstlucia.org/wp-content/uploads/2014/01/Catalogue-draft-sm.pdf> accessed in January 2023.

**138** Source: Design trainings and trainings for the participation in trade events: <https://www.youtube.com/playlist?list=PLb4XByzv-2xwi0LyNmSh8q8o3uyXN-qWo> accessed in January 2023.

**139** Source: <https://www.cdfstlucia.org/what-we-do/arts-resources/> accessed in January 2023.

**140** Reference is made to Giulio Vinaccia, an Italian product designer and consultant: <https://www.giuliovinaccia.org/haiti-jamaica-trinidad-barbados>

Existing or potential mechanisms for regional integration	<p>The PMA, as a UNESCO listed World Heritage property , is considered an existing tool for regional integration of Soufrière Town.</p> <p>The CDF manages the National Cultural Centre (an event hall) located in Castries. Most of the cultural activities therefore take place in the capital and northern part of the island. Soufrière hardly benefits from CDF activities.</p>
Other relevant information	

**Table 36: St. Lucia, Choiseul town**

Characteristics	Destination specific information
Name of site or attraction	Choiseul town
Country	St. Lucia
Type of site or attraction	Traditional craftsmanship location
Context, location and geographic scope	<p>Choiseul is promoted as the ‘cradle of craft’ by the St. Lucia Tourism Authority.<sup>141</sup> It is situated in the south-west of the island and its population is just over 6,000.</p> <p>According to various sources, Choiseul is said to be the only St. Lucian community that has retained as much of the island’s cultural heritage and its inhabitants continue to make a brisk living from the traditional skills handed down through generations.</p> <p>Choiseul town relies mainly on farming, fishing and craft making.</p>
Governance structure	<p>The traditional arts are mainly organized by the Choiseul Arts, Crafts and Tourism Heritage Association (CATCH) with more than 150 members. Further bodies are the Choiseul Constituency Council; the Choiseul Co-Operative Credit Union sponsors the sports club ‘Choiseul Craft Masters’ (the local cricket team); and the Culture Development Foundation of St. Lucia.</p>
Impact and competitiveness status	<p>CATCH is the leading local entity that organizes the local artisans’ activities and events, such as the Creole Heritage Month, which is held at the Folk Research Centre. CATCH further organizes training courses in arts and craft skills with certificates, in particular for the younger generations.</p> <p>In most of the items produced by the community’s artisans, traces of a dominant Amerindian theme can be found. This includes bamboo, khus khus, screwpine, sisal, woodcraft and others. The sociocultural component and the eco-friendly materials are considered a positive element to the authentic local arts and crafts.</p> <p>Other common products are chairs, coal pots, cooking pots, brooms, furniture, place mats, woven baskets, pottery, canoes, straw craft, baskets, bags, hats, magnets, leather, pottery, pendants, necklaces and other items from indigenous raw materials.<sup>142</sup> CATCH aims to produce top quality craft products.</p> <p>According to a study by CDF, implemented by OAC, there are around 180 craft makers in Choiseul,<sup>143</sup> among those are 44 jewellery makers, 70 fashion and clothing artisans<sup>144</sup> who contribute significantly to the local economy.</p> <p>An important tourist attraction is the Balenbouche estate, a former sugar plantation, today an eco-friendly guesthouse and Vieux Fort.</p>

**141** Source: <https://www.stlucia.org/en/blog/choiseul-the-cradle-of-craft/> accessed in January 2023.

**142** Source: <https://www.cdfstlucia.org/wp-content/uploads/2014/01/NEW-CRAFTS-CATALOGUE-sm.pdf> accessed in January 2023.

**143** Source: <https://www.cdfstlucia.org/what-we-do/arts-resources/> accessed in January 2023.

**144** Phillips W, et al. (2017) An analysis of the art and craft sector and its potential for sustainable tourism development in the Caribbean, in Studies and Perspectives. CEPAL ECLAC Subregional Headquarters for the Caribbean [https://www.cepal.org/sites/default/files/publication/files/43305/S1701179\\_en.pdf](https://www.cepal.org/sites/default/files/publication/files/43305/S1701179_en.pdf) accessed in January 2023.



Promotion potential of creative industries and recommendations	<p>As mentioned above, the St. Lucia Tourism Authority is already taking advantage of the local crafts hub and promotes the location as the cradle of crafts. Other tourism promotion websites, tour operators and nearby hotels further benefit from the local arts sector.<sup>145</sup></p> <p>The agency Export St. Lucia has achieved significant success with the increase of exporting locally made handicrafts over the last few years.<sup>146</sup> Such exports are an excellent tool for promoting arts and crafts, as well as Choiseul as a tourism destination.</p> <p>To create a sustainable environment for the CATCH members and other craftsman in Choiseul, it is recommended that the setting up of a Cultural Tourism District be supported. The association needs its own space to work, create, give trainings and meetings, therefore it is recommended that a building be constructed/dedicated to Choiseul Craft Centre. These ideas have been developed by Finola Jennings Clark and are further explained in the sources.<sup>147</sup></p>
Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)	<p>Sustainable tourism development activities for Choiseul village and for the local arts and crafts sector would include the setting up of the above-mentioned initiatives of the Cultural Tourism District and the Choiseul Craft Centre. While the primary beneficial entity would be CATCH, the district and the centre could partly be managed by CDF and funded by the dedicated creative industries department by the Ministry of Tourism, Investment, Creative Industries, Culture and Information.</p> <p>The ministry will further support the sourcing of raw materials and financing which continue to be among the major challenges faced by CATCH members.</p> <p>To attract more foreign markets, the St. Lucia Export Agency could further be involved in the international sales of products.</p>
Existing or potential mechanisms for regional integration	
Other relevant information	

**145** Source: <http://www.stluciaholidays.net/st-lucia-holidays-2012/destinations-in-st-lucia/choiseul-st-lucia/> accessed in January 2023.

**146** Source: <https://exportsaintlucia.org/choiseul-art-craft-and-tourism-heritage-association-successfully-ships-to-the-usa/> accessed in January 2023.

**147** Source: <http://www.stluciabusinessonline.com/creating-a-cultural-tourism-district/>; <https://tourism.govt.lc/news/creating-a-cultural-tourism-district/>; <https://www.cdfstlucia.org/community-tourism-an-alternative-approach-for-saint-lucia/> accessed in January 2023.

**Table 37: Saint Vincent and the Grenadines, Fort Charlotte**

Characteristics	Destination specific information
Name of site or attraction	Fort Charlotte
Country	Saint Vincent and the Grenadines
Type of site or attraction	Cultural heritage monument
Context, location and geographic scope	Fort Charlotte, named after Queen Charlotte, the German wife of King George III of England, was built by the British between 1763 and 1806. It was the largest of all the fortified posts established by the British to provide strategic cover for the Kingstown harbour. <sup>148</sup>
Governance structure	Fort Charlotte Peninsula was identified in the St. Vincent and the Grenadines National Parks and Protected Areas System Plan as a Cultural Landmark for protection. The proposal to classify Fort Charlotte as a protected area aims to ensure that the site's valued historical, traditional and cultural features are preserved for future generations.
Impact and competitiveness status	<p>Impetus for Fort Charlotte's continued preservation and upkeep is guided by three main factors:</p> <p>Fort Charlotte's heritage value is significant. It is an important icon, a landmark in the rich Vincentian history. This heritage value should always be evident to site visitors;</p> <p>Fort Charlotte has substantial educational and recreational value. The facility provides visitors the invaluable opportunity to deepen their understanding and knowledge of the rich Vincentian history. Furthermore, the serenity of the site creates the perfect environment for relaxation and recreation;</p> <p>While there is no direct charge to visit the site, it has tremendous economic value and income generating potential. The site is popular among tourists and locals alike, and crude estimates reveals that approximately ten thousand persons visit the site annually. It is easily accessible by motor vehicle and by foot from the city centre. It is one of the most visited sites by cruise ship visitors and forms part of a packaged tour offered by tour operators and taxi drivers.</p>

<sup>148</sup> Source: <http://tourism.gov.vc/tourism/index.php/national-sites-of-svg/fort-charlotte> accessed in February 2023.

<p>Promotion potential of creative industries and recommendations</p>	<p>As an important landmark in the cultural history of St. Vincent and the Grenadines and its ever-increasing value to the country's tourism product, the Fort is currently undergoing significant changes.</p> <p>The works and installations will integrate national CCI actors and provide the following opportunities:</p> <ul style="list-style-type: none"> <li>shared workspaces for the production and exhibition of arts and crafts;</li> <li>spaces for rent to showcase performing arts;</li> <li>event locations with possibility to host light shows, films screening, cultural practices, etc.</li> </ul> <p>In this way, the national CCI actors could use Fort Charlotte as an interactive and modern space to create art and to showcase it at the same time to international and domestic visitors likewise.</p>
<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>For past repairs, maintenance and management of Fort Charlotte site were undertaken primarily by the Ministry of Tourism through agencies such as National Parks, Rivers and Beaches Authority for which it has ministerial oversight. Given that no fees were charged and collected from visitors to the site, finding resources to properly manage and maintain the site has proven to be difficult. Apart from the small annual budgetary allocation for the general upkeep of all tourist sites, there are no other sources available to be tapped into to offset these recurring expenses.</p> <p>There is considerable potential to the economic value of Fort Charlotte. For this reason, budget allocations with a World Bank loan under the OECS Regional Tourism Competitiveness Project are currently available for restorative work and the establishment of a sustainable financing and management plan.</p> <p>The articulation of a Sustainable Business Plan is underway for its management, operations, marketing and commercialization, while retaining its authenticity, so that the fort remains an historic icon in the cultural and tourism product of Saint. Vincent and the Grenadines. Furthermore, architectural works will be carried out to create a modern environment for visitors and local cultural actors likewise.</p>
<p>Existing or potential mechanisms for regional integration</p>	<p>Military forts are spread around all Caribbean islands, along the coasts of the Gulf of Mexico and the Atlantic towards the south.</p> <p>Only a few can be actively used by CCI actors.</p>
<p>Other relevant information</p>	

**Table 38: Saint Vincent and the Grenadines, Soufrière Volcano**

Characteristics	Destination specific information
Name of site or attraction	Soufrière Volcano
Country	Saint Vincent and the Grenadines
Type of site or attraction	Natural heritage site
Context, location and geographic scope	La Soufrière Volcano is an active stratovolcano on St. Vincent. It is the highest elevation of the island and has had several eruptions since the first recording in 1718. The latest eruptions took place in 2021.
Governance structure	
Impact and competitiveness status	<p>There are two major hiking trails that lead up to the volcano. The starting point is located at the windward coast next to banana and coconut plantations.<sup>149</sup></p> <p>The short trails have a duration of around 2.5 hours and the long trail is a full day activity.</p> <p>The volcano tours are featured on various tourism promotion sites.</p>
Promotion potential of creative industries and recommendations	<p>Currently, CCI actors are not involved in any volcano related activity as it is considered a natural heritage attraction.</p> <p>However, to give CCI actors the opportunity to benefit from the visitors hiking up the mountain it is recommended that a 'Soufrière Volcano art trail' be created and commissioned.</p> <p>This art trail could exhibit sculptures and artistically designed signage boards with information about various topics (volcano history, nature, fauna and flora, animals, etc.). Legends, myths and stories about the volcano, the nature and local communities could be further features on these boards.</p> <p>Such an art trail would give the opportunity to local artists to showcase their work and for content editors to do specific research about the legends, myths and stories of St. Vincent with dedicated storytelling.</p>
Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)	<p>Safety and security measures are fundamental needs in creating such a hiking trail.</p> <p>Furthermore, academic tourism with regards to scientists specialized in volcanoes could be further promoted with conferences, fieldtrips and student lectures.</p>
Existing or potential mechanisms for regional integration	There are various volcanoes (active and inactive) along the island chain of the Caribbean, and most of them are open for visits with trails. However, volcanoes and hiking trails have not been connected to the local arts so far.
Other relevant information	

<sup>149</sup> Source: <http://tourism.gov.vc/tourism/index.php/national-sites-of-svg/la-soufriere> accessed in February 2023.

**Table 39: Suriname, Werehpai**

Characteristics	Destination specific information
Name of site or attraction	Werehpai
Country	Suriname
Type of site or attraction	Cultural and music festival
Context, location and geographic scope	<p>The village of Kwamalasamutu is 400 km south of the capital Paramaribo and has 800 inhabitants from 12 different native tribes. The settlement was established in the 1960s with the building of a school. Since then, the village has grown into one of the largest combined Amerindian settlements.</p> <p>In 2000, petroglyphs were discovered in the nearby Werehpai caves. The archaeological site was found by accident by local hunters and was opened to the public in 2008.</p> <p>The Werehpai petroglyphs are dated to around 5000 BC. Until now, only a small number of the rock drawings have been identified. The illustrations show animals, human-like figures, people with animal heads or heads from strange beings, decapitated bodies and other complex illustrations.<sup>150</sup></p>
Governance structure	Werehpai is currently undergoing an administrative reconstruction.
Impact and competitiveness status	<p>Suriname received 270,000 visitor arrivals in 2019 with an average annual growth rate of +5%.<sup>151</sup></p> <p>The caves of Werehpai only receive a few visitors annually. This is firstly due to them not being promoted much. Secondly, it is due to the caves being difficult to access. Located in the rainforest on the south-western edge of the country, to reach the caves one must take a domestic flight from the capital, followed by a car ride, a 40 minute boat trip and hike for several kilometres through the flat jungle.</p> <p>There is currently no accommodation in the village of Kwamalasamutu. Fifteen minutes further down by boat, in the village of Iwana Samu there is a tourist lodge with simple accommodation that was constructed with funds from the Inter-American Development Bank.<sup>152</sup></p>

**150** Source: [http://www.kekamba.info/blogmainphp?aanroep=werehpai%20\(Werehpai%20-%20Rock%20carvings%20from%20long%20ago\)=multidtour=sipaliwini=&tripsreserveringsnummer=&taal=nederlands](http://www.kekamba.info/blogmainphp?aanroep=werehpai%20(Werehpai%20-%20Rock%20carvings%20from%20long%20ago)=multidtour=sipaliwini=&tripsreserveringsnummer=&taal=nederlands) accessed in February 2023.

**151** Source: Ministry of Tourism, Suriname.

**152** Source: <http://www.tropicalbats.com/suriname.html> accessed in February 2023.

<p>Promotion potential of creative industries and recommendations</p>	<p>There are currently only a few indigenous inhabitants of the village of Kwamalasamutu which benefit from the visitors of the caves, said to host the largest collection of petroglyphs in the Amazon.</p> <p>However, with certain funds, ideas and projects, a significant contribution to the creation of a group of crafters, artisans and creative people could be established. This could further include a cultural centre or creative hub where workshops and trainings are carried out for the local community.</p> <p>Furthermore, the locals are knowledgeable about medicinal herbs and plants from the rainforest. With certain training, the community would be able to create valuable souvenirs from nature with medicinal sources. <sup>153</sup></p>
<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>The Werehpai caves are just starting to be discovered by visitors. Therefore, certain indicators for sustainability can be planned and implemented.</p> <p>Special attention must be given to the preservation of the small communities and their capacity to receive visitors. Additionally, the ecological question about waste produced by visitors must be considered.</p>
<p>Existing or potential mechanisms for regional integration</p>	
<p>Other relevant information</p>	

<sup>153</sup> Source: <https://www.conservation.org/suriname/about> accessed in February 2023.

**Table 40: Suriname, Jodensavanne**

Characteristics	Destination specific information
Name of site or attraction	Jodensavanne
Country	Suriname
Type of site or attraction	Cultural heritage site
Context, location and geographic scope	The former Jewish settlement of Jodensavanne (Jewish Savanna) and the Cassipora Creek Cemetery located in the Para District are historically, culturally and economically of significance. Both have contributed intrinsically and widely to Surinamese history.
Governance structure	The Stichting Jodensavanne, Jodensavanne Foundation (JSF), founded in 1971 and reactivated in 1998, was granted the legal rights by the Government of Suriname to manage the monumental property. The Jodensavanne Foundation was established to manage, maintain and preserve the monumental sites of Jodensavanne and Cassipora. The settlement of Jodensavanne and Cassipora cemetery was listed on the UNESCO World Heritage Tentative list in 1998. <sup>154</sup>
Impact and competitiveness status	Jodensavanne is easily accessible from the capital Georgetown. It hosts the largest population of Sephardic Jews who have been living in the area since the seventeenth century. It is an autonomous Jewish agricultural community with its own synagogue (one of the oldest in the Americas), management, education and judiciary system. The cemetery shows several hundred well-preserved tombstones with typical Jewish symbolism and is considered an archaeological site where artefacts are still being excavated and discovered. <sup>155</sup> The oldest grave dates to 1667. The cemetery has approximately 450 graves. Many head stones are made of marble imported from Europe, other graves are made of bricks with inscriptions in Spanish, Portuguese, Dutch and Hebrew.
Promotion potential of creative industries and recommendations	The attractions at Jodensavanne are closely linked to the CCI, in particular to the indigenous heritage of music, dance, handicrafts and culinary traditions. Agro-tourism and tours through the community's pineapple fields are also part of the visit. Visitors can also enjoy recreational beaches and creeks with day and night stays, walking, biking and boat trips along the rivers.
Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)	To create more sustainable links with tourism and the CCI sectors, Jodensavanne would need to be open enough to establish networks with other marginal religious communities and handicraft groups of Suriname.
Existing or potential mechanisms for regional integration	
Other relevant information	

<sup>154</sup> Source: <https://whc.unesco.org/en/tentativelists/1083/> accessed in February 2023.

<sup>155</sup> Source: <https://www.jodensavanne.org> accessed in February 2023.

**Table 41: Trinidad and Tobago, Tobago heritage festival**

Characteristics	Destination specific information
Name of site or attraction	Tobago Heritage Festival
Country	Trinidad and Tobago
Type of site or attraction	Cultural festival
Context, location and geographic scope	<p>Trinidad and Tobago has a population of 1.5 million and received a total of 390,000 tourist arrivals by air and sea in 2019. In 2022, a total of 227,000 people arrived on the country's islands.<sup>156</sup> The island of Tobago has a population of more than 60,000.</p> <p>The Tobago Heritage Festival is an annual event created to preserve the unique cultural traditions of Tobago. The festival runs from mid-July to the beginning of August, attracting visitors from neighbouring Trinidad, Caribbean islands and other countries. First staged in 1986 as a pilot project, the festival was initially conceptualized to preserve the cultural traditions of Tobago. Each village can select their own festival themes to depict its cultural heritage.</p> <p>The festival is considered the main event on the Tobago cultural calendar, and it is accepted that the Heritage Festival is to Tobago what Carnival is to Trinidad.</p> <p>During the Festival activities, visitors and returning Tobagonians can visit the many villages and experience their way of life, language and varied oral traditions, culture, dances, music, environment and culinary delights. Some of the specific activities include folklore storytelling, drama, traditional dances, wedding processions through the streets of Moriah village, goat races, listening to folk tales and superstitions, playing long time games and dancing the 'Brush Back' to sweet music, among many others.</p> <p>The Ms. Tobago Heritage Personality Show goes beyond a simple beauty award. The competition has been transformed and now contestants engage in social work, depict indigenous talents, and portray intelligence and creative village gowns.</p>
Governance structure	<p>The Tobago Heritage Festival is managed by the Tobago Festivals Commission and works in cooperation with the Tobago Arts Company and Visit Tobago, and is partly funded by the Tobago House of Assembly. Established as a company in 2019 under the purview of the Division of Tourism, Culture and Transportation, it is responsible for hosting and organizing the festival.</p> <p>Most of the festival activities are staged by the small villages and its community councils around the island. These are organized individually and distinctly.</p> <p>The community councils and cultural groups can apply for funding to stage certain festival activities. The Tobago Festivals Commission manages this process.<sup>157</sup></p>

<sup>156</sup> Source: Central Statistical office: <https://cso.gov.tt/subjects/travel-and-tourism/travel-statistics/> accessed in January 2023.

<sup>157</sup> Source: <https://www.facebook.com/photo/?fbid=552916370205673&set=a.450912207072757,https://tobagofestivalscommission.com> accessed in January 2023.



<p>Impact and competitiveness status</p>	<p>The Trinidad Carnival event (that takes place in February) received around 40,000 visitors in 2020 with an estimated spending volume of US\$70 million, attracting many international tourists. <sup>158</sup>In fact, the Tobago Heritage Festival is generally considered a local and domestic festival. Most of its visitors are diaspora Caribbeans and people from Trinidad and Tobago. An economic impact assessment or visitor statistics have not been published by the Central Statistics Office.</p> <p>According to a study by Suzanne Burke,<sup>159</sup> the distinctive factor of heritage festivals is the high number of volunteers and in kind donations. This suggests that actual production costs are higher than the festival organizers/managers estimate.</p> <p>The nature of heritage festivals makes it more difficult to obtain private sponsorship as organizations/companies may not always be clear about the brand value of their events.</p> <p>In general, there is a lower level of entrepreneurship when compared to other festivals. The motivation of the actors in staging the Tobago Heritage Festival is mainly the need to develop their culture and to affirm their identity.</p>
<p>Promotion potential of creative industries and recommendations</p>	<p>The festival is currently promoted by the tourism authority Visit Tobago,<sup>160</sup> several tourism promotion websites<sup>161</sup> and domestic and Caribbean based tour operators.</p> <p>The festival involves all kind of actors in the culture and creative industries of Tobago Island, especially musicians, artisans who make costumes and decorations, content creators and editors, video makers, event organizers, journalists and media experts, among many others.</p> <p>It is recommended that one central website be created to publish relevant information and to promote all the festival activities. The social media channels that are officially connected to the event organization should source the content from this central website. There are currently various websites with outdated content about the festival creating misinformation and confusion. Hence, a communication strategy should be elaborated targeting public and private business partners.</p>

**158** Source: <https://cso.gov.tt/subjects/travel-and-tourism/tourism-statistics/> accessed in January 2023.

**159** Source: Mapping Exercise of Trinidad and Tobago’s Arts and Culture Industry.

**160** Source: <https://www.visittobago.gov.tt/tobago-heritage-festival-2022> accessed in January 2023.

**161** Source: <https://www.destinationtnt.com/events/tobago-heritage-festival/>, <https://tobagorituals.wordpress.com> accessed in January 2023.

<p>Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)</p>	<p>The Tobago Heritage Festival currently is ‘a festival by locals for locals.’ To be sustainable, this needs to prevail in future to ensure the festival’s overall authenticity.<sup>162</sup></p> <p>Local actors in the creative industries benefit from sponsorship and funding from private businesses and the festival commission. Eventually, increased funding could be invested in establishing and building locally used craft centres, training facilities for youth, storage rooms and practising venues for the performing arts and musicians.</p> <p>Such centres could further be promoted for tourism activities, where visitors are engaged in activities to prepare the festival, craft workshops, music performances, etc.</p> <p>The cost of attending the Tobago Heritage Festival is minimal or free, which suggests that profit is not an important consideration. Fostering social cohesion, building cultural confidence and promoting diversity and tolerance are the driving factors for the festival.</p>
<p>Existing or potential mechanisms for regional integration</p>	<p>The Tobago Heritage Festival is currently well integrated into the promotion circuit of festivals in Trinidad and in the larger Caribbean area.</p>
<p>Other relevant information</p>	<p>There is a somehow urban/rural schism with the heritage festivals in Trinidad and Tobago in general, as many of the festivals in this category take place in rural communities. There is a sense that many are passé and parochial, which directly affects the type of financial support they attract and retain. As a result, it is suggested that where possible, there be adjustments made to the festival product, including the programming, marketing, pricing and venue selection. Doing so would widen the target audience both within the communities, the country and the Caribbean diaspora.</p>

**162** Source: Small, D. (2011) The Tobago Heritage Festival. A study of cultural authenticity and festival tourism with specific reference to the washing of the dead bed ritual of Charlotteville. MA thesis.  
[https://www.researchgate.net/publication/278405645\\_The\\_Tobago\\_Heritage\\_Festival\\_A\\_study\\_of\\_Cultural\\_Authenticity\\_and\\_Festival\\_Tourism\\_With\\_specific\\_reference\\_to\\_The\\_Washing\\_of\\_the\\_Dead\\_Bed\\_Ritual\\_Of\\_Charlotteville](https://www.researchgate.net/publication/278405645_The_Tobago_Heritage_Festival_A_study_of_Cultural_Authenticity_and_Festival_Tourism_With_specific_reference_to_The_Washing_of_the_Dead_Bed_Ritual_Of_Charlotteville)

**Table 42: Trinidad and Tobago, Calypso music**

Characteristics	Destination specific information
Name of site or attraction	Music
Country	Trinidad and Tobago
Type of site or attraction	Calypso music
Context, location and geographic scope	<p>Calypso is an Afro-Caribbean music genre that began in the nation of Trinidad and Tobago and spread throughout the West Indies. A close relative of West African kaiso, calypso music is an upbeat genre based on call-and-response singing and a syncopated 2/4 beat known as the calypso rhythm.</p> <p>Calypso has spawned many subgenres, including soca, mento, benna, spouge, ska, chutney and extempo. A central figure in these styles is a griot, a lead singer who functions as a sage and a storyteller. Today's griots frequently sing in English, documenting the travails of daily life and advocating for righteous justice.</p> <p>The iconic instrument of calypso music is a steel pan or steel drum. The most important calypso musicians are Harry Belafonte and Calypso Rose.<sup>163</sup></p>
Governance structure	<p>Calypso music, as music in general, is within the responsibilities of the Trinidad and Tobago Creative Industries Company Limited, the Trinidad and Tobago Music Company Limited and the National Academy of Performing Arts.</p> <p>Furthermore, the Trinbago Unified Calypsonians Organisation (TUCO) was formed in 1993 and is the officially recognized bargaining body for calypsonians, receiving Government's disbursements to support calypso, executing various programmes.<sup>164</sup></p> <p>A major step in TUCO's organization has been the setting up of a business unit that looks after issues such as copyright protection, piracy, the impact of trading blocs, including the CARICOM Single Market and Economy and expanding the market place for music, from new land markets to online streaming and hard-copy such as CDs and DVDs.</p>

**163** Source: <https://www.last.fm/tag/calypso/artists> accessed in January 2023.

**164** Source: <https://www.ncctt.org/new/index.php/2017-02-06-17-49-13/band-launches-other-happenings-for-2019/category/106-ncc-awards-2019.feed> accessed in January 2023.

Impact and competitiveness status	<p>According to a study by Suzanne Burke,<sup>165</sup> there are more musicians active in the technical aspects of the music industry (music arrangement and composing) than in performing. However, there is a fair degree of multi-tasking in the sector with practitioners engaging also in writing lyrics and arranging. Most of the musicians similarly teach voice, music theory and instruments. As stated in the mentioned study, most of the musicians are not able to make a living only from music but have a normal day job that pays the bills.</p> <p>In Trinidad, there is certainly a big demand for calypso music performances. However, the infrastructure may not always be as supportive of these activities as the musicians are multi-jobbing and freelancing to make ends meet.</p> <p>This atmosphere does not correspond well with the overall development of the music industry in Trinidad, as practitioners cannot be committed to mastering their craft because too much of their energy is spent on earning a decent living.</p>
Promotion potential of creative industries and recommendations	<p>Calypso music is promoted by TUCO with activities such as the Calypso History Month, various competitions<sup>166</sup> (such as the National Junior Calypso Monarch, the National Calypso Queen, Calypso Tent, etc.) on different occasions and talent scouting during Carnival and throughout the year.</p> <p>Certainly, the island’s most distinctive sound is promoted by the organizers of the Trinidad Carnival, Tobago Heritage Festival and other festivals year-round.</p>
Site management needs for sustainable tourism development (financial, technical assistance, marketing and communications, etc.)	<p>TUCO and other authorities involve youth into learning and making calypso music, in particular in public schools. This undoubtedly contributes to the sustainability of calypso music in Trinidad.</p> <p>To increase the revenues for calypso musicians and ensembles, it is recommended that TUCO and its business unit receive more support in funding, staffing and training. This would ensure that royalties are cashed-in and would provide more opportunities to ensembles to tour in international markets and to team up more with the Caribbean tourism industry.</p> <p>More financial resources for musicians results in more dedication to musical activities, quality of sound and equipment and an economically sustainable music industry in Trinidad.</p>
Existing or potential mechanisms for regional integration	<p>It is widely known that calypso music originated in Trinidad. The music genre is staged in many Caribbean countries with some local nuances and characteristics due to language, other local instruments and historical connotations.</p>
Other relevant information	

**165** Source: Mapping Exercise of Trinidad and Tobago’s Arts and Culture Industry.

**166** Source: <https://wetuco.com/trini/> accessed in January 2023.

