

Report 2: Policy recommendations to strengthen the cultural and creative sector in Antigua and Barbuda

Report prepared for the Department of Culture's UNESCO IFCD-Sponsored Cultural Industries Mapping Project.

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Introduction

This report focuses on the policy implications and recommendations arising from the evidence-based analysis provided in *Report 1 The contribution of the CCIs to the economy and society of Antigua and Barbuda*. Section 1 of the report begins by noting the existing policy documents that frame these policy recommendations as well as Antigua and Barbuda's regional obligations. Section 2 provides detailed findings based on Report 1 on the potential for growth and opportunities for Antigua and Barbuda's CCI programmes. These are organised against a TOWS analysis (threats, opportunities, weaknesses, strengths) and provide the basis for Section 3 which offers priority areas for policy and action. Section 4 offers a suggested implementation strategy based on short term (1 year), medium term (2-4 years) and long term (5 years and over) timelines for action while Section 5 provides a review of risks and adaptation options.

The report is addressed to all stakeholders in the CCIs including policy makers in Government, the Cabinet of Antigua and Barbuda, industry champions in the CCIs, cultural managers and administrators, artists and cultural practitioners in the cultural value chains and the private sector which rely on and thrive because of the CCIs such as the Tourism industry, the Hospitality sector, and the Transportation sector.

Section 1: Policy documents and regional obligations

Collectively these documents provide evidence of a policy environment that is conducive for a robust, strong, and resilient cultural and creative sector. These policies, organisations and agreements are detailed in Report 1.

Existing Policy Documents framing this set of policy recommendations.

- Draft National Cultural Policy of Antigua and Barbuda, 2017 (implementation pending).
- Medium Term Strategic Development Plan of Antigua and Barbuda (2016-2020).
- National Review of Antigua and Barbuda's achievement of the Sustainable Development Goals (voluntary review) (2021).

Regional obligations

- Caribbean Community (CARICOM)
- Organization of Eastern Caribbean States (OECS)
- CARICOM Single Market and Economy (CSME)
- OECS Economic Union.
- CARIFORUM-EU Economic Partnership Agreement (EPA).

Section 2: Findings on the potential for growth and opportunities for Antigua and Barbuda's CCI Programmes.

Report 1 Contribution of the CCIs to the economy and society of Antigua and Barbuda found both strength and opportunities for growth. It also noted the current threats and weaknesses that need to be turned into opportunities. These are repeated in the Figure 1 below which we use to explore the recommendations and policy implications.

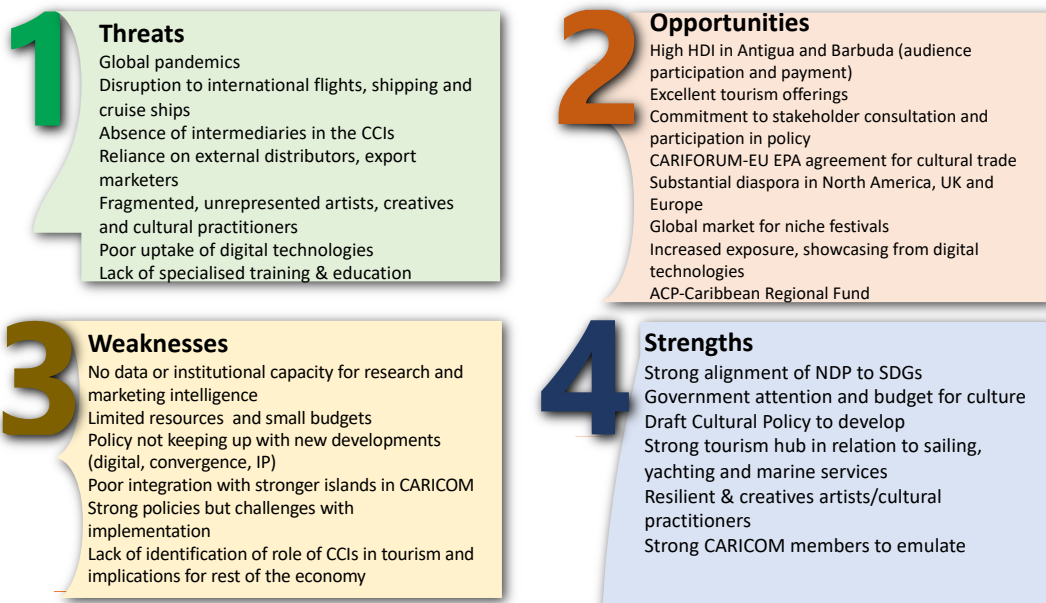


Figure 1: Opportunities for growth in Antigua and Barbuda

Using this evidence-based summary as a guide, the following tables detail the types of support and programming that could be offered by a range of stakeholders from government to private sector to training and educational institutions. Each table begins with the specific TOWS summary and details the potential for growth and opportunity.

2.1. Threats

Threats	Potential for growth and opportunity
Global pandemics	<ul style="list-style-type: none"> Develop adaptive capacity and resilience through increased participation in arts, culture, and heritage. Grow local appreciation for artistic and cultural activities, products, and services. Use the school system to increase knowledge and appreciation of local practices and cultural expressions.
Disruption to international flights, shipping, and cruise ships	<ul style="list-style-type: none"> Grow local and regional audiences for artistic and cultural expressions.
Absence of intermediaries in the CCIs	<ul style="list-style-type: none"> Support the knowledge and understanding of the CCIs amongst existing intermediaries in the Antigua and Barbuda economy. Support the establishment of CCI specific intermediaries. Use intermediaries to promote decent work in the CCIs.
Reliance on external distributors, export marketers	<ul style="list-style-type: none"> Use education and training institutions to support the development of the distribution phase of the cultural value chain.

Threats	Potential for growth and opportunity
Reliance on external distributors, export marketers (cont.)	<ul style="list-style-type: none"> • Provide incentives for local distributors to develop their capacity. • Increase market intelligence and knowledge about export markets within local CCIs.
Fragmented unrepresented artists, creatives, and cultural practitioners	<ul style="list-style-type: none"> • Encourage the development of representative associations, trade unions and industry organisations among artists, creatives, and cultural practitioners. • Provide programmes which rely on social dialogue with representative bodies to incentivise this development.
Poor uptake of digital technologies	<ul style="list-style-type: none"> • Use education and training institutions to support knowledge, understanding, and capacity building of the use of digital technologies in all phases of the cultural value chains from creation to production (including using it for organisational systems and project management), distribution (including circulation and social media marketing), exhibition (streaming, live broadcast and development of online product) and audience reception (blogs, online competitions and awards, and journal articles).
Lack of specialised training and education	<ul style="list-style-type: none"> • Work with existing training and educational institutions (academies, colleges, universities) to develop specialist programmes for CCIs (arts management, entrepreneurship, copyright, policy analysis, and accessing global markets).

2.2. Opportunities

Opportunities	Potential for growth and opportunities
High HDI in Antigua and Barbuda (audience participation and payment)	<ul style="list-style-type: none"> • Grow the local market for CCI goods and services both for purchase and for participation. • Access the school system to develop an appreciation for local cultural content. • Raise the profile of local cultural content through media campaigns.
Excellent tourism offerings	<ul style="list-style-type: none"> • Market all cultural offerings in the region and in dedicated tourism markets. • Encourage local tour operators to market specific events, spaces, and artists in their tourism campaigns. • Include cultural and creative goods and services in all tourism related products. • Work with hotels to increase the cultural content of their tourism offerings.

Opportunities	Potential for growth and opportunities
<p>Commitment to stakeholder consultation and participation in policy</p> <p>Commitment to stakeholder consultation and participation in policy (cont.)</p>	<ul style="list-style-type: none"> • Develop dedicated tours for cultural and creative expressions for tourists. • Translate this commitment into capacity for sector support structures, representative bodies, industry groups and associations. • Ensure consultation with and participation by representative bodies and industry groups in policy development, policy implementation and policy monitoring and evaluation. • Encourage the development of networks of artists and creatives in specific sub sectors, among industry groups and as a lobby to government. • Provide resources (space, refreshments, funding) for meetings of artists and creatives as well as industry groups with government to ensure consultation and participation. • Continue to develop the online repository of the Antigua and Barbuda Cultural Information System (https://cpoise.gov.ag/). • Support research into trends affecting artists, creatives, and cultural entrepreneurs.
<p>CARIFORUM-EU EPA agreement for cultural trade</p>	<ul style="list-style-type: none"> • Study and use this agreement to support the trade of Antigua and Barbuda CCI goods and services. • Run training programmes for CCI practitioners who wish to access new markets or expand existing ones. • Provide incentives to support the increase in cultural trade.
<p>Substantial diaspora in North America, UK, and Europe</p>	<ul style="list-style-type: none"> • Reach out to diaspora to market cultural goods and services from Antigua and Barbuda. • Seek out skilled professionals from the diaspora to provide seminars and courses to local artists, creatives, and cultural entrepreneurs in their areas of expertise. • Encourage members of the Antigua and Barbuda diaspora to act as ambassadors for local CCI goods and services.
<p>Global market for niche festivals</p>	<ul style="list-style-type: none"> • Develop quality and professional offerings of key festivals to market to international audiences. • Provide tourism packages linked to local festivals.
<p>Increased exposure, showcasing from digital technologies</p>	<ul style="list-style-type: none"> • Encourage the live streaming and use of online showcasing for all events, festivals, and productions. • Provide incentives to develop online capacity. • Provide training for technicians to support online streaming and showcasing.

Opportunities	Potential for growth and opportunities
ACP-Caribbean Regional Fund	<ul style="list-style-type: none"> • Support the sector (groups of artists, cultural organisations, industry bodies) through workshops, seminars, and training to submit winning proposals to the ACP-Caribbean Regional Fund. • Encourage educational institutions to submit proposals related to expanding courses relevant to the CCIs (arts marketing, event coordination, arts management, trade exposure, policy development, copyright management etc.).

2.3. Weaknesses

Weaknesses	Potential for growth and opportunities
No data or institutional capacity for research and marketing intelligence	<ul style="list-style-type: none"> • Research, measure, and advocate on behalf of the CCIs. • Develop a customized system to account for and measure the performance of the cultural and creative industries through a satellite account or via the establishment of a cultural observatory for the OECS. • Use the research and data to provide user-friendly briefs (short 1-2 pages with infographics) to the sector and its stakeholders to support their work. • Develop market intelligence about key global markets (USA, UK, EUROPE) and regional markets (OECS and rest of the Caribbean) of CCI goods and services from Antigua and Barbuda. • Provide market intelligence in user-friendly briefs to the sector to support their work. • Hold workshops, seminars, and courses to understand and know how to use research and data.
Limited resources and small budgets	<ul style="list-style-type: none"> • Develop a strategy to increase both resources and budgets incrementally. • Partner with local and regional education and training institutions to build capacity and conduct research. • Partner with local businesses/ corporates to support budgets. • Develop clear motivations and advocacy based on Reports 1 and Reports 2 to government and CARICOM about the value of CCIs to the society and economy of Antigua and Barbuda.
Policy not keeping up with new developments (digital, convergence, IP)	<ul style="list-style-type: none"> • Conduct regular research about new trends in digital, convergence, and in IP to support policy development and implementation and the work of the sector.

Weaknesses	Potential for growth and opportunities
	<ul style="list-style-type: none"> • Work with local and regional educational and training institutions to develop research capacity in these areas. • Host virtual master classes, seminars, and conferences with local, regional, and global experts to speak about new trends in CCIs. • Follow UNESCO research to stay up to date with new trends and developments that are important to CCIs. • Develop policy incrementally as required.
Poor integration with stronger islands in CARICOM	<ul style="list-style-type: none"> • Countries such as Barbados, the Dominican Republic, Trinidad and Tobago, and Jamaica have developed institutional and financial support mechanisms for the CCIs which can be drawn from through internships for local artists, cultural practitioners, and industry experts, for expertise to support CCI industry groups in Antigua and Barbuda and for government-to-government peer-learning and support. • Develop joint marketing initiatives, sharing of global expertise within the Caribbean and joint programmes of support. • Provide support for artists and cultural practitioners to access relevant courses from educational and training institutions in other territories.
Strong policies but challenges with implementation	<ul style="list-style-type: none"> • Develop clear feasible and realistic implementation strategies to support policy developments. • Ensure clear communication with the CCI sector about the implementation strategies, timelines, and budgets to ensure accountability, transparency, and participation. • Partner with civil society, industry and education and training institutions to support the implementation of policy.
Lack of identification of role of CCIs in tourism and implications for rest of the economy	<ul style="list-style-type: none"> • Advocate for a link between an excellent and unique tourism offer and a vibrant arts and culture environment with strong cultural activities, goods, and services from the CCIs. • Support the CCI sector to deliver excellence in artistic and cultural expressions, professional events, festivals, and productions that will attract both local and international audiences

2.4. Strengths

Strengths	Potential for growth and opportunities
Strong alignment of NDP to SDGs	<ul style="list-style-type: none"> • The commitment to the SDGs in the NDP bodes well for the growth and development of the CCIs as CCIs have been found to contribute substantially to meeting SDG targets as UNESCO research has shown. • The SDGs provide a clear policy guide for infrastructure, training, institutions, and regulations (such as decent work or gender equity) that are necessary for the growth and development of the CCIs. • The Ministry of Creative Industries and Innovation together with CCI stakeholders need to advocate for and provide evidence of the role of culture and the CCIs in meeting SDG targets within government forums.
Government attention and budget for culture	<ul style="list-style-type: none"> • Building on government focus and support for culture and the CCIs to integrate this support across government departments such as the Ministries of Finance, Corporate Governance & Public Private Partnerships, of Legal Affairs, Public Safety and Labour, of Health, Wellness and the Environment, of Tourism, Investment & Economic Development, of Education & Sports, of Information Communication Technologies and Digitalization and of Social Transformation, Human Resource Development and the Blue Economy. • Provide mechanisms for the coordination and representation of the artists, cultural practitioners, and cultural professionals to engage with and participate in decisions about government support. • Provide coordination mechanisms for inter-ministerial, inter-departmental, and inter-agency cooperation to support and strengthen the CCIs
Government attention and budget for culture (cont.)	
Develop the draft Cultural Policy	<ul style="list-style-type: none"> • Convene a participatory process to review the draft cultural policy and amend it based on the findings of Reports 1 and 2 of the Department of Culture’s Cultural Industries Mapping Project. • Expedite the adoption of the revised cultural policy. • Develop an implementation strategy with all stakeholders to fully implement the revised cultural policy.
Strong tourism hub in relation to sailing, yachting, and marine services	<ul style="list-style-type: none"> • Integrate CCI activities, goods, and services into the offerings, marketing, and management of the tourism hub.

Strengths	Potential for growth and opportunities
	<ul style="list-style-type: none"> • Work with CCI managers, promoters, and distributors to support the tourism hub to develop excellence. • Provide coordination for the tourism hub from relevant ministries.
Resilient & creatives artists/cultural practitioners	<ul style="list-style-type: none"> • Nurture resilience of the CCIs with support programmes such as a Covid Recovery Fund to stimulate new CCI activity. • Provide support to creatives, artists, and cultural practitioners to have a voice to lobby government and increase social dialogue. • Provide ongoing, digestible, useful knowledge and information to creatives, artists, and cultural entrepreneurs.
Strong CARICOM members to emulate	<ul style="list-style-type: none"> • Facilitate peer learning opportunities with CCI industry bodies, associations and institutions based in other CARICOM member states. • Provide exchange opportunities within CARICOM. • Develop repository of knowledge and information from other CARICOM member states relevant to the CCIs

Section 3: Priority areas of policy and action

The potential for growth of the CCIs and opportunities for the CCIs detailed above are clustered into ten (10) priority areas for policy and action.

These include:

1. Reframing narratives about the CCIs, government, and policy.
2. Support for the development of regional value chains in the OECS/ CARICOM region.
3. Developing and implementing a system of governance for the cultural sector.
4. Developing human capital including formal and informal education and training.
5. Identifying barriers to cultural product development and market access and increase market penetration.
6. Identifying and securing space and infrastructure for creation, production and showcasing.
7. Increase the uptake of digital technologies across the cultural value chains.
8. Securing funding and new forms of finance.
9. Increasing the participation of vulnerable and marginal groups.
10. Promoting decent work across the cultural value chains.

3.1. Reframe narratives about the CCIs and the economy

New narratives are needed about what we currently have and what we wish to have. Currently CCIs are stand-alone sectors with insufficient attention or recognition to how CCIs impact on other sectors of society such as tourism, trade, the ICT sector, or manufacturing. Government support is delivered in piecemeal form with little engagement by other ministries or departments. What we wish for is a harmonization of policies, agencies, and ministries that all have a role to play in supporting the growth of the CCIs such as labour and employment, trade and industry, or social development. Finally, what financial support is available is largely in the form of grants with the government taking the lead on this. What is required is the development of innovative financing mechanisms in which government and the private sector develop partnerships.

New narratives are also required for the role of government. Rather than a focus on the island being tourism-led, the narrative would be that the CCI sector is an integral part of the tourism offer. The budget allocation to the Ministry of Tourism and Investments (\$25,6 million) is more than double that of the Ministry of Creative industries and Innovation (\$10,4million) (Antigua and Barbuda, 2022: 52-53). If the CCI sector was seen as intrinsic to the tourism sector in Antigua and Barbuda, these differential allocations would be seen as serving the greater good of tourism together with the CCI sector.

Finally, government is not the only stakeholder in the growth and development of CCIs – rather there ought to be greater involvement by the private sector and non-governmental organisation in delivering support services to the CCIs through intermediaries and other umbrella organisations.

There is also advocacy work to be done in re-branding the role of the CCIs as Figure 2 overleaf illustrates. Rather than viewing them as low value added, stand-alone practitioners all trying to secure an income for themselves, the CCIs have been found to thrive in cluster developments based on strategic collaborations. CCIs are encouraged to move away from project to project working to portfolio working embracing an entrepreneurial mindset. This also implies moving away from working in silos without recognising the multiplicity of skills, talents, and occupations in the rest of the cultural value chain. CCI sector participants are encouraged to organise either in their cultural domains or for the whole sector to have a voice to make their needs known to government and to lobby for support, funding, and services to improve the viability of their careers and their organisations.

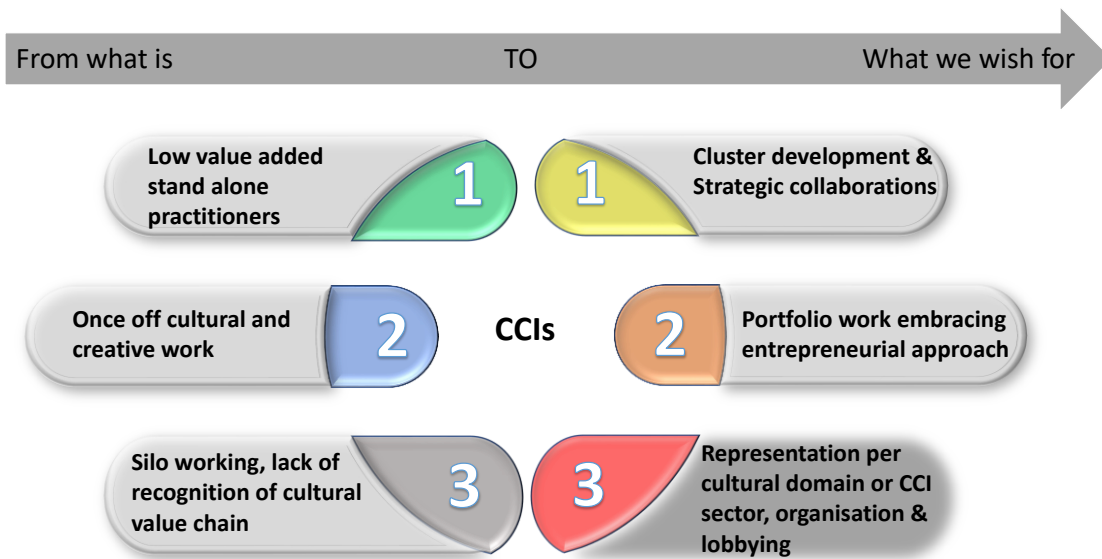


Figure 2: Rethinking CCIs and support

There are also new narratives needed in relation to policy as Figure 33 overleaf shows. The development of appropriate policy for the CCIs requires policy support from multiple government ministries and not only from the ministry with responsibility for culture. This requires a mechanism for inter-ministerial and interdepartmental coordination to harmonize existing policies and programmes. The take up of digital technologies in this age of convergence across cultural value chains suggests a move away from simple support for quality and marketability of CCI products and services. Policy for the CCIs ought rather to focus on the aggregation of cultural and creative content and digital distribution. Finally, the implications for education and training are vast as this cannot be confined to the arts, disciplines in education, or the production of content. Rather, there is a need to consider new business models and forms of entrepreneurship, and project management, (especially in a country where festivals and cultural production dominate), stakeholder management of multiple, diverse voices, IP rights and knowledge to protect artists and their creative expressions.

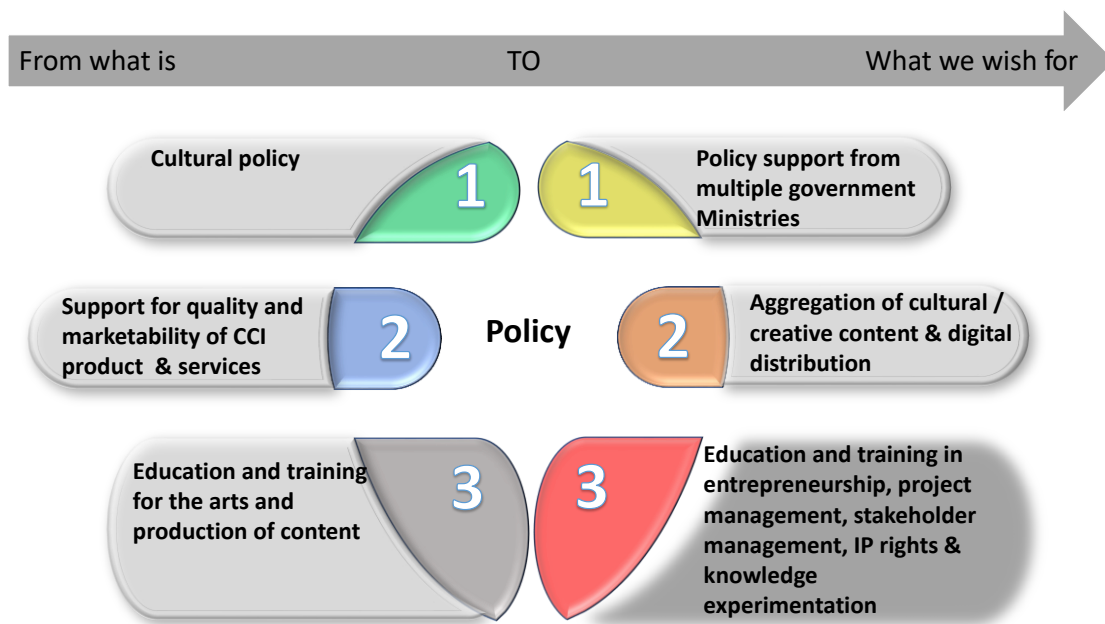


Figure 3: New narratives in relation to policy

3.2. Support for the development of regional value chains in the OECS/ CARICOM region

Report 1 suggested that the CCIs in Antigua and Barbuda are embryonic with poor representation and support in areas of distribution, exhibition, and audience reception. Rather than attempt to develop complete value chains within this small country in all cultural domains (performance and celebration, audio visual and interactive media), there is an argument to be made for greater regional integration in the development of cultural value chains. In this way, specific country advantages allow for greater collaboration within and across OECS member states or those of CARICOM itself. This will allow for greater specialization and differentiation across all the UNESCO- defined cultural domains to ensure that within the Caribbean, artists, cultural practitioners, and cultural professionals can be assured of the full range of services and support to ensure robust cultural value chains.

The development of regional value chains would also focus support by both government and the private sector in Antigua and Barbuda to ensure that support that must be offered within the country is available (necessary cultural infrastructure for instance). It calls for a greater level of integration across OECS member states and for CARICOM to accommodate the needs of smaller island states and create linkages with those that already have substantial production and trade in cultural goods and services. Already the government of Antigua and Barbuda is a signatory to the CSME allowing for free movement of labour for cultural workers. Despite the challenges noted by practitioners about the slow development of operating mechanisms for such protocols (OECS, 2012:15), the CSME is essential for the development of regional value chains as suggested here.

Such development of regional value chain linkages across the sectors also requires greater knowledge of who the players are (artists, cultural promoters, cultural producers, cultural organisations, cultural and creative enterprises, and technicians) in each phase of the value chain, their strengths and capacities, the challenges, and the support available to them. In this regard it is significant that one of the outcomes of the Department of Culture's UNESCO IFCD-

sponsored project is “the creation of a national cultural industries database and an online national cultural portal to enhance information sharing and exchange.” In addition, one of the outcomes of the EU funded ACP project “Creative Caribbean” will be a registry of artists (CARICOM, 2021).

The database and registry ought to be extended to the CCIs ecosystem including support services, intermediary organisations and agencies, education and training institutions and facilities, representative bodies, and industry associations to facilitate the coordination and facilitation of support in the Caribbean region.

A regionally integrated CCI will foster sustainability not only in the region but in each country. It will stimulate local supply chains, local networks and a better allocation of local resources, tools and materials in Antigua and Barbuda.

3.3. Develop and implement a system of governance for the culture sector

A key narrative that is required for the cultural sector and the CCIs is a supportive, integrated system of governance for culture as called for in the 2005 UNESCO convention. This requires new narratives in relation to policy and its implementation.

- First, the responsibility for the CCIs is not solely that of the Ministry of Creative Industries and Innovation but requires policy support from multiple government ministries. This requires a mechanism for inter-ministerial and interdepartmental coordination to harmonize existing policies and programmes.
- Second, the responsibility is not solely that of government either. It requires good representation and coordination within the CCI Sector.
- Third, there is a key role to be played by private sector organisations (business support, legal, financial) to support robust cultural value chains.

Part of this system of governance for culture should include stability in the overarching responsibility of the Ministry in charge of culture, the creative arts, and the creative industries. It is of concern to note the many iterations of ministries under which culture has been assigned in the last 7-8 years (see Figure 4 overleaf) not to mention that culture and the creative arts are no longer in the name of the current ministry, the Ministry of Creative Industries and Innovation. This ministry has the following areas in its portfolio: Culture, Carnival, Independence, One Nation Concert V.C. Bird Day Celebrations, Happiness and Unity, Innovation, UNOPS, and the Arts (Literature, Visual Arts, Graphic Arts, Performing Arts, Musical Arts).

A key element of an efficient and effective system of governance of culture is to ensure that the responsibility of the principal ministry is clearly delineated. In this way, the Ministry of Creative Industries and Innovation should be responsible for policy direction, to establish priorities and provide oversight, to monitor and evaluate the implementation of policy, to develop strategies for international cultural cooperation, for legislative and regulatory support, and to provide leadership in relation to arts, culture, and the CCIs with all other related government departments.

Dates	Ministry in charge of Culture, Creative Arts and Creative Industries
2014-2018	Ministry of Trade, Commerce & Industry, Sports, Culture and National Festivals
2018-2020	Ministry of Sports, Culture, National Festivals, and the Arts
2020-2021	Ministry of Education, Sports, and the Creative Arts
2022 -	Ministry of Creative Industries and Innovation

Figure 4: Culture, Creative Arts and Creative Industries 's place in different Ministries 2014-2022

Coordination and Representation of the CCI sector

A central recommendation of this Report 2 is to develop an agency involving all these role-players as the lead agency supporting the CCIs. For the sake of this report, this will be called the *Antigua and Barbuda Cultural Development Agency* (the ABCD agency). This agency should work with both the Citizenship by Investment Programme (CIP), established in 2014 to contribute to the social and economic development of Antigua and Barbuda, and with the Caribbean Creative Industries Management Unit (CCIMU), established in 2015 to meet a similar need as the ABCD Agency but for the Caribbean region as a whole, namely to “address the needs of the region’s cultural and creative industries, including business development, trade opportunities, and the protection of artists’ and stakeholders’ intellectual property rights” (Caribbean Development Bank, 2016).

The ABCD Agency should play a role to

- Map the ecosystem that supports Antigua and Barbuda’s CCIs.
- Facilitate discussions with key stakeholders about issues of importance to the CCI sector (festival hosting, space and soft and hard infrastructure for cultural production and exhibition, trade in cultural goods and services, COVID recovery strategies, funding, and finance, etc.)
- Develop Covid Recovery strategies that involve various public sector departments, interventions, supports and investments to ensure funding is available to the CCIs and to launch a COVID-19 recovery programme.
- Do research about the CCI sector.
- Support private sector agencies to deliver services that are appropriate to the CCI sector (training, incubators, innovation labs, entrepreneurship support, finance, market development support, export support, legal support such as copyright and intellectual property management and collection management and financial support).
- Coordinate multiple government ministries and departments that have a role in CCI growth and development through the harmonization of policies and programmes.
- Represent the interests of the CCI sector to government, OECS, CARICOM, and international agencies.
- Provide industry guidance such as IP, information, and data research.
- Develop a calendar of events and marketing to promote these.
- Promote Antigua and Barbuda’s CCIs industries together internationally.
- Advocate and lobby relevant government departments about the need for social protection for artists and cultural practitioners and the need to introduce decent work principles into cultural and creative work practices.

The inter-government coordination body should be led by the Ministry of Creative Industries and Innovation but including other ministries such as the Ministries of Finance, Corporate Governance & Public Private Partnerships, of Legal Affairs, Public Safety and Labour, of Health, Wellness and the Environment, of Tourism, Investment & Economic Development, of Education & Sports, of Information Communication Technologies and Digitalization and of Social Transformation, Human Resource Development and the Blue Economy.

Such an inter-government coordination mechanism for the CCIs needs an equivalent coordinating body for the artists, creatives, and cultural practitioners in the various cultural domains. Artists, creatives, and cultural practitioners need a representative voice (either per domain or across all sectors) to engage with government on policy and programmes, to lobby for support and to conduct its own research about the needs and challenges of its members. Currently Antigua and Barbuda has several trade associations that represent the interests of the music sector including the Antigua Musical Society, the Antigua and Barbuda Pan Association, the Antigua & Barbuda Association of Musicians Bringing Unity. The OECS noted the challenges related to a lack of resources, poor organisational capacity, and its resultant limited impact. It is noteworthy that other cultural domains such as audiovisual do not have similar representative structures (OECS, 2012: 15).

As the CCIs grow, industry associations in key cultural domains made up of employers will also be needed, for coordination, research, data collection and representation to government and with trade unions in the various cultural domains. Government has a role to play in facilitating the establishment of these representative bodies by insisting on civil society participation in policy making, policy implementation, and policy reporting as provided for by the 2005 UNESCO Convention. Government support could be in kind support from offering of venues, refreshments, documentation or in the form of funds for civil society themselves to do the organisation of meetings and report backs.

Complete, accurate and relevant industry data

Report 1 demonstrated that data, statistics, and relevant information is still inadequate to be able to clearly articulate the contribution of the CCIs to the GDP. If this is to be done, a more substantial mapping study will need to be undertaken initially based on firm level interviews with cultural organisations and creative businesses in all the cultural domains and across all stages of the value chain.

Going forward, the Department of Statistics could assist in either establishing a satellite account (see Colombia) or include base level information in its regular statistical reporting. It is anticipated that one of the outcomes of the EU funded ACP project, 'Creative Caribbean: An Ecosystem of 'Play' for Growth and Development' will be a model satellite account for data collection and management (CARICOM, 2021).

The establishment of a cultural observatory for the OECS may be useful in ensuring that there is comparability and regularity of useful statistical information for all members of the OECS. Such an observatory would need to establish a mechanism to measure employment data, GDP contribution, and trade data related to the CCIs for each of the economies of member states of the OECS. Various methods could be used such as a partial equilibrium model based on a CCI satellite account, embedded into a social accounting matrix for the OECS, using data on Cultural employment (both formal and informal). This would require the analysis of statistical labour force data for the OECS as well as data on international trade, using data from the United

Nations' international Comtrade statistics via Trademap as well as individual country revenue service data. Such measurements would allow OECS members to produce results relating to the contribution of the CCIs to respective economies of the OECS, international trade, and CCI employment and demographics of work and income generation.

The ABCD agency will need to work with research bodies and statistical agencies to both do relevant research and collect data that is needed such as analysis of the sectors, stakeholders, and trends in the different cultural domains, and to translate this research for the needs of the CCI stakeholders.

By doing this the ABCD agency will raise the profile and status of artists and cultural practitioners and the value of the CCI sectors to society in general. It could employ artists and creatives to development marketing campaigns to increase the national appreciation for and understanding of the social, cultural, and economic value of Antigua and Barbuda's CCIs.

3.4. Develop human capital including formal and informal education and training

The implications for human capital development of this set of recommendations and policy approaches are vast. It is noted with appreciation that primary and secondary education in Antigua and Barbuda is free and compulsory and that adult literacy is greater than 98%. In addition, gender parity has almost been fully realised at primary and secondary education levels (UN and OECS, 2021:9). The human capital requirements of the CCIs can build on this very strong foundation.

Education and training cannot be confined to the arts, disciplines in education (formal or informal), or the production of content but needs to consider new business models and forms of entrepreneurship, arts, and culture management (especially in a country where festivals and cultural production dominate), stakeholder management of multiple, diverse voices, IP rights and the socio-economic rights needed to protect artists and their cultural expressions.

Opportunities need to be opened with the investments made by the government of Antigua and Barbuda for the UWI Five Islands campus opened in 2019 (\$18million in 2022). The UWI Five Islands Campus has achievements that could be extended to the CCI sector such as the Lifelong Learning Unit, which delivers professional development courses and the partnership with Monroe College in New York in the fields of tourism and hospitality (Antigua and Barbuda, 2022: 39).

The ABCD agency will need to develop an education and training strategy for artists and creatives and cultural practitioners and cultural professionals. Excellence in cultural product and service starts with the creativity of artists in each cultural domain. The human development strategy will promote the CCIs as an opportunity for education, employment, and entrepreneurship. This will include conducting a review of the skills requirements to develop a skills strategy, and an educational assessment from basic education to tertiary education.

- The former will include the development of mentorships and peer learning opportunities within the region; traineeships or work placements both in Antigua and Barbuda and within the OECS and CARICOM region, and the capacitation of intermediary organisations providing relevant services to the CCI sector.

- The latter will include ensuring that artistic disciplines are part of education at basic level through to tertiary; that adult (formal and informal) education in artistic disciplines is available; that an appreciation of Caribbean culture and heritage is taught in schools; that the workings of the CCI sectors are taught in schools and that school children are provided opportunities for real life experience of the arts, culture and heritage landscape in Antigua and Barbuda.

3.5. Identify barriers to cultural product development, market access and increased market penetration

Given the embryonic nature of the CCI sector in Antigua and Barbuda, there is a need to focus on development of new cultural goods and services (music, film, performing arts, visual arts), market development to ensure the sale of these cultural products and services into new markets (from the region to the USA and the UK, to Europe, Africa and Asia and to Latin America), and market penetration that relies on increasing the sale of existing products into an existing market (such as festivals in Antigua and Barbuda).

The ABCD Agency will need to build on the findings of Report 1 to list the barriers to cultural product development, the barriers to market access, and to focus on strategies that increase market penetration.

Cultural product development typically requires artists and creatives to have support to create and produce. This entails a conducive environment supported by enabling institutions from business support organisations, industry bodies, government departments, and financial institutions to other intermediaries or umbrella bodies. There ought to be greater involvement by the private sector and non-governmental organisation in delivering support services to the CCIs through intermediaries and other umbrella organisations.

These intermediaries and umbrella organisations range from business facilitation (hubs, incubators and accelerators) to technical assistance and trade facilitation (export promotion, marketing, sales and distribution) to tertiary educational institutions (universities, colleges) to dedicated business support (clusters in hyper local location to facilitate contracts, payments and planning or financial institutions which offer systems that meet the needs of freelancers, the self-employed and the more risky pursuits of creative practice).

This requires a shift from what Keith Nurse calls “a typical low value-added, stand-alone practitioner industry model” to “a strategic collaborative approach that facilitates higher levels of creative and digital entrepreneurship.” (2020:2)

The most efficient and effective way for public policy and the ABCD Agency to engage with the rapid changes in the CCI sector and those of informal practice are through trusted intermediary organisations who can reduce transactional costs for the CCI stakeholders. This can have the effect of lowering uncertainty and risk and increasing market entry especially for the micro and small enterprises that characterize the CCI sector.

Working with relevant stakeholders as well as the Ministry of Legal Affairs, Public Safety and Labour, the ABCD agency can attend to appropriate definitions of work (atypical, part-time, freelance and contract) and enterprise to improve social protection for both formal and informal workers. Critically, it should work with private financial institutions to improve access to finance and with training bodies to improve skills for marginalised workers.

This suggests that the ABCD Agency should encourage the establishment of relevant intermediaries in the CCIs such as:

- Legal services: Copyright and IP regulation and advice; collection societies; digital rights management; contract management and regulations supporting the rights of artists and cultural practitioners.
- Financial services: financial advice and innovative products (seed and equity capital, see white paper for full range).
- Business services: business planning, incubators, entrepreneurship and business skills training and support (courses, mini-MBAs in association with UWI Five Islands and other agencies).
- Trade services: information about importing and exporting CCI goods and services.
- Reduce friction with cross-border working. For example, enhance fiscal incentives and waivers of customs duties, such as Tools of Trade.
- Improve the export of goods and services from all cultural domains (visual arts and crafts dominate the export of cultural goods and services in the Caribbean).

3.6. Identify and secure space and infrastructure (hard and soft)

The ABCD Agency should do an audit of soft infrastructure (digital literacy, networks, governance, knowledge, and information repositories), and hard infrastructure (physical space, ICT networks) infrastructure available for cultural production and exhibition to develop a strategy to enhance the current network of venues, workspaces, studios, and other areas assigned to cultural production. This strategy would need to account for both physical infrastructure (small, medium size included) as well as digital infrastructure (broadband, digital infrastructure, and connectivity) and the use of online platforms.

There are insufficient performance spaces in Antigua and Barbuda with existing venues all in need of technical (sound, lighting) and physical (staging, audience) upgrades (OECS, 2012:14). Underutilised or non-cultural specific infrastructure should be included in this audit as rehearsals, trainings, productions can utilise school, church or town halls, recreation centres or open-air spaces.

The audit would also need to include soft infrastructure for creation, production and showcasing including IP and tax laws which incentivise production, creating an enabling environment for the consumption of cultural and creative products and services through the development of market and distribution networks, licensing body for certain cultural products such as audiovisual products, the setting of norms and standards on pricing, the availability of financial assistance and sponsorships from the private sector, and the improvement of research and development capacity to ensure plans are feasible, relevant and implemented.

Antigua and Barbuda boasts one of the lowest tax jurisdictions in the world where people do not pay income tax or tax on interest earned in bank deposits, personal rental income, inheritance tax or capital gains tax. This means that citizens and residents are able to “take home their full pay in their pockets, except for the payments for medical benefits, education levy, and social security savings, which give them a pension in their retirement years” according to Prime Minister Gaston Browne in the 2022 Budget Statement (Antigua and Barbuda, 2022:17). These benefits accorded to formal employees would need to be considered for freelancers with multiple employers as this would be of great benefit to CCI artists and cultural practitioners.

Artists, cultural and creative workers, cultural organisations, and creative enterprises tend to thrive when they are clustered due to the increased social interaction, development of networks, and a sense of community. These are fundamental to the well-being of individuals involved in a sector that is known for its precarity, insecurity and seasonality.

Shared workspaces with basic administrative equipment are also vital to stimulate cultural production especially of the youth, women, and other vulnerable groups. This ought to be facilitated to develop the agglomerations and cluster effects that cultural and creative workers and artists often look out for. Associated with this infrastructure access will be the provision of necessary services to support the vitality of these individuals, organisations, and enterprises. An existing festival agglomeration already occurs at the St Paul's area which hosts a number of annual festivals including Culture Fest, Water Fest, Music Fest, the Model Boat competition, Classic Regatta, Antigua Sailing Week, Sports Fishing Tournament, and Agents Week.

3.7. Increase the uptake of digital technologies across the cultural value chains

Artists, cultural practitioners, cultural managers, and creative enterprises rely heavily on access to the internet, but figures suggest that 40% of the Caribbean population lacks access. In Antigua & Barbuda this figure is much higher with 76% having access (Kemp, 2021). This bodes very well for the growth and expansion of the contribution of CCIs to the economy of Antigua and Barbuda. It shows that Antigua & Barbuda is ahead in the Caribbean region in adopting and integrating digital technologies to stay abreast of global trends. Since these are ever changing and adapting, it is recommended that Antigua & Barbuda continue to place attention on global digital trends and their impact on the cultural and creative industries.

Nevertheless, Report 1 demonstrated the poor uptake of digital technologies. Digital technologies are important to the growth of the CCIs but can disrupt traditional practices, production techniques, forms of distribution, and consumption behaviour in the respective cultural domains. The advantages and challenges of the uptake of digital technologies is an area that the ABCD Agency ought to address with all stakeholders. It is also an area where copyright, digital rights management, and the ability to be remunerated for work showcased online is vital.

Increasing the uptake of digital technologies has implications for education and training institutions to support knowledge, understanding, and capacity building of the use of digital technologies in all phases of the cultural value chains from creation to production (including using it for organisational systems and project management), distribution (including circulation and social media marketing), exhibition (streaming, live broadcast and development of online product) and audience reception (blogs, online competitions and awards and journal articles).

Research from the UN Development Programme on "Future Tourism Project" in the Caribbean found that technology adoption was lower in women-owned businesses in the tourism sector with more men-owned businesses having an online presence. With cultural and creative work inextricably linked into the tourism economy of Antigua and Barbuda, increasing the uptake of digital technologies will also have implications for gender equality. It is notable that UNDP Barbados and the Eastern Caribbean worked with the Caribbean Development Bank and Caribbean Tourism Organisation to offer technical support for women-owned businesses to adopt sustainable value chains and adapt to the changing demands of tourism notably "increased leisure experiences based in authentic Caribbean culture" (www.tourism-

[watch.de/en/focus/empowering-women-caribbean-tourism](https://www.wdr5.de/en/focus/empowering-women-caribbean-tourism)). It is precisely these sorts of digital knowledge initiatives that the ABCD Agency can facilitate for the CCI women and other vulnerable groups in Antigua and Barbuda.

3.8. Secure funding and new forms of finance

The key goal here is to increase government funding but also to advance new forms of finance, especially from the private sector. Currently the government of Antigua and Barbuda provides several grants (in association as well with the Caribbean Investment Programme) such as for the calendar of events which reached \$7 million before the Pandemic (in 2019 from \$3.5 million in 2015 (National Festivals Office).

New innovative forms of financial support are needed for research and development, commercialization of cultural products and services, for physical and digital marketing and promotion as well as for travel given the SIDS status of Antigua and Barbuda (for attendance at markets, festivals, conferences, meetings and for touring productions).

New or innovative forms of finance for the CCIs include: debt finance in the forms of loans, overdrafts and peer lending; equity finance especially by networks of small investors, corporate sponsorship such as from marketing budgets; corporate social responsibility or business development; catalytic funding including Public/ Private seed-funding, investment funding from private sector financial institutions; and accelerators including advice, practical and technical support incubators from mentorships to space and infrastructure for cultural production and research and development.

There is also a role to be played in a regional fund for cultural production and trade as well as using international cooperation funding such as the ACP-EU grant available for the Caribbean member states.

3.9. Increase the participation of vulnerable and marginalised groups

Report 1 noted the gendered nature of work and practice in the CCIs. It also noted the low visibility of persons with disabilities in all cultural activities or working in the various cultural value chains. The gendered nature of ownership, and the low visibility of persons with disabilities are problematic for a sector that aims to be inclusive, equitable and reflective of the full citizenry of Antigua and Barbuda.

In the broader society, there are initiatives to address, in particular, the lives of women and children in society and economic life. These include the Domestic Violence Act (2015), the Status of the Children Act (2015), Children (Care and Adoption) Act, (2015) and the Child Justice Act (2015) and Amendment (2018). In addition, there has been substantial work to bring Antigua and Barbuda's domestic human rights framework into better alignment with international conventions already ratified by the country. These include the Disabilities and Equal Opportunities Act (2017), Trafficking in Persons (Prevention) (Amendment) Act (2018) and the Amendment in 2019 which established the Trafficking in Persons Preventions Unit, Marriage Amendment Act (2019) and the Social Protection Act (2020).

The cultural managers in the cultural and creative industries need to ensure that their policies, procedures, and practices are aligned to these acts to ensure that they recruit and appoint with these acts in mind and ensure their cultural and creative workers enjoy the provisions of these acts equally. In addition, cultural and creative workers, cultural practitioners, professionals, and all stakeholders in the CCIs should support campaigns to further improve the lives of women, children, persons with disabilities, and other vulnerable groups in society. While there is as yet no legislation on sexual harassment in Antigua and Barbuda (UN and OECS, 2021:4), cultural managers and their organisations could lead the way in providing safe places and safe working conditions for women and other vulnerable groups, and act decisively against allegations of sexual harassment.

For the cultural and creative sector, a range of methods need to be utilised to engender increased participation in the CCIs by vulnerable or marginalised groups, particularly the youth, persons with disabilities, women, and reformed offenders, aged 16-45. These could include the following:

- Incentivise organisations (festival promoters, production companies, creative enterprises, tourism operations that showcase cultural products etc) to employ or involve young people, women, persons with disabilities, and reformed offenders.
- Establish programmes to boost internships and decent jobs for youth, women, persons with disabilities, and reformed offenders in the CCIs, by attending to legislation and economic policies, financial incentives, appropriate education, and training (including skills accreditation).
- Promote and protect labour rights with the establishment of an artist’s law that defends the rights and status of all artists and cultural practitioners including youth, women, persons with disabilities, and reformed offenders.

3.10. Promote decent work across the cultural value chains

Antigua and Barbuda have implemented recommendations that reduce and alleviate poverty and provide support to the most vulnerable. This is in line with the adoption by Antigua and Barbuda of the National Social Protection Act in 2020 which “embraces an integrated, multi-sectoral and participatory approach to social protection” (UN and OECS, 2021:7). The National Social Protection Act focuses on the prevention, reduction and elimination of economic discrimination and social vulnerabilities related to poverty and marginalization. It is clear from Report 1 that artists, cultural practitioners, and cultural and creative workers do not enjoy any protection from inconsistent earnings, absence of contracts, poor working conditions or a lack of norms and standards for their respective cultural domains. In many ways the precarity that characterizes work and income earning in the CCIs in Antigua and Barbuda – which has been exacerbated by Covid 19 – puts cultural and creative workers into the same group as those considered marginal, vulnerable, and insecure.

The ABCD Agency could adopt the 10 indicators of Decent Work from the ILO (<https://www.ilo.org/global/topics/decent-work/lang--en/index.htm>) to ensure the CCIs adhere to these principles and deliver “a fair income, security in the workplace and social protection for all, better prospects for personal development and social integration, freedom for people to express their concerns, organize and participate in the decisions that affect their lives and equality of opportunity and treatment for all women and men”. The ABCD Agency could lead the way in ensuring the approach enshrined in the National Social Protection Act and the ILO’s Decent Work indicators, governs the CCIs.

Section 4. Implementation strategy

An implementation strategy differentiated by short term (1 year), medium term (2-4 years) and long term (5 years on) action is provided in Figure 5. These are subject to thorough consultation with all stakeholders in the CCIs and based on a realistic assessment on budgetary and resource constraints in Antigua and Barbuda. It will be necessary to secure financial and human resource assistance to realise these policy actions.

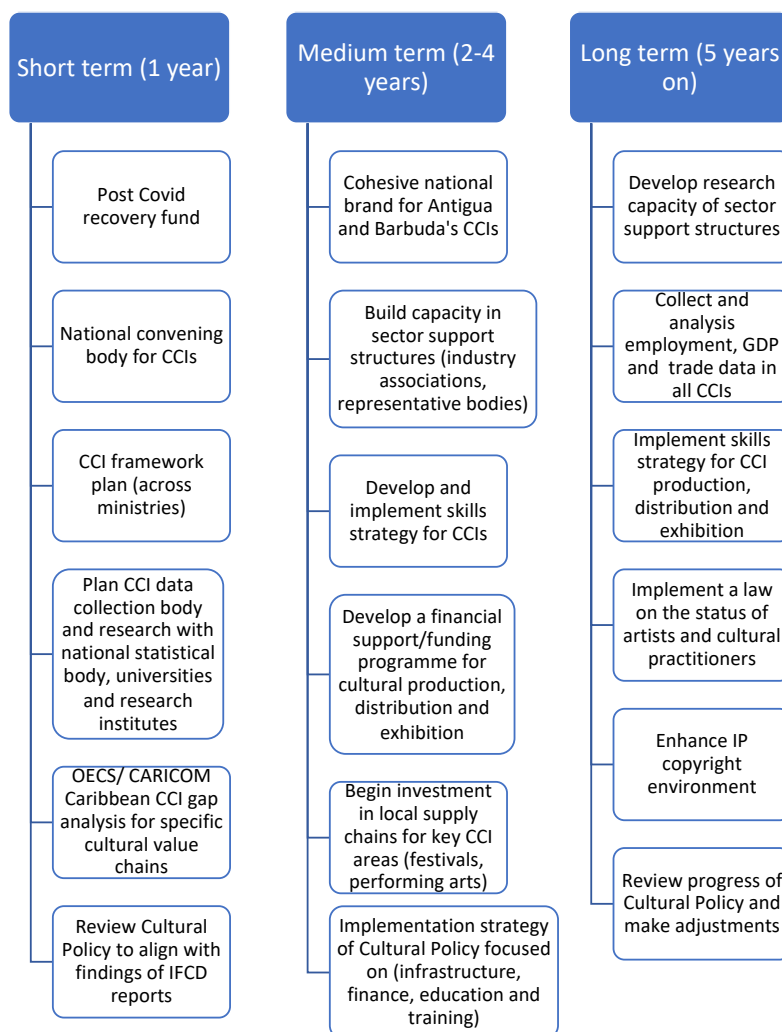


Figure 5: Implementation strategy

Section 5: A review of risks and adaptation options

A brief review of risks and adaptation options for Antigua and Barbuda's CCIs are covered in Figure 6. The key risks include a lack of political will to support the culture and creative sectors and industries; the OECS and CARICOM is unwilling to partner with Antigua and Barbuda in strengthening and supporting the cultural domains to develop complete value chains in the region; stakeholders (artists, cultural practitioners, cultural professionals and cultural organisations) are unwilling to convene; funding for all cultural and creative activities, products and services dries up; and finally, all cultural and creative industries are geared entirely to the tourism industry.

What are the risks?	Who might be harmed and how?	What are you suggesting to control the risks?	What further action do you need to take to control the risks?	Who needs to carry out the action?	When is the action needed by?
Lack of political will to support the CCI sectors	The entire sector will be left to develop on its own with little support. Its potential will not be realised.	Establishing the ABCD Agency to work with government, the private sector and the artists and cultural practitioners	Ensure the artists, cultural practitioners and professionals are organised and able to lobby government to revise the cultural policy and adopt it	Ministry of Creative Industries and Innovation; Loose collection of artists, cultural practitioners and cultural professionals	Early 2023
OECS and CARICOM not willing to partner	Finance and human resource over-reach by govt The artists, cultural practitioners in the various cultural value chains who will not be able to provide a full suite of products and services	Government of Antigua & Barbuda to present strategy for the CCIs to OECS and CARICOM and jointly develop strategies for region	Establish the ABCD Agency to show commitment (human and financial capital) to participate equitably in the region	Ministry of Creative Industries and Innovation; Willing stakeholders consisting of artists, cultural practitioners & cultural professionals	Quarter 1 in 2023
Stakeholders uninterested in convening	Voice of the sector is not known to government - there is no voice to lobby / discuss with government	Government of Antigua & Barbuda to present results of IFCD research and indicate willingness to address key challenges noted	Indicate budget and human resource commitment to establish ABCD Agency to encourage stakeholders to participate in its establishment Provide necessary resources (space, invitations, refreshments) for stakeholders to come together to discuss these developments	Ministry of Creative Industries and Innovation	Quarter 2 in 2023
Funding for culture and CCIs dries up	Already precarious practitioners unable to support themselves and leave the sector	Greater integration with Tourism and Social Development sector to integrate artists and practitioners into programmes	Provide capacity development about securing sustainable careers, knowledge about the needs of the Caribbean region, market intelligence about trade in cultural product and services, entrepreneurial training, marketing and fundraising training as well as involvement of private sector	Ministry of Creative Industries and Innovation, the ABCD Agency, Education & training institutions Ministry of Trade and Development	Whenever required
CCIs goods and services are entirely geared to tourism sector	Artists and cultural practitioners harmed as sanitised commercial products are available but unable to complete with authentic cultural expressions elsewhere	Provide multidimensional and varied support to authentic cultural activities, products and services; dedicated support to tourism/ trade related CCIs	Differentiate support programmes for cultural and creative sector and that for the CCIs and tourism sector; ensure pockets of funding and financing available for both sets of activities, products and services; provide education and training for both sets	Ministry of Creative Industries and Innovation The ABCD Agency The representative bodies of stakeholders	Q 1- Q4 of 2023/24/25/26/27/28/29/30

Figure 6: Review of Risks in implementing recommendations.

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