

A woman with her eyes closed, singing passionately into a vintage silver microphone. She is wearing a red strapless dress and large hoop earrings. The background is dark and out of focus.

**SOUND  
DIPLOMACY**

# ANGUILLA

## CULTURAL ECOSYSTEM HEALTH ASSESSMENT

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**PREPARED FOR THE DEPARTMENT OF YOUTH AND CULTURE IN  
THE MINISTRY OF SOCIAL DEVELOPMENT AND EDUCATION**

February 2022

Executive Summary

# FOREWORD

## ANGUILLA DEPARTMENT OF YOUTH AND CULTURE INTRODUCTION

In mid-2021 the Department of Youth & Culture engaged Sound Diplomacy to conduct a comprehensive assessment of Anguilla's creative and cultural landscape. The Ministry of Social Development & Education is grateful to Sound Diplomacy for this important partnership.

**The objective is to intentionally grow Anguilla's cultural ecosystem and supply chain, so that it creates jobs and drives sustainable tourism – and does so inclusively, across all communities and demographics. The aim is to develop a strategic approach which will help identify the most effective processes needed to create an equitable framework to develop culture and the arts – in all its forms and functions – across the island.**

The report generated from this work, includes a regulatory assessment and comparative analysis to assess Anguilla's current culture ecosystem sustainability, and an executive summary of findings with an actionable implementation schedule of next steps for future phases. We are honoured to have had the opportunity to work with Sound Diplomacy on this very important project; the expertise that they have provided has been invaluable. We would also like to thank our partners in the creative and cultural industry which includes Visual and Fine Arts, Music, Theatre and Drama, and Dance sectors – all were key in helping to paint a picture of arts and culture in Anguilla.

We are thrilled to present this very rich and progressive report. It examines education, funding, licensing and regulations, and venues and infrastructure with a view to developing a well-rounded picture of the mechanisms available to support the cultural industry. This report is meant to be a dynamic, actionable document that will guide us in the future development of arts and culture in Anguilla. Moreover, it is hoped that this study will inform future funding opportunities. We are committed to going from the recommendations put forward in this report, to action for sustainable cultural development and consequently a robust creative economy.

**Dr. Bonnie Richardson-Lake  
Permanent Secretary,  
Social Development & Education,  
Ministry of Social Development  
& Education**

# INTRODUCTION

## SOUND DIPLOMACY

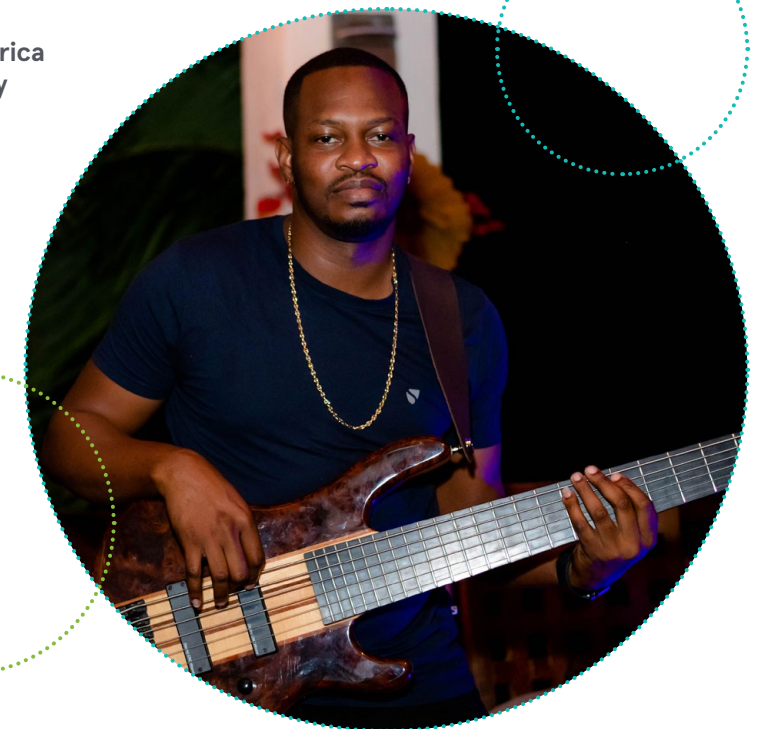
**Anguilla and its diverse and accomplished creative community has contributed enormous value that serves as a reflection of its dynamic people and culture.**

**The culture of Anguilla is one that punches above its weight in square miles or population and whose Caribbean identity, distinct culture, people and traditions is world-recognized. Through our work, we found the creative and cultural sectors supported currently by the Department of Youth and Culture to be strong and poised for even greater impact if met with sustained focus and investment.**

In the wake of the global COVID-19 pandemic, Anguilla, like the rest of the world, is justly focused on recovery and a more resilient future. In our work, we looked at the policies that impact these sectors and the people who work in the creative industries to generate

such notoriety and sense of pride for Anguilla through their creative contributions in order to make informed recommendations and advise possible steps forward. These recommendations are made with the utmost respect and gratitude to the Department of Youth and Culture and our confidence lies in their capable hands and commitment to the creative and cultural industries they serve. We would like to thank the Department of Youth and Culture for their guidance, support and diligence to this work in order to ensure the greatest success for Anguilla and its people.

**Kate Durio  
CEO, North America  
Sound Diplomacy**





# 1. ABOUT THE PROJECT

With music genres from Calypso and Soca to Gospel, unique use of natural resources, and ongoing investment and promotion of Caribbean heritage, the Island of Anguilla is ripe with cultural diversity, creative energy and infrastructural potential.

In order to begin the process of building on this foundation to strengthen the Island's cultural economy, in May 2021 Sound Diplomacy was commissioned by the Department of Youth and Culture (DYC) in the Ministry of Social Development and Education to begin the work to support a wider creative and cultural economy recovery strategy for Anguilla.

During this initial phase of work, Sound Diplomacy conducted extensive qualitative research on Anguilla's creative and cultural industry, specifically engaging the sectors defined by the Department of Youth and Culture which included Visual and Fine Arts, Music, Theatre and Drama, and Dance sectors. Primary focus areas included education, funding, licensing

and regulations, and venues and infrastructure in order to develop a well-rounded view of the industry's supportive mechanisms. The ultimate goal of this work is to help inform a potential application to the Clinton Global Initiative (CGI), with the aim to fund future projects in partnership with CGI.

## THE DOCUMENT INCLUDES:

### OVERVIEW OF THE POLICIES AND REGULATIONS

An **overview of the policies and regulations** analyzed in Anguilla's creative ecosystem and how they compare to other areas benchmarked in the report.

### CREATIVE AND REGULATORY ECOSYSTEM SECTION

A **creative and regulatory ecosystem section** analyzing the administrative and governing environment affecting the creative industries in Anguilla.

For benchmarking purposes, the report also includes best practices found in other Caribbean territories and international cities and a comparison of them against Anguilla.

This final deliverable for Anguilla's Regulatory Assessment should be adequate to serve as the foundation for Anguilla's potential Clinton Global Initiative application preparation related to the research and analysis that Sound Diplomacy would carry out as part of Phase II. Most of the information that is presented here in detail would be shortened and summarized in further reports in the final strategy report for Phase III.

### SWOT ASSESSMENT

A **SWOT assessment** provided to summarize the findings in the report. It compares and assesses how the strengths and weaknesses identified for Anguilla perform against the opportunities and threats on its way to become a globally-recognized creative ecosystem.

### RECOMMENDATIONS

Recommendations guided by the key findings identified throughout the study that act as a starting point to support a wider creative and cultural economy recovery strategy for Anguilla.

## 2. KEY FINDINGS

Experiences expressed in our stakeholder interviews shared a few common themes.

### TOURISM SUPPORTS MANY OF THE CREATIVE ECOSYSTEMS

The tourism industry gives performers a multitude of opportunities to showcase their gifts and the loose infrastructure allows creatives the ability to bring unique ideas to the table. Anguillians do not have a problem finding performance opportunities, whether live or recorded. The tourism industry helps with this as many artists are able to find paying venues early in their careers. Formalizing mutually beneficial relationships between tourism and the creative industries can promote Anguilla and improve exposure for creatives. For example, highlighting Anguilla's youth music culture is one way to enhance the tourism economy. From Calypso summer camps to opportunities from the Department of Youth and Culture, talented music educators and performance opportunities specifically geared towards youth development, promoting activities and programs specifically geared towards youth makes the island more attractive for families while exposing indigenous Anguillian music to the world.



### STEEP IMPORT AND EXPORT COSTS MAKE IT DIFFICULT FOR ARTISTS TO PROFIT

A big disadvantage for Anguilla's creative communities is the high cost of importation of basic art supplies like paint and canvases among many other necessary materials. This limits production of work as well as generation of income because if materials are expensive, the selling price of works has to increase in order to make a profit for the artist or at least break even. Such scenarios are not sustainable for any artist looking to expand their business. This challenge is significant on many levels, it not only hinders the growth of small businesses but it also discourages further development of the creative community in general.

### ADDITIONAL SPACE IS NEEDED FOR ARTISTS TO REHEARSE, WORK, AND PERFORM

The fact that Anguilla has no National Theatre to mount performances poses a major problem for the Theatre and Drama Industry. Stakeholders described how the Industry has been able to adapt and utilize what is at their disposal despite these challenges, but many spaces are not conducive to productions. The materials and talent are present, but the funding and resources are not. Stakeholders relayed that they had performed under trees, in schools, hotels, and even at a football field annex, but even with the support of a vibrant community, continuing to move forward without necessary materials and resources is difficult.

### LACK OF INTELLECTUAL PROPERTY PROTECTIONS NEEDS TO BE ADDRESSED

Music stakeholders unanimously expressed that the main challenge for musicians on the island is the lack of legal infrastructure concerning music publishing and intellectual property rights. While music is highly celebrated and more visibly supported than other creative sectors, the lack of legal infrastructure prevents the music sector from becoming sustainable for its local artists and musicians and participants have expressed they have had to consider leaving the island in search of better, more profitable opportunities regarding their music. Radio stations frequently play local music, but without the proper licensing and regulation, musicians do not receive any profit from their work outside of live shows. Combined, the lack of these protections limits income streams for artists and prevents them from receiving the total of their earning potential in the immediate and long-term.

### 3. ANGUILLA AT A GLANCE

#### Overview of National Regulations and Policies Related to the Creative Industries

TOPIC	IN PLACE?	ANGUILLA'S POLICY	BEST CASE
<b>IMPORT AND EXPORT POLICY FOR CREATIVE GOODS</b>	<b>Partially in Place</b>	In 2021 the Government of Anguilla announced that a comprehensive Goods and Service Tax (GST) would replace the Accommodation Tax, Environmental Levy, Public Entertainment Tax and Interim Goods Tax. <sup>1</sup> However, even with the change to a more streamlined tax structure, Anguillian artists consider the high fees associated with importing and exporting goods to be a barrier for both creation and profit.	In the United States, original works of art such as paintings, drawings, pastels, collages and decorative plaques are exempted from duty fees under Chapter 97 in the Harmonized Tariff Schedule. In order to receive the exemption, importers must include an invoice for the piece of artwork and a declaration from the artist confirming that the work is original. <sup>2</sup>
<b>GOVERNMENT-LED GRANTS AND FUNDING</b>	<b>Partially in Place</b>	The only government-led funding available is through the Department of Youth and Culture. These grants are intended to assist accredited artists who submit requests for cultural initiatives.	Artists registered in Trinidad and Tobago's National Registry of Artists and Culture Workers have access to grant funding through the Head Office of the Ministry of the Arts and Multiculturalism. Applicants must include a cover letter, budget and any relevant supplementary documents in their submission. A Grants Committee, developed by the Ministry, reviews all funding requests. <sup>3</sup>
<b>VENUES AND CULTURAL INFRASTRUCTURE</b>	<b>Partially in Place</b>	While there are a range of performance and showcase venues for artists in the visual and music sectors, Anguilla has very few performance spaces equipped for dance or theatre productions.	As of 2020, the City of Vancouver owns or leases over 1.3 million sq. ft. of arts and cultural space, including 80 spaces that total 830,000 sq. ft. that provide below-market or nominal rent to about 137 artists, as well as non-profit arts and cultural tenants. Space owners can contact the city's Cultural Spaces division to be matched with tenants for performance, rehearsal and/or exhibition. <sup>4</sup>
<b>PROFESSIONAL DEVELOPMENT FOR ARTISTS AND CREATIVE PROFESSIONALS</b>	<b>Partially in Place</b>	The Department of Youth and Culture in partnership with the Anguilla Youth Business Foundation supports entrepreneurship ventures for youth in general, but beyond this, there are no specific programs for professional or skill development for artists and people in the creative industries.	The Art Society of Trinidad and Tobago in partnership with the Ministry of the Arts and Multiculturalism encourages their artists to register for the Artist Registry. Once registered, artists receive access to professional development workshops and training, an internationally recognized artist certificate and benefit from the Art and Culture Allowance program which provides incentives for artists and consumers. <sup>5</sup>

TOPIC	IN PLACE?	CITY'S POLICY	BEST CASE
<b>CREATIVE ARTS RELATED COMMUNITY GROUPS AND ASSOCIATIONS</b>	<b>In Place</b>	Associations and community groups geared towards the creative sector, such as the Anguilla National Association for the Creative Arts and the National Calypso Association, have existed in the past, but there is very little government support for these associations.	The Barbados Arts Council acts as a comprehensive umbrella organization representing all of Barbados' artistic sectors. It is funded by the Government of Barbados and from art sales commissions in their gallery. <sup>6</sup>
<b>COPYRIGHT AND LICENSING POLICY</b>	<b>Partially in Place</b>	Anguilla's Copyright Act stipulates that "works shall be protected by the sole fact of their creation and irrespective of their mode or form of expression", but Anguilla does not maintain a national register for copyright and there are no collective management organizations in Anguilla to aid artists in licensing their material or receiving royalties from their intellectual property (IP). <sup>7</sup>	The UK has similar regulations regarding copyright, but is successful because it also has a curated list of Collective Management Organizations (CMOs), which manages the rights of its members such as PRS (Performing Rights Society) for Music and RadioProLtd. <sup>8</sup> The UK's Intellectual Property Office manages and enforces compliance with the Collective Management of Copyright (EU Directive) Regulations 2016, which allows musicians greater compensation for their work. <sup>9</sup>
<b>CULTURAL TOURISM AND MARKETING CAMPAIGN</b>	<b>Partially in Place</b>	Outside of the incorporation of the Anguilla Arts and Crafts Centre into a renovated Wallblake House Heritage Centre, there is little mention of the creative industries in Anguilla's tourism strategy. <sup>10</sup> Although included in local events that may be a tourist draw, artists have expressed that they are often expected to contribute free labor.	Montserrat's 2019-2022 Tourism Strategy explicitly names the creative industries and cultural events as a commercial draw for tourists in almost all of the strategy areas and has allocated budgetary funding to help promote and develop subsequent sectors as a result. <sup>11</sup>
<b>ARTS EDUCATION AND CURRICULUM</b>	<b>Partially in Place</b>	There are public school curricula for Fine and Visual Arts, Music and Theatre, but not for Dance.	Jamaica's Ministries of Tourism and Entertainment and Education collaborated to turn public schools into performing arts centres. This project aims to address "the deficiency in the availability of performance venues by improving existing spaces" while also expanding public school theatre curricula to include courses in dance, drama and stagecraft. <sup>12</sup>

## 4. SWOT OF THE CREATIVE ECOSYSTEM

The following analysis of strengths, weaknesses, opportunities and threats (SWOT) draws on observations from interviews which included key stakeholders from each of the creative sub sectors identified by Anguilla for our scope of work including: Visual/Fine Arts, Music, Theatre/Drama, and Dance.

### STRENGTHS

#### ALL SECTORS

- Anguillian creatives are **innovative, resourceful, resilient, passionate and talented.**
- **Tourism is a helpful industry** for many of the creative ecosystems, acting as a networking resource for opportunities and jobs.
- **Support from The Department of Youth and Culture.**



#### VISUAL AND FINE ARTS

- **Visual arts training in Anguillian public schools** as well as in specialized private institutions like **Ani Art Academies** fosters artistic growth.
- Aspiring and experienced artists both **have venues to present their work.**
- Use of **locally sourced** materials makes Anguillian art **unique.**

#### MUSIC

- Anguillian youth interested in pursuing music as a career (both performance and production) benefit from a **multitude of educational and mentorship opportunities.**

- **The Anguillian music scene is diverse** with artists displaying mastery of a variety of genres from Calypso to jazz and classical. Anguillians have the ability to tap into their roots, while also engaging other genres.
- **Anguillians do not have a problem finding performance opportunities,** whether live or recorded. The tourism industry helps with this as many artists are able to find paying venues early in their careers.
- **Livestream platforms** that received more attention due to COVID-19 allowed the world access to the Anguillian music scene.

#### THEATRE AND DRAMA

- **The community is invested** and willing to help promote, fund and gather resources for theatre even if it means building resources themselves.

#### DANCE

- There are a **variety of cultures and ethnicities represented** in Anguillian dance culture that can be shared with the world.
- Anguillian children and youth show **a lot of enthusiasm for the artform** and there are many local, regional and international **opportunities to involve young dancers.**

## WEAKNESSES

#### ALL SECTORS

- **Steep import, export and shipping costs** make it difficult for artists to make a profit and purchase necessary materials.
- Certain community stakeholders expressed that a **general perceived lack of appreciation for the creative sectors** as economic drivers negatively impacts levels of participation and funding for artists and creative businesses.
- Career development for some sectors was expressed to be more limited than others, although overall, all sectors expressed a **lack of more professional development opportunities.**
- There is a **lack of space and venues** for artists to rehearse, work in, show their work and perform.
- Stakeholders expressed that the **lack of funding** is a barrier to success and makes creative careers unsustainable.

#### VISUAL AND FINE ARTS

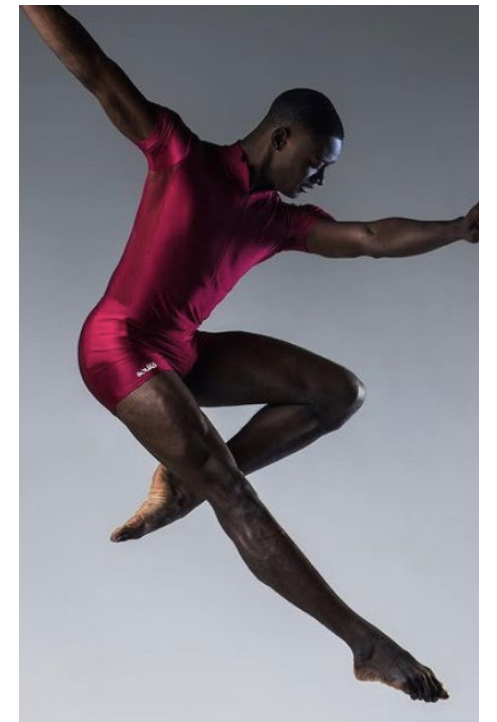
- **Little to no art supply stores** on the island.
- **Visual and Fine Arts is not as popular or well-marketed** as the performing arts sector.
- The **lack of appreciation for visual and fine arts** as a viable career path limits opportunities for artistic growth.

#### MUSIC

- Anguillian music artists largely face **difficulty earning revenue beyond gigging.**
- Due to difficulty gaining copyright and IP protections, Anguillian artists have trouble **receiving remuneration for their work.**
- Calypsonians in particular are **limited in regards to festivals,** mostly performing for two weeks in the summer, indicating that **Calypso music, though indigenous to Caribbean culture, is not as popular or well-marketed as other genres like jazz and reggae.**
- **Lack of representation from lawyers and administrative professionals** knowledgeable about the business side of the industry forces Anguillian artists to find representation elsewhere.
- **Lack of remuneration or IP protection for recorded music** forces Anguillian artists to explore revenue options overseas.

#### THEATRE AND DRAMA

- **Anguilla has no national theatre,** and though Anguillians have been able to adapt, there are not many spaces conducive to staging productions.



- There is **no cohesive theatre curriculum** in Anguillian schools. The curriculum that does exist is created by passionate individuals but has not been broadly adopted.
- **Career growth and opportunity** within the theatre community is limited.
- **No professional or social associations** dedicated to the theatre arts.

#### DANCE

- Dance is recognized as a form of entertainment, but is **not adequately studied or understood as an intellectual endeavor, sport or performing art.**

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## OPPORTUNITIES

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### ALL SECTORS

- Anguilla is an attractive tourism destination and with the proper infrastructure in place, it can **leverage its creative sectors to further advance its tourism campaign**, attracting tourism revenue from various companies or artist presentations and **offering workshop opportunities with touring professionals and the local community**.

### VISUAL AND FINE ARTS

- **Technology and online shopping** have increased the chances of local artists to sell their products beyond the island.

### MUSIC

- **Marketing Anguilla as a place where a multitude of music genres** like jazz, reggae, calypso, soca, pop and classical productively co-exist and harmonize **enhances Anguilla's reputation as a destination for music** and exposes wider audiences to music that is indigenous to Anguillian culture.

### THEATRE AND DRAMA

- Anguilla is by nature, an attractive destination. **Establishing a national theatre would offer opportunities for touring companies to perform** in Anguilla thus bringing business to the island and attracting tourist revenue to the industry.

### DANCE

- With the proper infrastructure available, **professional touring companies can offer workshops for local dance communities**.

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## THREATS

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### ALL SECTORS

- **Hurricanes** are a threat for the infrastructure and material availability across all sectors.

### VISUAL AND FINE ARTS

- **Import, export and shipping costs** make visual and fine arts career paths unsustainable, driving away talent and forcing would-be artists to pursue other careers to make ends meet.

### MUSIC

- **Competitive opportunities outside the island** such as **bigger festivals and better access to representation** forces Anguillian artists to leave the local music community.

### THEATRE AND DRAMA

- **Hurricanes are a threat to the infrastructure** in Anguilla. The last theatre that existed on the island was destroyed by the effects of Hurricane María in 2017.

### DANCE

- **Marginal appreciation for dance as an intellectual art form discourages further involvement**, which lessens available funding and resources, limiting the growth of this sector to make Anguilla an attractive place for professional touring companies to come.



## 5. CREATIVE AND REGULATORY ECOSYSTEM

### EDUCATION AND PROFESSIONAL DEVELOPMENT

Anguilla has six government primary schools (Alwyn Allison, Vivian Vanterpool, Morris Vanterpool, Adrian T. Hazell, Orealia Kelly, and Valley) and one secondary school (Albena Lake-Hodge Comprehensive). Curricular development for these schools is organized in accordance with the goals set out in the Government of Anguilla's Five Year Education Development Plan, 2010-2015. Arts and culture is not identified as an area for development in the report. The only connections to arts and culture made in the report are related to sustaining cultural heritage. While there are public school curricula for the Fine and Visual Arts, Music and Theatre sectors, the lack of a full dance curriculum is a point of contention for stakeholders, artists and business owners who feel that the talent pool is not being provided with the right tools and training at an early enough point for students to compete on a higher level later in their career.<sup>13</sup> Additionally, the available theatre curriculum is relatively informal and dependent on local practitioners to fill in the gaps.

Anguilla Community College has programs in Hospitality Studies, Humanities and Education, Technical and Vocational Studies and Business and Management. While skills taught in each program can certainly be applied to the arts sectors, there is no program particularly geared towards a career in the creative industries.<sup>14</sup> The Visual and Fine Arts sector benefits from the presence of ANI Art Academies, a non-profit organization that provides an intensive multi-year art skills education to aspiring artists in Anguilla.

There are several prominent dance companies in Anguilla that offer education to adolescents and young adults ages 18-21 with educational resources.

The Anguilla Music Academy (AMA) is a non-profit organization founded in 2015 which seeks to "provide the resources to sustainably empower the people of Anguilla and the Caribbean region to compete on an international stage in the areas of the arts, media and technology."<sup>15</sup> In 2020 AMA opened an 11,000 sq. ft. facility to help facilitate and support its mission. The Sunshine Theatre Company, founded in 1972, is a non-profit organization that hosts three annual dinner theatre productions as well as an annual Arts Awards banquet and Black History Month celebration in February.



### GOVERNMENT-LED FUNDING

The Department of Youth and Culture is the only government department that provides funding to the creative arts sector. The guidelines are intentionally designed to allow for flexibility and uncertainty with budget variances from year to year. This allows the DYC the flexibility to fund more or less depending on allocations and to respond to needs as they arise without being overly prescriptive. Artists and arts organizations can apply to the Department for small grants, rarely exceeding EC\$1500, to help with events.

However, these funds do not usually extend to organization operations. The majority of organizations and associations are otherwise privately funded through membership fees, local sponsorships and the benevolence of their founders and leaders.

The Government of Anguilla provides no tax incentives for arts-related activities and businesses or businesses that support the arts other than those broadly related to non-profit organizations.





## FESTIVALS AND EVENTS

Anguilla hosts several festivals per year, including The Moon splash Festival, Festival Del Mar, Livin' in the Sun and the Anguilla Summer Festival.<sup>16</sup> Moon splash, the oldest independent music festival in the Caribbean, is hosted at Anguilla's Dune Preserve, a large stretch of beach with several open bar and kitchen areas for patrons to employ. Festival Del Mar is an annual sea-themed event that occurs during Easter weekend and features fishing and boating activities, culinary excursions and performances by local artists.<sup>17</sup> The Livin' in the Sun festival occurs in November, inviting DJs from around the world to converge at Anguilla's Sandy Island for a long weekend of music, fun and sun. Anguilla Summer Festival is a ten-day

Carnival celebration that includes events such as boat races, parades, parties and live music.

Each year the students of Albena Lake Hodge Comprehensive School are given the opportunity to participate in the Anguilla Beautification Club Flower and Garden Show. Students are provided a theme and asked to depict it through a visual art medium. At times the art work is showcased at multiple venues.<sup>18</sup>

These festivals are largely dependent on the cultural offerings of the performing arts sectors and bring in large amounts of tourism revenue each year. In addition, though included in local events that may be a tourist draw, artists report that they are often expected to perform for free.

## LICENSING AND REGULATIONS

Anguilla's Copyright Act stipulates that "works shall be protected by the sole fact of their creation and irrespective of their mode or form of expression,"<sup>19</sup> but Anguilla does not maintain a national register for copyright and there are no Collective Management Organizations (CMOs) in Anguilla to aid artists in licensing their material or receiving royalties from their IP. Without these layers of protection, Anguillian artists, especially music creators that were interviewed, expressed that they are not being properly remunerated for use of their work, despite the Copyright Act.

Whether it be recording equipment, paint supplies or costuming, Anguilla's creative sectors rely on imported goods to produce work. Exporting is also important, particularly for the Visual and Fine Arts sector whose artists often depend on the ability to send work to galleries and showcase in different countries.

In 2021 the Government of Anguilla announced that four different taxes related to importing and exporting processes (the Accommodation Tax, Environmental Levy, Public Entertainment Tax and Interim Goods Tax) would be replaced by one comprehensive Goods and Service Tax (GST).<sup>20</sup>

In addition to the Goods and Service Tax, Anguilla imports are also subject to the Customs Service Fee which consists of one percent of the cost, insurance and freight (CIF) associated with said imported products. Previous administrations offered nominal support to offset some fees for artists acquiring materials from abroad, but there are currently no tax incentives or import and export allowances associated with the creative sectors.<sup>21</sup>



## VENUES AND INFRASTRUCTURE

The Visual Arts sector has access to various spaces to showcase their work including annual showings at Albena Lake Hodge Comprehensive School for high school artists as well as art galleries, studios and resorts for emerging and professional artists. On April 23, 2019, with funding and support from the Anguilla United Relief Fund (AURF), the Made in Anguilla Arts & Crafts Centre opened in the West End district. The centre can accommodate up to five artists at a time and is located in close proximity to hotels in hopes of bolstering tourist traffic.

Anguilla has various performance venues and performance opportunities for artists in the Music sector, including, but not limited to, The Dune Preserve Beach Bar, Elvis's Beach Bar and the Four Seasons

Sunset Lounge. Large scale events like Eyes Wide Shut, Carnival and Moonsplash allow performers the ability to share their talents on bigger stages.

Stakeholders in the Theatre and Dance sectors said that they experience limited space for performance and the performance spaces that do exist are not equipped for the level of physical activity of dancers or the scale of production sets that theatre and dance practitioners would like the opportunity to employ. In order to address this, stakeholders in the Theatre sector have drawn up a proposal to develop the Anguilla National Theatre in the hopes that it will not only rectify the lack of performance space, but also bring together the broader arts community and be a centre for arts advocacy and education.



## 6. IMPLEMENTATION TIMELINE APPROACH

YEAR 1	YEAR 2	YEAR 3+
<b>RECOMMENDATION #1</b> Establish a Department of Arts and Culture		
<b>RECOMMENDATION #2</b> Increase the Number of Spaces and Places Available for Creative Professionals and Culture Workers		
<b>RECOMMENDATION #3</b> Increase Earning Potential Through Copyright of Original Works Produced in Anguilla		
<b>RECOMMENDATION #4</b> Implement a Fair Pay Policy for Artists and Culture Workers		
<b>RECOMMENDATION #5</b> Reform Import and Export Tax Codes to Ease Financial Burden of Acquiring Materials and Shipping Artists Pieces		
<b>RECOMMENDATION #6</b> Create Ongoing Professional Development Opportunities for Culture Workers and Entrepreneurs		
<b>RECOMMENDATION #7</b> Reallocate a Percentage of the Goods and Service Tax (GST) to Individual Artists and Artist Organizations		
<b>RECOMMENDATION #8</b> Review and Revise Public School Arts Curricula		
<b>RECOMMENDATION #9</b> Formalize Mutually-Beneficial Relationships between Tourism and the Creative Industries		

- Short-term (0-12 months)
- Medium-term (1-2 years)
- Long-term (3+ years)

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## 7. CONCLUSIONS

**Anguilla's creative community stands on the shoulders of elders and seasoned culture workers who have strived to promote artistic and technical talent for several decades and stakeholders who are passionate about their love for local performances.**

Many stakeholders shared stories of engaging with art on the island from young ages and of gaining community and a sense of identity from their participation. They pinpointed the unity, resilience and support of Anguilla's community as the major strength and backbone of the creative economy.

Through a series of roundtable interviews, comparative assessments and regulatory research, we gathered a deeper understanding of the current state of the community and infrastructure restrictions, and determined what all partners can do to improve the overall well-being of their industry. The recommendations in this report are a reflection of this research and are meant to guide the Government in making Anguilla a better place for artists and culture workers. Building regulatory frameworks,

providing tangible and intangible resources and creating spaces for collaboration and creation all contribute to the growth, health, and sustaining power of Anguillian cultural practices.

The recommendations in this report will take time to develop, and the timeline provides an estimated arc of when and how long certain recommendations should take to be implemented. While policy and regulatory changes may take longer, there are other adjustments that can be accomplished at a quicker pace. In any case, illustrating to the creative sectors an understanding and willingness to invest in their needs goes a long way in demonstrating both to them and the broader community that artists and creative professionals should be respected and acknowledged for their crafts and contributions.



## ACKNOWLEDGEMENTS

Sound Diplomacy would like to thank every individual who worked with us, took an interest in the report, responded to the survey, attended a roundtable and shared information. Your participation and input have been invaluable and the work could not have been done without it.



## ABOUT SOUND DIPLOMACY



Sound Diplomacy is a global research and strategy consultancy with expertise in music, the night-time economy and wider creative industries. They work with regions, cities, venues and property developers to help identify, quantify and amplify opportunities for economic, social and cultural development. Sound Diplomacy's team of researchers, data analysts, economists and consultants are based across Europe, North America and Latin America. They also run the leading series of conferences and events focussed on music and public policy, Music Cities Events, and are the creators of the international Music Cities Awards.

[www.sounddiplomacy.com](http://www.sounddiplomacy.com)



## FOOTNOTES

- |  |   |   |
|--|---|---|
| 1 <a href="#">Government of Anguilla (2021a)</a>                           | 9 <a href="#">UK Government (2021b)</a>                           | 17 <a href="#">Kristin Bourne (n.d.)</a>          |
| 2 <a href="#">U.S. Customs and Border Protection (2006)</a>                | 10 <a href="#">Government of Anguilla (2011)</a>                  | 18 <a href="#">The Anguillian (2015)</a>          |
| 3 <a href="#">Government of the Republic of Trinidad and Tobago (n.d.)</a> | 11 <a href="#">Government of Montserrat (2019)</a>                | 19 <a href="#">Government of Anguilla (2002)</a>  |
| 4 <a href="#">City of Vancouver (2020)</a>                                 | 12 <a href="#">McIntosh (2014)</a>                                | 20 <a href="#">Government of Anguilla (2021a)</a> |
| 5 <a href="#">The Art Society of Trinidad and Tobago (2015)</a>            | 13 <a href="#">Albany Lake Hodge Comprehensive School (2021d)</a> | 21 <a href="#">Government of Anguilla (2019)</a>  |
| 6 <a href="#">Barbados Arts Council (2021)</a>                             | 14 <a href="#">Anguilla Community College (2021)</a>              | 22 <a href="#">The Anguillian (2019)</a>          |
| 7 <a href="#">Government of Anguilla (2002)</a>                            | 15 <a href="#">Anguilla Music Academy (2021)</a>                  | 23 <a href="#">Carimar Beach Club (2021)</a>      |
| 8 <a href="#">UK Government (2021a)</a>                                    | 16 <a href="#">Anguilla Tourist Board (2021)</a>                  | 24 <a href="#">Anguilla Beaches (2021b)</a>       |



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