



National Cultural Policy for St. Kitts and Nevis: Strategic Assessment and Roadmap for Implementation

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National Cultural Policy for St. Kitts and Nevis:

Strategic Assessment and Roadmap for Implementation

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Terms of Reference

Under the authority of the Director and Representative of the UNESCO Kingston Cluster Office for the Caribbean, the direct supervision of the Programme Specialist for Culture, and in collaboration with the Ministry of Education, Youth, Sports and Culture of St. Kitts and Nevis and the National Commission of St. Kitts and Nevis for UNESCO, the Consultant shall:

- Undertake desk studies of existing policies, strategic priorities, institutional frameworks, and related documents of St. Kitts and Nevis in the field of culture; review the current draft National Cultural Policy document and prepare recommendations for its improvement;
- For the revision process, consult the UN Sustainable Development Goals, relevant regional (CARICOM) strategies and ratified international instruments, in particular the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

The Approach

The development of the Cultural Sector requires an informed, systematic and forward-looking policy framework to harness capabilities and resources to ensure long-term sustainability.

The core objectives were underscored by the revision of section 1.4 of the St. Kitts and Nevis National Cultural Policy Draft which speaks to the new aims of the cultural policy and signals a shift towards a more definitive focus on the creative industries and its linkage to identity, heritage and socio-economic development (see Table 1 below.)

One of the key mechanisms to achieve this is through the development of a cultural policy that seeks to identify pathways to a preferred future. This involves outlining the situational context, identifying critical success factors, and outlining a roadmap for implementation.

The visit to St. Kitts and Nevis and the preparation for the cultural policy development involved two key components:

A. Pre-Workshop Interviews

The aim of the pre-workshop interviews is to engage with the key stakeholders on the core issues to be addressed in the workshop and to generate feedback on policy issues.

B. Stakeholder Workshop

The workshop will feature the use of crafted management tools, worksheets and role-play with the stakeholders members of the Cultural Sector as a means of gathering input for the revision of the national cultural policy.

Table 1: Original versus Revised Aims of the Cultural Policy

Original	Revised
Set out the positions and approaches the Government intends to promote in the quest to promote national cultural development.	Promote National Identity through the documentation, coordination and promotion of cultural values, practices and mores.
Identify the plans, programs and activities that Government intends to promote in the effort to achieve the various goals and objectives.	Promote the Cultural Sector as a vehicle for social development.
Present to the people the government's vision in relation to culture and what the community can expect and demand from the Government and its agencies.	Target the Cultural and Creative Industries as an area of major economic activity.
Identify the institutions and infrastructure, including financing and other resources, the government will dedicate to cultural development.	Preserve, protect and promote our National Intangible and Tangible Cultural Heritage.
Indicate the role to be played by the community in collaboration with the government systems to achieve cultural development.	Establish the links between the cultural policy, and the other national policies and legislation to achieve the goals and objectives of the National Cultural Policy.
Establish the links between cultural policy, and other national policies, and promote the kinds of collaboration needed to achieve the goals and objectives of the Policy.	Ratify and create linkages between the cultural policy and regional and international agreements and conventions.
	Conduct research and measurement of the socioeconomic contribution of the Creative and Cultural Industry.

Rationale for Cultural Policy Development

St. Kitts and Nevis like most other Caribbean economies has a narrow and declining industrial and services sector base and an expanding debt overhang in part due to deteriorating export competitiveness. As such there is an increasing view among Caribbean governments and regional agencies that the creative industries can be an engine for economic growth and a mechanism for diversifying economies, improving global competitiveness and boosting youth employment and entrepreneurship.

Despite growing international interest in Caribbean creative industries economic sustainability of creative artists and entrepreneurs remains limited and accessing the global market is difficult for individual practitioners and firms. All told it can be argued that the creative sector makes an important contribution to the Caribbean economy and ranks in the top export earning sectors.

The creative or cultural industry sector has experienced some expansion in industrial and export capabilities in the last few decades with the growth of the festivals sector and the expansion of the music and audiovisual industries, in particular. In addition, shifts in the structure and operation of the global economy, for example, the growth of the digital and Internet economy, the negotiated market access in the CARIFORUM-EU Economic Partnership Agreement, presents new opportunities for expansion and

diversification of the Caribbean creative economy.

The projections are that the sector can grow multi-fold over the next decade once the required investments and business support mechanisms are put in place.

On account of this there is a greater need to understand the trajectory of the creative economy¹ and to identify the ways that small economies can benefit from the wider synergistic effects of the creative economy and move up global value chains.

As such the aim of this strategic assessment is to assess how the Federation of St. Kitt and Nevis can maximize on the potential of the creative economy by fostering policy innovation and promoting creative entrepreneurship.

Cultural Policy Development in Perspective

The area of cultural policy development has gained in salience in recent years as there is growing interest in how to promote and capture the benefits from the growth of the creative economy.² Traditional notions of cultural policy focus on the role of the government in promoting the interest of the arts sector with a target on identity issues as

the key driver. For example the Canadian cultural policy report of 1999 states that

Cultural policy is the expression of a government's willingness to adopt and implement a set of coherent principles, objectives and means to protect and foster its country's cultural expression.³

For the last few decades this approach has been shifting towards a greater focus on the economy and trade dimensions. In the contemporary context notions of cultural policy have expanded to include a wider conception of the creative industries and economy. There is also an expanding recognition that policy is not the sole preserve of government and that the role of private and non-governmental stakeholders are critical for implementation.

In addition, there is greater focus on developing a strategic framework in order to develop an evidence-based approach. This shift the tradition of cultural policy making towards an approach that encompasses SMART objectives.⁴ This requires a mechanism for mapping and documenting the sector. For example, the UNESCO Creative Economy Report 2013 states that

The first challenge for policymakers is to obtain reliable data on creative and cultural activities. Aggregated national -

¹ Felipe Buitrago Restrepo and Iván Duque Márquez (2013). *The Orange Economy: An Infinite Opportunity*. Washington DC, Inter-American Development Bank.

² Kevin Mulchay, "Cultural Policy: Definitions and Theoretical Approaches" *The Journal of Arts Management, Law, and Society* Vol. 35 , 4, 2006: 319-330; Dave O'Brien and Kate Oakley, *Cultural Policy: Critical Concepts*, Routledge, 2017.

³ Joseph Jackson and René Lemieux, *The Arts and Canada's Cultural Policy*. Political and Social Affairs Division, Parliamentary Research Branch of the Library of Parliament, 1999.

⁴ SMART is the acronym for objectives: Specific, Measurable, Achievable, Realistic and Timely.

level data on cultural flows, inputs and outputs do not provide the kind of information needed to understand the dynamics of cities and regions and are not always useful when mapping local creative economies.⁵

Meeting these requirements for cultural policy development in emerging and small economies is a key concern especially given the weaknesses in policy administration.⁶ There is also concern that most emerging and small economies do not have the appropriate mechanisms and institutions to facilitate financing in the sector.

No doubt the major and most fraught challenge in creative economy development across the global South is financing. This is particularly so because cultural enterprise operates de facto in a hybrid of not-for-profit and commercial activity. sustained subsidies are indispensable in some cases, while calculated investment will be appropriate in others. It is essential to strike the right balance.⁷

Rise of the Creative Economy

The creative sector is generally understood to encompass the creative arts and the creative industries. However, the impact of the sector has widened over time to generate what is described as the creative economy.⁸ The

creative economy is a critical aspect of these trends given that creative content accounts for a significant share of e-commerce and the content on the Internet. What is observed is that the creative sector plays a vital role in differentiating and enhancing the value proposition in multiple sectors (e.g. manufacturing, tourism, telecoms) that are increasingly reliant on the use of creative content and creative experiences to generate growth in global markets.

The creative sector is a major growth pole in the digital economy as exemplified by the shift towards a post-industrial economy where personal, recreational, and audiovisual services have expanded as a share of the expenses of the average household and as a share of the economy. The growth of the digital creative sector is accounted for by rapid techno-economic change in products, distribution and marketing (e.g., e-books, iPods, iTunes, Amazon, Google, NetFlix, Spotify), the increasing commercialisation of intellectual property in the digital world (e.g., digital rights management), the growth of social networking (e.g. Facebook, YouTube, Twitter, Instagram, Snapchat) and through the synergies forged by value enhancing activities (e.g. cultural tourism, intellectual property, destination branding, nation branding) and the convergence of content,

⁵ UNDP/UNESCO. Creative Economy Report 2013: Widening Local Development Pathways. New York/Paris, 2013: 28.

⁶ S. Burke, 'Disjuncture and Displacement: The Evolution of the Cultural Policy Regime in the Anglophone Caribbean', *International Journal of Cultural Policy* 13, 2, 2007, 169-184.

⁷ UNDP/UNESCO. Creative Economy Report 2013: Widening Local Development Pathways. New York/Paris, 2013: 88.

⁸ Howkins, J. (2001). *The Creative Economy: How people make money from ideas*. London, Penguin.

media and telecoms (e.g. the Internet, mobile and ecommerce).

The creative sector is not just a commercial arena, it is a symbolic and social space where ethical values, psychic meaning, and pleasures are displayed, enacted, negotiated and represented. As such the creative industries are not just informed by existing societal mores and values; they also shape society through the ways in which it represents these mores and habits in text, sound, images, experiences and even products. From this perspective, the creative industries play a dual role: they are an important area for investment in the new knowledge economy and a means of bolstering spiritual values and cultural identities. This is why it is recommended that countries should “maximize potential economic contribution” as well as “facilitate national, regional, and world dissemination of endogenous cultural creativity” and engaging in “culturally inclusive development”.⁹

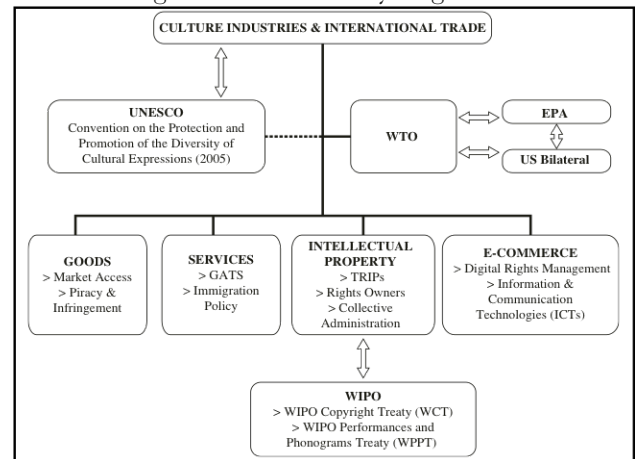
The Creative Economy and Trade Policy

The technological transformations in the creative industries sector have been complimented by the emergence of a trade policy framework and regime for the harmonization and internationalization of copyright regulations (WTO-TRIPS; WIPO copyright & digital treaties); the liberalization

of cultural industries under WTO-GATS; and, the protection and promotion of cultural diversity (e.g. UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions) (see Figure 1).¹⁰ This convention calls for the following:

1. Recognizes that “cultural diversity forms a common heritage of humanity”;
2. Notes that “cultural activities, goods and services have both an economic and cultural nature because they convey identities, values and meanings, and must therefore not be treated as solely having commercial value”;
3. and, reaffirms the rights of sovereign states to “maintain, adopt and implement policies and measures that they deem appropriate for the protection and promotion of the diversity of cultural expressions on their territory”.

Figure 1: Trade Policy Regime



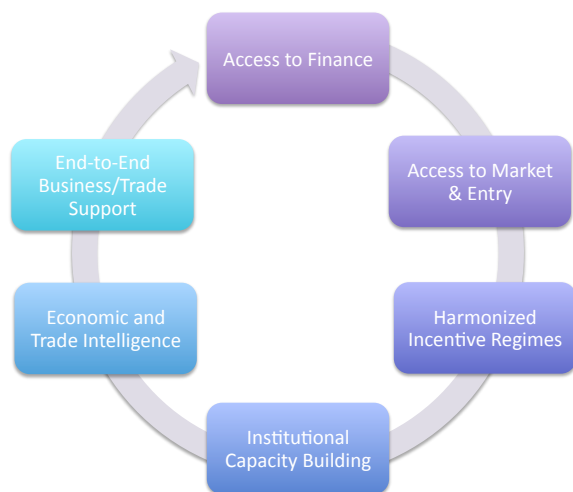
The Convention calls for the parties to incorporate culture into sustainable development and for international

⁹ UNESCO (1999), The Value of Culture. Position paper for the forum "Development and Culture," Inter-American Development Bank/UNESCO, Paris, 11-12 March; UNCTAD XIII, Doha, Qatar, 2012.

¹⁰ Keith Nurse, “The Economic Partnership Agreement and the Creative Sector: Implications and Prospects For Cariforum” in The Cariforum-EU Economic Partnership Agreement: A Practitioners' Analysis, edited by A. Beviglia Zampetti and J. Lodge, London, Kluwer International 2011, 149 - 163.

cooperation to support the development of the cultural industries and policies in developing countries through technology transfer, financial support and preferential treatment. However, the key challenge for many developing countries is that while the convention is a legal instrument that is binding it does not generate commitments to signatories nor does it provide a clear roadmap for development cooperation. In this

Figure 2: Framework for Industry Development



sense the convention encourages collaboration between artists and creative entrepreneurs between developed and developing countries but it does not guarantee space in the global cultural market. This brings the issue of creative entrepreneurship to the forefront of the discussion because no legal or institutional framework can legislate what cultural content will get into the market. The principal issue therefore is to ensure flexibility within the evolving rules-based system such that developing countries can

promote cultural diversity through an expansion of creative entrepreneurship.

The Creative Economy and Global Value Chains

From a global value chain perspective the creative industries in most developing countries operates with a large number of creators operating in an eco-system with a high level of fragmentation and competition. There are very few large firms and little or no foreign firms in the production end of the value-chain as primary investors. The larger foreign firms along with those operating in the Diaspora are secondary investors in manufacturing, marketing, distribution and copyright administration, which are the more lucrative elements of the value chain. Generally, it can be argued that the sector is poorly served in terms of trade facilitation and access to finance (see Figure 2). Facilitating access to finance is key elements of the enterprise development process and for firms to tap into export markets.¹¹

The industry faces numerous barriers to local and global market participation, including lack of production facilities, poor market organization, inadequate rules and regulations, limited understanding of global markets, the problem of language, and lack of bargaining power and commercial relationships. Hence, for example, in the burgeoning audiovisual sector the majority of local filmmakers and producers are isolated

¹¹ See Keith Nurse, Study on Alternative and Innovative Financing for ACP Cultural Industries. http://acpculturesplus.eu/sites/default/files/2017/02/02/etude_financements_-_rapport_final_en.pdf

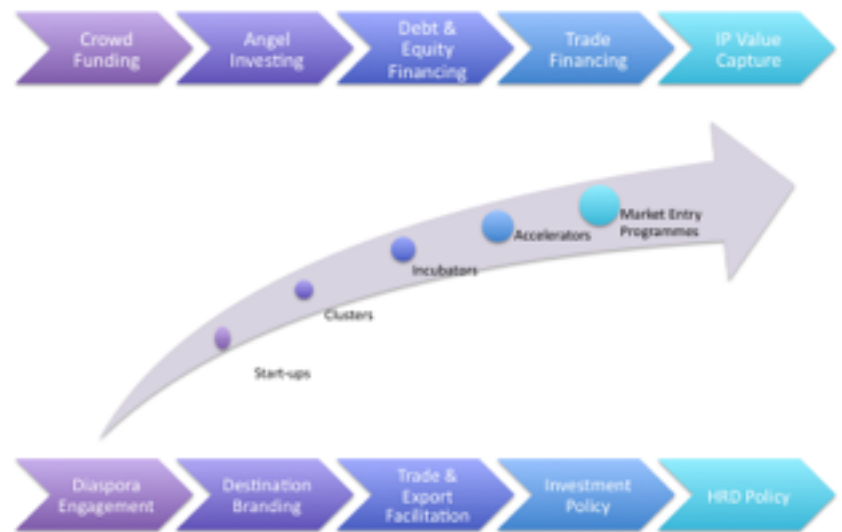
and left to operate in marginal economic areas such as micro and informal enterprises. Their problems are magnified by the lack of access to networks that can help them compete in the global film business. The key recommendations to address these challenges are:

- Improved access to finance should be twinned with access to market and access to digital platforms.
- Facilitate innovative financial instruments to attract and sustain investments.
- Harmonize and update incentives and trade regimes.
- Strengthen export, distribution & institutional capabilities and linkages.
- Facilitate end-to-end business and trade support.
- Generate economic and market intelligence.

Maximizing on the opportunities of the digital market is one of the key areas of greatest potential as well as tapping into traditional (e.g. live tours and festivals) and non-traditional markets for creative goods and services. The overarching argument is that the enhanced integration of the creative industries from developing countries in global value chains requires a shift in the industrial paradigm and business practice from the low value-added, stand-alone creative firm, cultural practitioner or artist operating in isolation to a context where there are higher levels of collaboration, coordination and

organization.¹² For example, there is a clear opportunity for the aggregation of content to take advantage of the expanding digital trade

Figure 3: Strategic Framework for Creative Entrepreneurship



in online, streaming and subscription services.

A key element of the intervention framework that can be promoted relates to the creation of enabling institutions to facilitate the growth and industrial upgrading of the sector. It is also important to promote cross-sectoral linkages as the creative industries have multiple markets and sources of income, many of which intersect with ICTs, manufacturing and tourism.

The key lesson is that most of institutions targeting the creative sector operate in silos and have limited linkages with wider market penetration initiatives. As such there tends to be an absence of end-to-end business and

¹² Keith Nurse and Zhen Ye,(2012) Youth Entrepreneurship and the Rise of the Creative Industries. UNIDO, Vienna. http://www.unido.org/fileadmin/user_media/Publications/Neue_Broschuere_Stand_08_01_2013.pdf

trade support. This suggests that the solution is more than access to market. From this perspective there is a critical role for up-scaling the creative industries once integrated support mechanisms are employed. The following diagram describes a trade and financing governance framework that is demand-driven and entrepreneurial in focus. It allows for start-ups, clusters, incubators, accelerators right through to market entry programmes that are linked to innovative financing mechanisms (e.g. crowdfunding, angel investing, debt and equity financing, trade financing and intellectual property value capture) and a wide array of policy support measures such as diaspora engagement, destination branding, trade and export facilitation, investment policy and human resource development.

The objective is to make creative entrepreneurs and their works more visible and accessible to the wider markets, potential clients/sponsors/investors and policy makers. This also requires involving the establishment of proactive mechanisms such as funding for start-ups, innovation labs, market incubators, cluster development and market development programmes. These mechanisms can play an important role in the development of entrepreneurial skills among industry participants, encourage experimentation with new ideas, techniques and media, and facilitate capacity development particularly among young entrepreneurs who can overcome their creative or intellectual isolation through networking, mentorship and peer-to-peer-coaching.

From a trade facilitation standpoint business support organizations play a critical role in minimizing some of the risk associated with the creative sector by offering a range of trade and financing services that could include market development grants, export assistance grants, business competitions as well as reimbursable grants. In conclusion, the expansive range of trade and industrial policy issues affecting creative industries highlights the need for a strategic export-oriented policy framework.

Overview of Creative Sector in St. Kitts and Nevis

In the assessment of the current cultural industries landscape detailed above, it was identified that there exist in St. Kitts and Nevis a diverse pool of cultural and creative content and a strong Caribbean aesthetic. Therefore, any policy must begin by identifying festivals and attractions in the country whose potential can be further harnessed through the policy's execution. They are as follows:

Brimstone Hill Fortress National Park

The Brimstone Hill Fortress is a UNESCO World Heritage is a 17th Century Citadel which that preserves the country's colonial



history and natural landscape. It is a National Park protected with the National Conservation and Environment Protection Act of 1987 which appointed the Brimstone National Hill Fortress National Park Society for its management and the National Physical Development Act of 2000 which has mandated a 1.6km buffer zone around the hill..It is also available for conferences and weddings. It is a unique and authentic site

which is well preserved to demonstrate a time in history.

The location offers a unique and authentic site for regional and international cultural tourists. Marketing and promotion of the location could include discounts to hotels and packages to the cruise industry. However, visitor entry and the effectiveness of any promotional package should be monitored by The Society, the Ministry of Tourism and UNESCO to create a benchmark for the site's popularity. With this information, a strategy can be made or modified to harness and maximize the potential of the site.

Central Forest Reserve National Park

The Central Forest Reserve encompasses a large area of the island of St. Kitts and of great ecological importance to the biodiversity of the country and the region. It is home to volcanoes, unique flora and fauna and birds (resident and migratory birds). The Government of St. Kitts and Nevis has identified the Park has a resource not just for sustainable development but also for eco-tourism. In the 2007-2011 Management plan, a program was conceptualized to improve their communication with visitors to the island. A further report by the United Nations Development Programme (UNDP) on the Protected Areas of St. Kitts and Nevis, of



which included the Central Forest Reserve, identified a public awareness framework with the theme of “the value of protected areas (for national heritage; for tourism; ecosystem services such as water provision and flood / erosion control, etc.), and the importance of healthy marine ecosystems and the impacts of invasive species (e.g. lionfish).” Therefore, the results from these plans should be collected to use as a benchmark for a strategy to develop the location’s potential as a major site for ecological and adventure tourism and to put the appropriate infrastructural, marketing and promotional systems in place.

Nevis Culturama

Nevis Culturama is themed as the “The Caribbean’s Greatest Summer Lime” is a cultural festival native to Nevis with the aim to preserve and promote the country’s unique cultural heritage over twelve (12) days of diverse cultural activities. In 2013, government subvention to the event was 100,000 while gate receipts were at \$202,335 which was said to be doubled that of the 2012



by the Minister of Culture, while revenue from streaming was 4,274.05, quadruple that of the previous year. This year, the event expanded to include new events along with a Culturama Village.

With its growth, this should be marketed as a premier cultural event for the diaspora, regional and international tourists. While there is a Carnival in St.Kitts and across the region, a unique trait in the Culturama will need to be identified to differentiate the product of Culturama from others in the region. From this, a strategy to develop and promote the event into a major festival should be created and executed.

St. Kitts Music Festival

The Music Festival, for 21 years, has been bringing a diverse range of musical talent to Basseterre, St. Kitts for three (3) days. The Festival has already outlined the economic benefits of it for the economy of the island



and the country's tourism product. However, the Minister of Tourism, Hon. Lindsay Grant has confirmed that the festival does directly make large returns, with only \$200, 000 in revenue in 2016. He, however, identified a range of benefits that come from the festival. This year, while the event was hailed a success, there were no metrics to identify where and how the success was felt in the economy of the island. It is therefore, important to identify these benefit whether it be increased occupancy at hotels or increase revenue at nightclubs. As with the Culturama, a differentiation factor from other music festivals in the region will need to be identified to strengthen the marketing appeal of the event's cultural product. This data can assist in the strategic planning of the Festival by the organizers and those benefitting from it.

St. Kitts Carnival

Known as Sugar Mas, St. Kitts Carnival season runs from November to January, a unique time for any Caribbean Carnival. The wide array of activities that take place during the Carnival season put many of the islands culture on display.

As with the other festivals, the differentiation factor of St. Kitts and Nevis must be identified and promoted to potential tourists. Partnering with Carnivals across the region to develop best practices in Carnival branding and marketing can also be a helpful tactic in the country's Carnival Brand development.



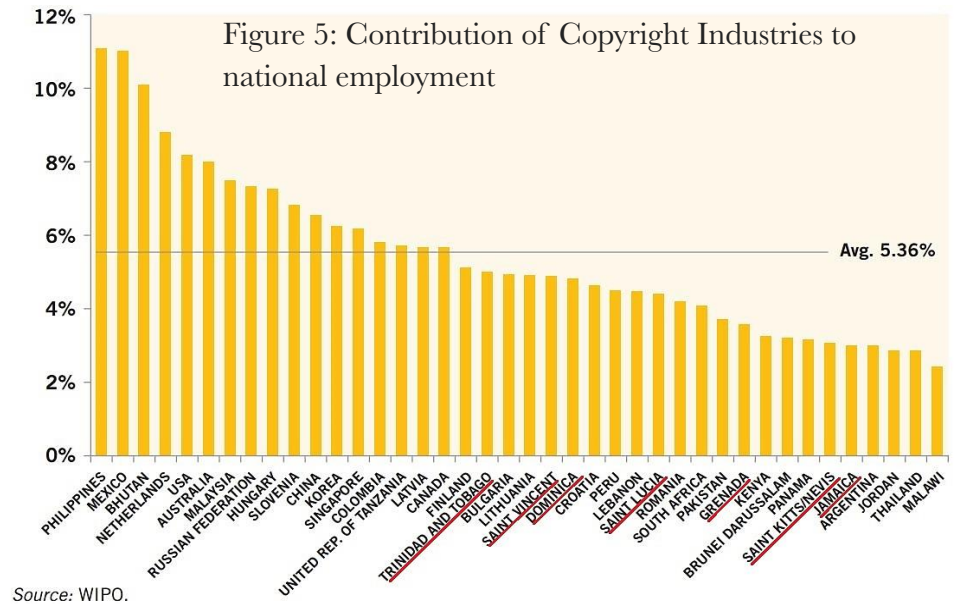
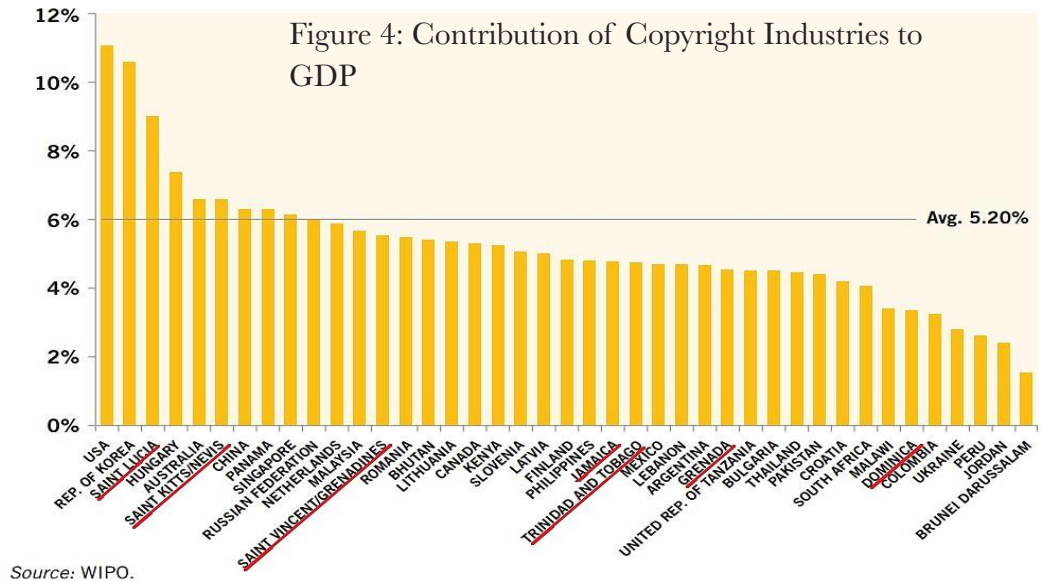
Economic and Trade Performance

In order to make appropriate modifications to the National Cultural Policy, it is important to create a benchmark upon which the new policy can be measured and future policies implemented.

St. Kitts and Nevis has population of 54,821 (2016) and a GDP of US \$916.9 (2016). In 2012, the World Intellectual Property Organization (WIPO) surveyed the copyright industries of the country to contribute 6.60% to GDP, which is approximately US \$6 million in revenue. This figure, which ranked above the world average for copyright industries as a % of GDP of 5.20%, demonstrates the importance of the industry to the economy of St. Kitts and Nevis (see Figure 4).

Further, it contributes 3.10% to the country's employment (see Figure 5). This statistic omits festivals, cultural tourism and other creative

related events which contribute to the creative economy of the country. Therefore, its value goes beyond the 6.60% of GDP noted above.



Trade data for St. Kitts and Nevis is aggregate at the OECS sub-regional level. Based on the data available the OECS region is a net importer of cultural goods, with US \$34 Million in imports and USD \$8.2 Million in exports in 2013. These flows represent a significant drop in both imports and exports from the respective peaks in 2007 (US \$222mn) and 2009 (\$44.8mn).

share. However, they accounted for 14% of goods exported that are related to the creative industries.

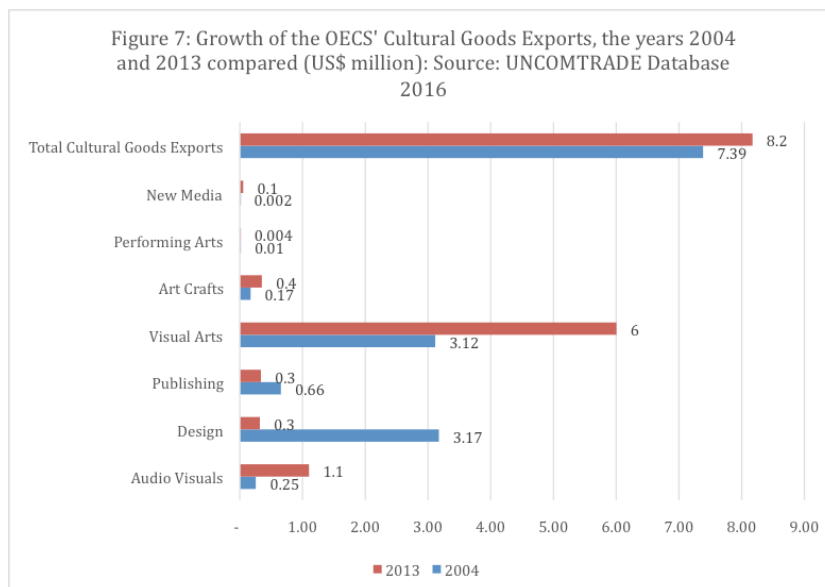
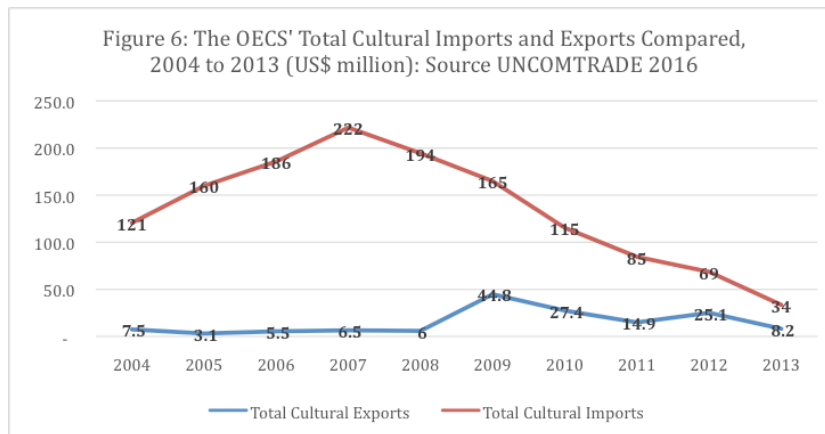
Earnings by OECS members for creative industry related goods were overall balanced. St Lucia accounted for 26% of the bloc's export activity or a total value of US\$138 million for the decade. Antigua & Barbuda had the next highest earnings representing

21% of all related goods exports or a total value of US \$113 million for the 2002 to 2011 timeframe.

Dominica also generated a noteworthy US\$83 million for the ten-year period, accounting for another 16% of the OECS' related goods total. The remaining countries of St Kitts & Nevis, Grenada and St Vincent & The Grenadines composed the last 37% of related goods exports and earned a combined total of US\$191 million over the the years of 2002 to 2011.

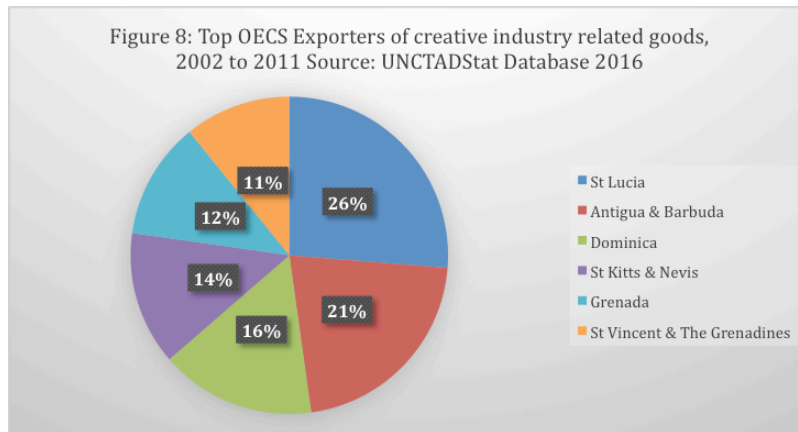
In terms Creative Services, the OECS' total exports were valued at an average annual value of US\$1.1 during the years 2004 to 2011 or a total of US\$25.5 million for the entire timeframe. This figure

was seen to significantly increase in the year 2013 to an annual value of US\$16.7 million. The rise was largely



The largest exporter good was the visual arts. Of this, St. Kitts and Nevis only accounted for 2% while Antigua and Barbuda held 69%

attributed to enhanced earnings from all OECS countries.

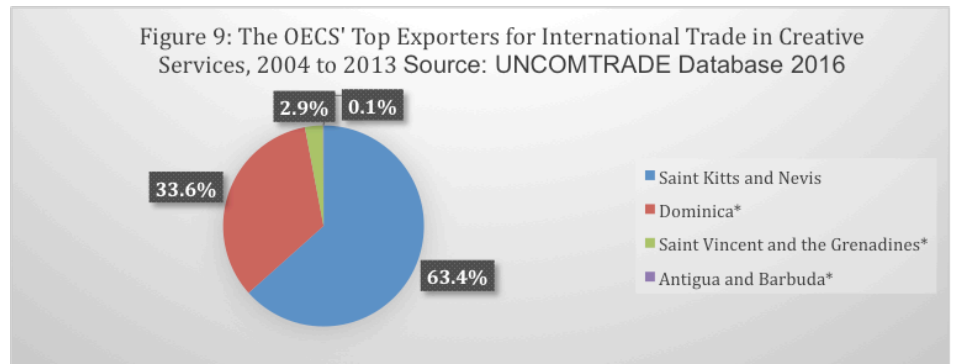


St Kitts & Nevis’ exports grew from a modest average of US\$13,000 (2011) to US\$10.4 million (2013). Furthermore, St Vincent & The Grenadines also saw its exports increase from approximately US\$34,000 (2011) to US \$640,000 (2013). The other countries such as Dominica and Antigua & Barbuda, also saw enhanced earnings which grew by 7 times and 2.2 times the 2011 value by 2013.

‘Advertising, market research and public opinion polling’ composed the majority (48%) of services export activities. The industry generated an estimated total of US\$12.1 million worth of exports for the OECS during the years of 2004 to 2013, or an average annual value of US\$1.2 million. This industry grew the most out of all services export activities, increasing from 2004 (\$100,000) to 2013 (\$10.6 million). The ‘Architectural, engineering, and other technical services’

represented another US\$7.9 million for creative services exports and also experienced notable growth of 4 times its 2004 value during the 2004 to 2013 timeframe (from US \$200,000 to US\$700,000). ‘Personal, cultural, and recreational services’ was the second fastest growing services export area, expanding a considerable 121 times its 2008 value by the year 2013 (from US\$40,000 to US\$5.3 million).

The only services export category seen to decline during the observed decade was that of ‘Research and development’ which contracted by 15% during the 2004 to 2013 period from approximately US\$10,000 to US \$4,000.



St Kitts & Nevis was the top exporting OECS country in terms of cultural services activity, accounting for 63% or a total value of US \$16.2 million for the 2004 to 2013 timeframe. Dominica was the next highest OECS exporter of creative services, representing 34% of all services exports or a total value of US\$8.6 million during 2004 to 2013. St Vincent & the Grenadines generated an

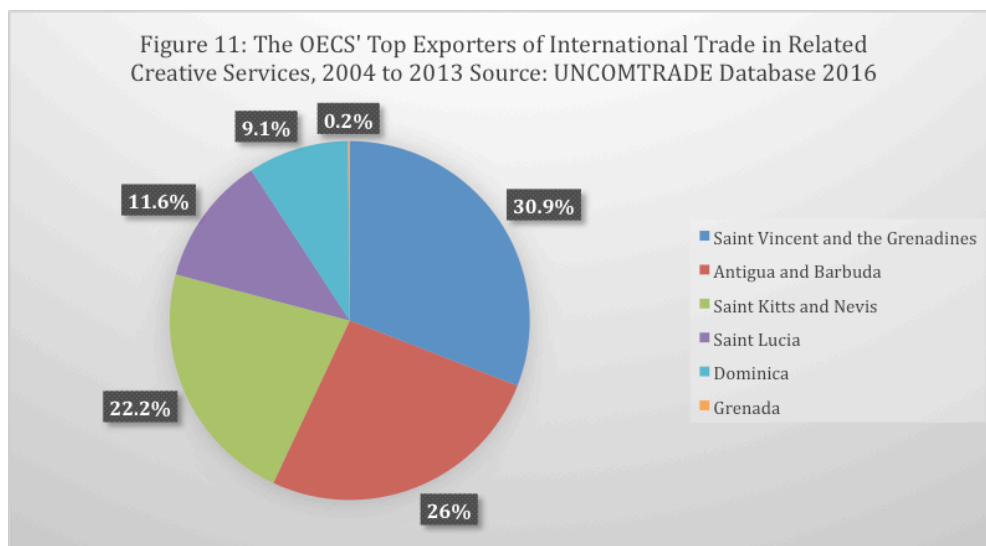
additional value of US\$700,000 in creative services exports which amounted to 3% of the OECS total services exports during the timeframe. Antigua & Barbuda earned a modest value of US\$20,000 for the 2004 to 2013 timeframe which accounted for 0.1% of all OECS creative services exports.

Furthermore, in the area of ‘International Trade Related Services’, the OECS earned an

estimated total of US\$4.2 million during the years 2004 to 2013. The country experienced an overall rise in terms of total international trade in related services by 62 times its 2004 value or by an amount of US\$1.3 million.

The majority of these export earnings were generated from activities within both ‘Computer and Information’ services and ‘Royalties and licence fees’ collections.

‘Royalties and licence fees’ collections grew significantly during the 2004 to 2013 period increasing by 51 times the 2004 value (from US \$20,000 in 2004 to US\$1.1 million in 2013). Additionally, the ‘Computer and information’ services industry also showed noteworthy growth by 20 times its 2004 value (from approximately US\$10,000 in 2005 to US \$20,000 in 2013).



Strategic Assessment of Creative Sector

It is upon this foundation that the new creative industries policy must seek to build.

As part of the benchmarking activity to begin building the new policy, a survey was disseminated to identify the key, challenges, opportunities, weakness and strengths of the creative sector. They are summarized below in Table 2.

Table 2: Strategic Challenges and Opportunities

Strategic Challenges	Strategic Opportunities
Poor global branding of goods and services from region	Rapid growth of the creative economy
Lack of sufficient business and marketing skills amongst cultural industry entrepreneurs.	Rise of digitalization and the Internet-based knowledge economy
Government ineffectiveness	Growth of creative and heritage-based tourism
Under-utilized potential of CARIFESTA	Expanding potential for public-private partnerships and private sector investment
Lack of harmonized policies	Growth of regional creative incubators and strategic clustering

The key observations are that the challenges relate to problems with poor branding of the creative outputs, lack of business and marketing skills and resources, government failure and ineffectiveness, under-utilized potential of the regional mega festival CARIFESTA, and lack of harmonized policies.

The key opportunities relate to the expanding creative economy, the rise of digitalization and the internet-based economy, the growth

of creative and heritage tourism, the potential of public-private partnerships and increased private sector investment and the implementation of regional creative incubators and strategic clustering.

The key weaknesses of the creative sector in St. Kitts and Nevis are summarized in Table 3. The main observations are that the sector suffers from a fragmented focus on the creative industries, poor regional communication and collaborations, weak distribution and marketing capabilities, limited economic and marketing intelligence and weak institutions and administrative capacity.

Table 3: Key Weaknesses and Strengths

Key Weaknesses	Key Strengths
Not enough focus on all key CI sectors	Attractive heritage and cultural assets with demand-pull
Weak intellectual property value capture and copyright management	Established linkages to the tourism sector
Weak distribution & marketing capabilities	Diverse cultural/creative content
Limited economic & market intelligence	Caribbean brand and aesthetic
Weak institutions and administrative capacity	Significant contribution of copyright industries/sector

The key strengths of the creative sector in St. Kitts and Nevis relate to the tourism attractions like festivals and heritage assets, established linkages to the tourism sector, diversity in cultural content, capacity to tap into Caribbean brand and aesthetic and the significant contribution of the copyright industries to GDP and employment.

Critical Success Factors for Strategic Cultural Policy

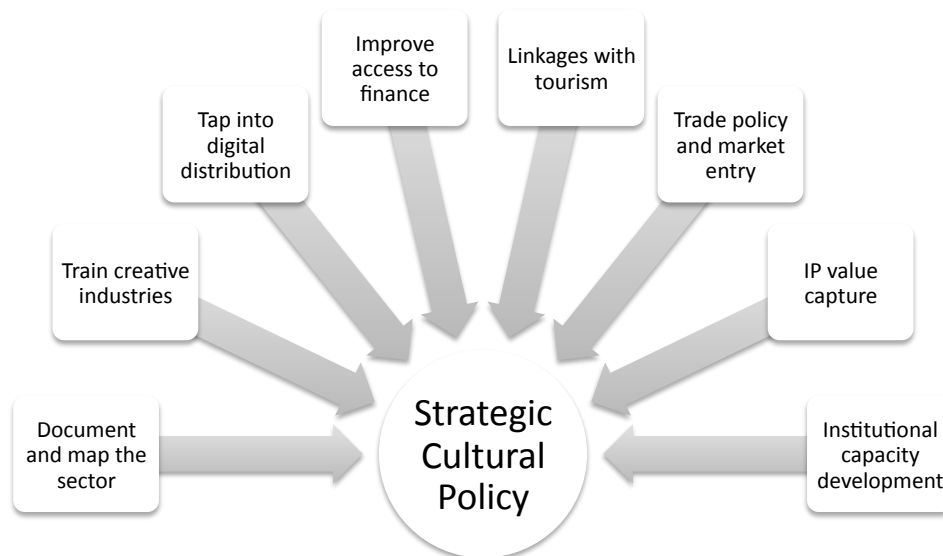
The proposed approach to implement the revised cultural policy is premised on adopting a strategic approach where a situational analysis informs the framework for intervention and action. From this standpoint this document can best be described as a framework for the Strategic Cultural Policy which has eight broad objectives:

1. Document and map the cultural and creative sector.
2. Train key stakeholders in the modalities of the creative industries.
3. Tap into the fast rising online and digital distribution environment.
4. Improve access to financing and investment.
5. Strengthen linkages with the tourism sector.

6. Facilitate trade policy development and market entry.
7. Promote intellectual property value capture.
8. Institutional capacity development.

The following is a list of eight critical success factors and action steps which are to guide the development and rollout of the Strategic Cultural Policy. The participants of the workshop identified the critical success factors (CSFs) and the action steps through group work and interactive sessions. Each of the CSFs requires further identification of the key targets/indicators, stakeholders, required resources to ensure the creation of an implementation framework. The Strategic Cultural Policy should aim to be implemented over a 3-5 year period with annual review to monitor and assess performance.

Figure 12: Strategic Cultural Policy



Critical Success Factor 1: Document and map the sector

- Establish an observatory to capture the economic flows of the sector in terms of contribution to GDP, employment, exports, tourism demand, income.
- Capture media and brand impact as well as the intellectual property value of key cultural/heritage assets and festivals.
- Participate in the development of the regionally territories for the Caribbean – comparative analysis
- Target various specific sector- banking and finance community- the dissemination of the value of the sector.
- Document specifically the impact of culture on the tourism sector.

Critical Success Factor 3: Tap into online and digital distribution

- Establish or tap into distribution channels for the various creative industries (e.g. CaribbeanTales for film).
- Target online distribution platforms for digitalized or e-commerce related activities.
- Promote the growth of digital entrepreneurship among creatives through incubators/accelerators and training in the use of social media platforms.
- Facilitate artists and entrepreneurs to have their products or services distributed through an aggregator
- Offer an annual award for top digital creative entrepreneur of the year to promote innovation in the sector.

Critical Success Factor 2: Training Creative Industries

- Provide professional training (e.g. an annual one-week course) in creative entrepreneurship for three key groups:
 - A. Artists
 - B. Managers/Entrepreneurs
 - C. Administrators
- Target key financial institutions for short courses on funding and financing in the creative sector:
 - A. Commercial banks
 - B. Export-import banks
 - C. Regional development banks
 - D. Credit Unions
- Host an annual incubator/accelerator for emerging and start-up firms and entrepreneurs in the creative sector.
- Improve human resource capabilities in event and heritage management to sustain and improve key festivals and cultural assets.

Critical Success Factor 4: Improve access to financing and investment

- Establish alternative, transparent and accessible financing (e.g. crowdfunding, angel investing, venture capital, and credit guarantees through development banks).
- Institute tax credit for corporate consumption of cultural goods and services to boost local demand
- Introduce a start-up fund to facilitate growth of new innovative businesses and young entrepreneurs.
- Access trade financing (e.g. Caribbean Export Development Agency; OECS) to develop and facilitate the creative sector in trade fairs and market opportunities abroad.
- Prepare a proposal for the Caribbean Development Bank and the Caribbean Development Fund to establish a sub-regional fund and financing mechanism for the creative industries in the OECS.

Critical Success Factor 5: Strengthen linkages with the tourism sector

- Conduct annual economic impact assessments for the key festivals (e.g. St. Kitts Music festival) and heritage assets (e.g. Brimstone Hill) that generate demand-pull and destination branding.
- Prepare 3-5 year strategic action plans for the key festivals and heritage assets to ensure sustainability and brand value.
- Tap into the cruise ship and stay over tourism markets more vigorously to boost and differentiate the visitor experience.
- Collaborate with regional agencies (e.g. Caribbean Tourism Organization) to promote and market the key festivals and cultural assets.
- Target the regional and diasporic markets for increased visitation to the key festivals and cultural assets.

Critical Success Factor 6: Trade policy facilitation and market access/ entry

- Tap into the preferential treatment measures of the UNESCO 2005 Convention to facilitate mobility of artists and cultural professionals; trade in goods and services.
- Tap into EPA Cultural Protocol for Artist Exchanges for the export of goods and services
- Participate in inbound (e.g. CARIFESTA marketplace) and outbound trade missions (e.g. Caribbean Export Development Agency) to key target markets.
- Institute tariff waivers for essential inputs and key merchandise imports.
- Lobby for the ratification of bilateral and multilateral trade agreements to key source markets.

Critical Success Factor 7: Strengthen intellectual property value capture

- Conduct an audit and a strategic plan of key intellectual property assets (e.g. copyright, patents, geographic indications, traditional knowledge, etc.).
- Strengthen the capacity of the Copyright Management Organizations to issue licenses and monetize copyright.
- Invest in the development of a regional digital database for distributing and monetizing copyrightable content (e.g. music recordings, ebooks, audiovisual content).
- Lobby for legislation for mandatory local content regulations on broadcast networks television, cable, and radio.
- Boost copyright enforcement to eliminate piracy and unlicensed use of copyright content.

Critical Success Factor 8: Institutional capacity development

- Harmonize government policies and strategies on the cultural and creative sector through the establishment of an inter-ministerial taskforce.
- Expand participation by cultural practitioners and institutions in the St. Kitts and Nevis Cultural Industries Registry (SKNCIR).
- Utilize the SKNCIR as a mechanism for cultural practitioner to access government tax credits, incentives and regulation (e.g. tariff waivers to be used by Customs Department).
- Establish an innovation and export fund for the cultural and creative industries to fund early-stage artistic development and experimentation.

Apply to the UNESCO International Fund for Cultural Diversity to aid in the implementation of the Cultural Policy.

- Enhance the staffing and institutional capacity of the Ministry of Culture to monitor and implement the Cultural Policy.

Roadmap and Implementation Agenda

The key to any successful policy lies in the quality of the roadmap and the capacity for implementation. The following Figure 13 outlines a framework and agenda for action which evolved from the eight defined critical success factors. The identified projects and initiatives are suggested recommendations and are not written in stone. In effect, they are to offer a vision of what is possible.

There is a synergy and a sequencing that is embedded in the timeframe and the allocation of resources. For example, the overarching rationale for the first five years is that an evidence-base policy approach requires the development of knowledge infrastructure (e.g. observatory, economic impact analyses, IP audit) to drive the strategy.

The strategy also calls for significant training recognizing that the required human resources are not currently available or not being properly deployed. The latter point is related to the recommendation for short courses for professionals (e.g. artist and managers) and administrators.

The goal of the digital incubators are not just about training and technology up-skilling. They are aimed at

shifting the policy agenda towards a market-oriented entrepreneurial framework. This is backed up by a start-up fund and outbound trade missions aimed at catalyzing the process of innovation and competitiveness.

The strategic approach to cultural policy that is proposed here requires improved institutional monitoring and support. The recommendation of an inter-ministerial taskforce is aimed at giving the cultural policy a champion agency within the government and for ensuring that there is increased harmonization of policies across ministries and government agencies.

The strategic cultural policy agenda has a high potential for success once a systematic approach is adopted based on the critical success factors identified by the key stakeholders.

Figure 13: Implementation Agenda

Action Areas	Year 1	Year 2	Year 3	Year 4	Year 5	Details and Actions
1. Cultural observatory	→		→		→	Research team; Engage stakeholders.
2. Professional training course	→		→		→	Hire trainer; Target key groups.
3. Digital incubator	→		→			Identify resources; Call for incubatees.
4. Start-up fund		→	→	→		Establish fund; Announce call for proposals.
5. Economic impact analyses	→	→		→	→	Research teams; Revise plans.
6. Outbound trade missions		→	→	→		Select participants; Target markets.
7. IP audit	→					Hire consultants; Develop plans.
8. Inter-ministerial taskforce	→					Establish taskforce; Review cultural policy.