DYC Culture Policy

CULTURE POLICY For ANGUILLA

"Promiting Preserving Empowering…"

Department of Youth and Culture

CULTURE POLICY FOR ANGUILLA

PURPOSE

The Culture Policy for Anguilla provides the basis for the Government of Anguilla's support for the preservation, enhancement, promotion and development of the arts and culture in Anguilla.

VISION

Anguilla's thriving, dynamic and vibrant arts and cultural environment fosters national identity, social wellbeing, community cohesion and sustainable development.

DEFINITIONS

Culture –"a set of distinctive spiritual, material, **intellectual** and emotional features of a society or a social group. It encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs."[1]

Cultural industries - "the economic activities of artists, arts enterprises, and cultural entrepreneurs, for-profit as well as not-for-profit, in the production, distribution and consumption of film, literature, music, theatre, dance, visual arts, broadcasting, and fashion."[2]

Art – "the use of skill and imagination in the creation of aesthetic objects, environments, or experiences that can be shared with others."[3]

Heritage – "the legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations."[4]

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[1] UNESCO - Universal Declaration on Cultural Diversity
[2] Nurse, Keith: "Creative Industries as a Growth Engine. December , 2007
[3] Encyclopaedia Britannica online
[4] Wikipedia

INTRODUCTION: THE DEVELOPMENT OF A CULTURE POLICY FOR ANGUILLA

The Department of Youth and Culture's strategic planning process was conducted in the final quarter of 2008. Through this participative process that involved a review of government's priorities, regional and international frameworks in Culture, such as UNESCO Culture Conventions and the CARICOM Regional Policy on Culture, and national consultations with a wide range of stakeholders from the public and private sectors, several key result areas for government action were identified.

These action priorities included: the provision of public access to the arts and culture; the recognition of the contribution of the arts, heritage and culture to national development; the development of an enabling policy framework for the promotion and development of the arts and culture; the provision of access to a body of knowledge about Anguilla's heritage; the celebration of Anguilla's heritage; the development of the knowledge and skill base of young people in the area of heritage; and the development of the capacity of young people, artistes and cultural practitioners for the achievement of sustainable livelihoods.

The socio-economic conditions that have prompted the need for action in these areas include, *inter alia*: the roles of the education system, family relationship, civil society, and festivals; changing demographics and its impact on national identity and the development of social capital; a perceived shift in values; the surge in youth crime and violence and the dependence on the tourism sector and the potential of the cultural industries sector for development.

All of these conditions, particularly the latter five, reflect an Anguilla that has increasingly become culturally diverse. While cultural diversity, in and of itself, can enrich a society through increased awareness, knowledge, understanding, cooperation, and economic development, if it is not managed appropriately it can also pose a challenge for the promotion of national identity and social cohesion - both of which are critical for the development of social capital and the setting of common development goals. Thus the need for the adoption of best practice which proposes the development and implementation of policies that promote respect and understanding rather than exclusion and fear.

In Anguilla's 2001 census population was recorded at 11,430 where 27% of the population consisted of Non-Anguillian compared to 23.2% in 1992 and 9.2% in 1984. The majority of the immigrants originated from the Caribbean with an increase of 91.7% between 1992 and 2001, followed by immigrants originating from the United States and the United Kingdom.

Labour Statistics for 2007 recorded the highest amount of issued work permits between 2001 and 2010 with 3,458, 53.6% issued to persons originating from the Caribbean compared to the highest percentage of 69.0% in 2010. Work permits since have declined over the years by 13.9%, 26.5%, and 34.2% for 2008, 2009, and 2010 respectively. It is clear that the demographics and cultural make-up of Anguilla is changing.

Although not necessarily directly related to Anguilla's changing demographics, we are also experiencing a shift in our values and value system. Indeed, the shift in values can be attributed to the influence of the media, the increasingly global nature of personal communication, Anguilla's participation in regional and international networks for governance and development and the increasingly material focus of our worldview. All of these influences have placed us in a position that requires us to reconsider and reassess our attitudes towards, among other things, the socialisation and care of our children, respect for law, personal and community well-being, work, productivity, and education. Of course, there have also been positive effects caused by this shift in values, particularly as it relates to the appreciation and recognition of human rights.

The connections between culture, changing values, and changing demographics are relatively obvious. That is, in addition to the impacts being seen and felt in the way we communicate, present ourselves, and even think, culture also affects and is affected by the economic systems that guide Anguilla's development path. Anguilla's GDP in constant prices for 2007 was the highest recorded figure between 2000 and 2010, EC$732.87 million, a growth rate of 17.3% over 2006 with the main drivers being the 'Construction' and 'Hotel & Restaurant' sectors. Combined 2010 GDP preliminary figure was recorded at EC$575.73 million with the main contributor being the 'Hotel & Restaurant' sector. With almost half of Anguilla's income dependent on a single industry and its supporting sectors, the need to diversify the economy is particularly urgent.

The potential contribution of the cultural industries sector to economic development has led to much debate, particularly in countries and territories, such as Anguilla, that have low capacity for production and export in traditional commodities. Caribbean Economist Keith Nurse, in advancing the use of cultural industries as a growth engine suggests that "[t]hese industries also offer more sustainable development options than traditional exports because the sector draws on the creativity of local artists and entrepreneurs, generating higher levels of local value-added. Moreover, the sector has strong growth potential and plays a key role in the arena of identity formation."[5]

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[5] Nurse, Keith: "Creative Industries as a Growth Engine. December , 2007

The Mexico City Declaration on Cultural Policies, which set the framework for the development of cultural policies, supports the importance of promoting culture and cultural industries formally through the development and implementation of cultural policies. Indeed, the Declaration outlines a set of principles to be included in all cultural policies, including: cultural identity; cultural dimension of development; culture and democracy; cultural heritage; artistic and intellectual creation and art education; relationship of culture with education; science and communication planning; administration and financing of cultural activities; and international cultural cooperation. It is important to note that the Department of Youth and Culture's mandate is consistent with these principles and they form the premise for the development of this culture policy.

Despite this understanding of how culture is impacted by the socio-economic and political environment in which it exists, an important issue still remains in terms of the absence of an overarching national framework that recognises and utilises the culture of the island as a central pillar for sustainable national development[6]. The Culture Policy will therefore provide a comprehensive, publicly-supported strategy and programme of action in these areas.

BACKGROUND

The Culture Policy Development Committee (comprised of representatives from the Ministry of Social Development, the Ministry of Finance, the Department of Youth and Culture, the not-for-profit sector as well as the cultural industries sector, the heritage sector, youth and civil society) has undertaken a comprehensive process of consultation and research in the development of this policy. Community consultation was sought through a series of small workshops held in 2010 organised by the Department of Youth and Culture. These workshops were attended by individuals and organisations drawn from various sectors and included economic development planners, cultural practitioners, artistes, non-governmental organisations, media, education and heritage management, government agencies and civil society. In addition in 2010 and 2011, a series of evening Culture Policy Development Fora were organised for the general public where issues identified during the workshop sessions as critical to the policy, were presented and candidly addressed.

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[6] Nurse, Keith: Culture as the Fourth Pillar of Sustainable Development. June, 2006

This information has been used to inform the Culture Policy along with research into industry trends and strategic documents from other government entities.

IMPLEMENTATION OF THE CULTURE POLICY

Objectives, Strategies and Actions

1. **<u>Preserving culture</u>**

   Strategies

   1.1   Foster and celebrate expressions of local   culture and heritage.

   1.1.1   Festivals identified and endorsed by Government.

   1.1.2   Guidelines for festival endorsement developed.

   1.1.3   Foundation for festival development established and operational.

   1.1.4   Festivals managed and monitored by Festival Foundation.

   1.1.5   System of incentives given by Festival Foundation.

   1.1.6   Festivals formally recognized for cultural celebration and best practice in festival development.

   1.1.7   Cultural presentations/ displays/expression integrated in all Government events and celebrations.

   1.1.8   Support provided for cultural initiatives that showcase local culture and heritage, in accordance with established guidelines.

1.2 **Foster an understanding and appreciation of local heritage and living culture.**

1.2.1 A broad understanding of history and heritage inclusive of the experiences and stories of all communities promoted through cultural programming.

1.2.2. Partnerships established with civil society for joint programming opportunities.

1.2.3 Cultural awareness programmes included in the curriculum of educational institutions.

2. Celebrating cultural identity and diversity

Strategies

2.1 **Foster an appreciation of expressions of   cultural diversity and the cultures of new communities.**

2.1.1 Opportunities provided through cultural programming for new communities to participate in cultural festivals.

2.1.2 Technology and the media systematically used to facilitate dialogue on cultural heritage and encourage tolerance.

2.1.3 Cultural awareness and diversity programmes included in curriculum of educational institutions to foster awareness and tolerance of other cultures.

2.2 **Increase opportunities for all sections of the community to access, participate, and appreciate culture.**

2.2.1 Small grants scheme developed and implemented by Government and accessed by the community to support documentation of culture.

2.2.2 Substantive engagement with arts and culture provided through workshops and community development projects to produce a range of health and wellbeing outcomes which benefit the wider community.

2.2.3 Marginalised groups provided with opportunities for meaningful engagement with culture.

3. Connecting culture to environment

Strategies

3.1 Foster and celebrate an understanding of local connections to the land and the sea.

3.1.1 Support provided to organisations and programmes that promote connections to natural heritage.

3.1.2 Guidelines established for:

(a) prohibition of cultural activities that negatively impact the environment and

(b) mitigation of impact of cultural activities on the environment.

3.1.3 Partnerships established with other agencies to implement cultural programmes that engage youth.

3.2 Promote the preservation of buildings of cultural interest or significance.

3.2.1 Support provided for the implementation of the Biodiversity and Heritage Conservation Act and the Anguilla National Trust Act.

3.3 Promote the protection, rehabilitation, and enhancement of lands of beauty and cultural significance.

3.3.1 Support provided for the implementation of the Biodiversity and Heritage Conservation Act and the Anguilla National Trust Act.

3.4   Promote the awareness and significance of heritage resources.

      3.4.1   Partnerships established with other agencies to implement heritage awareness programmes, including programmes that specifically engage youth.

      3.4.2   Heritage resources identified, documented and their significance articulated.

4.   <u>Developing cultural industries and economies</u>

Strategies

4.1   Provide support to local artistes and cultural industries to encourage economic growth and cultural vitality.

      4.1.1   Appropriate intellectual property protection legislation developed, enacted and enforced.

      4.1.2   Entrepreneurial Training and skill development opportunities provided to local artistes and cultural practitioners.

      4.1.3   System of concessions and incentives established and implemented that supports the development of cultural industries and local artistes.

      4.1.4   Local artistes and community groups engaged to perform at civic events and local event organisers encouraged to use local talent.

      4.1.5   Innovation and excellence in cultural industries and among local artistes formally recognized and awarded.

      4.1.6   Cultural industry mentorship programmes established.

4.2 Promote and raise awareness of the significant economic contributions of cultural industries and their role in economic diversification.

    4.2.1 Analysis of contribution of cultural industries to the economy, conducted and reported.

    4.2.2 Promotion campaign conducted using successful artistes and practitioners.

    4.2.3 Networking opportunities provided for local artistes to market their talents regionally and internationally.

    4.2.4 Local artistes featured in marketing products.

    4.2.5 Use of local artistes and products incentivized.

    4.2.6 Formal partnership established between Government and representative body of artistes and cultural practitioners for the promotion of cultural industries and analysis of their contribution to the economy.

4.3 Facilitate learning opportunities for young people in cultural industries.

    4.3.1 Funding opportunities identified and shared to encourage young people to participate in creative activity.

    4.3.2 Cultural industry mentorship programmes established for young people.

    4.3.3 Arts and creative projects used as tools for social engagement.

    4.3.4 Science and technology promoted as tools in the development of cultural practices.

5. **Investing in culture and local practice**

Strategies

5.1 **Identify and promote cultural and creative practices that are distinctly Anguillian.**

      5.1.1 Anguillian cultural and creative practices identified and documented.

      5.1.2 Cultural and creative practices communicated through various means (including re-enactment, displays, workshops and media) for various sectors of the population.

      5.1.3 Competition systematically used as a tool for promotion of cultural and creative practices.

5.2 **Provide support to local artistes, art organisations, and community groups.**

      5.2.1 Needs of artistes and organisations identified and assessed.

      5.2.2 Criteria for providing financial and other resources established and implemented.

      5.2.3 Technical expertise, networking opportunities and in kind support offered to artistes and organisations.

      5.2.4 Available support, criteria and procedure for access publicised.

5.3 **Preserve and acquire Anguilla's cultural artefacts and contemporary works which reflect local culture and demonstrate creative excellence.**

      5.3.1 Inventories of artefacts and contemporary works created and maintained.

5.3.2 Artefacts and contemporary works collected (through purchase, donation, replication) archived and displayed when and where appropriate.

5.3.3 Legislation (eg Antiquities Act and Biodiversity and Heritage Act) amended to protect new discoveries and to deem them the property of the Crown.

5.3.4 Artists commissioned to recreate/ capture cultural heritage (eg artefacts, social practices).

5.3.5 Terms and conditions established for displaying and loaning artworks.

5.4 Support existing arts and cultural practitioners and foster new forms of artistic and cultural expression.

5.4.1 Partnerships facilitated with private sector to support investment in local arts and culture.

5.4.2 Small grants scheme developed and implemented by Government and accessed by the community to support artistic and cultural expression.

5.4.3 Scholarships provided for study of the arts and culture.

6. Providing creative spaces and public places for cultural expression

Strategies

6.1 Enliven public places and spaces by creating opportunities for the community to encounter and engage with art and culture as part of everyday experience.

6.1.1 Designate, create and outfit public spaces for artistic and cultural expression.

6.1.2 Art displayed in public places.

6.1.3 Opportunities facilitated to publicly showcase forms of artistic expression.

6.2   Establish a National Museum of Anguilla.

    6.2.1   National Museum established.

6.3   Create a cultural centre, equipped with necessary infrastructure to showcase Anguillian culture and creative talent.

    6.3.1   Cultural Centre established and used.

7. <u>Supporting cultural advocacy, promotion, and communication</u>

Strategies

7.1   Raise the profile of Anguilla's existing and expanding culture and creative sector through advocacy, promotion, and improved communication.

    7.1.1   Database of Anguilla's arts practitioners,arts and cultural organisations, community groups, businesses and venues developed and maintained.

    7.1.2   Information from database used to improve promotional, networking and communication opportunities.

    7.1.3   Electronic arts and culture register established for audience development.

    7.1.4   Quarterly electronic arts and culture newsletter published to profile cultural programmes, events and the work of local artists.

    7.1.5   DYC's webpage improved to reflect arts and cultural activities.

    7.1.6   DYC abreast of key trends, issues and needs of arts and cultural sector.

    7.1.7   Creation of a representative body for artistes and cultural practitioners is facilitated.

7.2 **Create opportunities for coordinating promotional and relationship building networks, particularly with the Ministries of Tourism and Education, community groups, and nongovernmental organisations.**

    7.2.1 MOU established to articulate collaborative agreement between Government Departments in relation to cultural promotion and network development.

    7.2.2 Partnerships established to facilitate professional development workshops for artistes, arts and cultural community groups and creative industries in the areas of marketing, promotion, publicity and networking.

8. Strategic planning, resources, and infrastructure

Strategies

8.1 **Review existing facilities and plan for future cultural resources and infrastructure which are accessible, affordable, and cater to the needs of a growing and changing community.**

    8.1.1 Facilities audit conducted.

    8.1.2 Needs and trends identified and forecasted.

    8.1.3 Plan formulated and implemented for cultural resources and infrastructural development.

8.2 **Ensure the Government of Anguilla's key strategic documents acknowledge the importance of culture and the needs and aspirations of a growing and changing community.**

    8.2.1 Existing strategic documents amended to integrate cultural issues.

    8.2.4 Cultural issues articulated in a National Development Plan.

8.3 **Facilitate and encourage cross-departmental planning and partnerships to ensure an integrated approach to the implementation of the Cultural Policy.**

8.3.1   Support provided to stakeholders regarding:

    (a)   integration of policy into work plans and strategic documents; and

    (b)   policy implementation.

8.3.2   Monitoring and evaluation mechanisms established to ensure policy implementation.

IMPLEMENTATION SCHEDULE

[Objectives/Strategies/Actions, Timeframe, Responsible Units, Resources]

APPENDIX I

BRIEF HISTORY OF ANGUILLA

The history of Anguilla was one of settlement by the Amerindian tribes from South America, colonization by the Europeans (the English), sugar, slavery, emancipation and revolution.

Its settlement by the Amerindians covered the period 2000 BC to 1500 AD. One of the Amerindian people who settled here from around 600 AD was the Arawaks so called because they spoke the Arawakan language. They were pottery-makers – ceramic people. Their pottery was highly decorated and reflective of the pottery found in Saladero, Venezuela, from where they came. The Arawaks, who established permanent villages, practised agriculture having bought with them tobacco, cassava, sweet potatoes, cotton, yams and corn. (They were credited with calling Anguilla *Malliouhana* but there is still debate surrounding that claim as well as the meaning of *Malliouhana*.)

It appears that Anguilla was named by some Italian explorer who may have visited the Caribbean in those early years. Its long, narrow shape resembled an eel which in the Italian language is: *Anguilla.*

By the time the first English settlers arrived in Anguilla, in 1650, there was not a single Arawak on the island. Most of them were taken away by the Spaniards to provide labour for their settlements on the larger islands like Cuba and Hispaniola. But certain material elements of their culture remained: stone carvings, zemis (three pointers), stone axes, shell tools and pottery pieces. The Fountain Cavern, at Shoal Bay (East), which they used as a ceremonial centre, contains a large stalagmite in the form of Jocahu, the Arawaks' Supreme Diety, as well as several petroglyphs and pottery shards. Another cavern of note is the Big Spring at Island Harbour with its many petroglyphs.

Among the crops grown by the Arawaks, and which the English continued to cultivate were tobacco, cassava, sweet potatoes, cotton, yams and corn. When crops such as tobacco and cotton did not yield the financial returns the English had expected, they turned to the cultivation of sugar in the early half of the 1700s. Sugar

led to the importation of cheap labour from Africa, and sugar transformed a predominantly white society of small farmers into a society of predominantly African slaves labouring on sugar estates.

The Africans were stripped of every conceivable aspect of their culture but several elements survived up to the twentieth century. These included the widespread use of bush medicines, the practice of obeah, use of masked costumes during carnival, Moko Jumbies, frequent use of percussion in music, storytelling (especially Anansi stories), and the growing of food crops such as eddo, ochra, dasheen and eggplant. An African cultural trait which survived throughout the ages was the extended family. It existed in Anguilla up to the mid-1900s. (A religious denomination which had its roots in the African experience, and which emerged in Anguilla during the mid-twentieth century was Rastafarianism. *The Holy Piby*, written by Anguillian Robert Athlyi Rogers, had a strong influence on Rastafarian beliefs.)

Slavery in Anguilla came to an end in 1834 by which time the sugar industry had virtually disappeared and most of the white planters had sold their land to the ex-slaves and returned to England. Some migrated to the USA. Those ex-slaves who lacked money, with which to purchase land, occupied estate lands which the whites had abandoned while others occupied Crown land. Some rented lots for which they paid mainly in kind because of the shortage of cash. The ex-slaves grew food crops to meet household needs and Anguilla developed into a society of independent peasants. The peasants settled all over the island in order to utilize every available pocket of fertile land.

Most of the English had left the island but major aspects of their culture remained. One was their language and writings. Another was Christianity. Chief among the religious denominations were Anglicanism and Methodism. (Their churches dominated the Anguillian landscape, to this day, from Island Harbour to West End.) Later came the Roman Catholics, Seventh-day Adventists, Baptists, Church of God, Jehovah Witness and others. As regards sports, the English game of cricket, was introduced in Anguilla in the 1800s, and remained an important aspect of Anguillian culture. Football (soccer) and dominoes followed later.

The hardships which the ex-slaves experienced throughout the latter half of the 1800s forced many of them to go overseas in search of work to feed their families. Their relatives benefitted greatly from the money which they sent or brought back, and which was reflective of the remittance-type economy on which the Anguillian people had to depend for many years. Many of them went to Santo Domingo (the Dominican Republic) and Cuba to work on the sugar estates there. The Santo Domingo and Cuba connection influenced the shaping of Anguillian culture through

music and song. The men brought home the string band. They brought with them the fife, the banjo and the accordion, and played mostly Spanish music especially the meringue which was the main type of music in Anguilla up to the 1950s.

The Anguillians' journey to and from Santo Domingo and Cuba was on locally built boats. These they built, with great pride and skill, for fishing and trading as well. It was the struggle for survival, on the sometimes unfriendly sea, which made Anguillians a seafaring people and kept their boat building tradition alive. In travelling to and from Santo Domingo, the boat captains raced one another to see who would reach their destination first, thus the beginning of the Anguilla boat racing tradition. Boat racing is now Anguilla's national sport, an important component of its cultural heritage. It is given much prominence in the annual Anguilla Summer Festival which is a celebration of the people's emancipation from slavery in 1834. The Anguilla Summer Festival is a cultural explosion a popular aspect of which is the calypso monarch competition. Calypso music had its origin during slavery.

It was that history of hardships, brought about by prolonged droughts and famines, a shallow soil and the onslaught of severe hurricanes, which gave birth to a culture of interdependence, caring and sharing. The culture was such that my house was your house, and your house was my house. Your child was my child, and my child was your child. You ate out of my pot, and I ate out of yours. Up to the difficult days of the 1940s and 50s, when poverty was the norm, when a mother ran out of matches she usually went by a neighbour for a matchstick or two. Or she would call on her neighbour's house for a "piece of fire" or a "stick of fire" so that she could light her own fire and start cooking.   In those days the main means of cooking was by wood fire, so it was easy to get a lighted stick from under your neighbour's pot. Incidentally, it was because of that practice that when our older folks pass by a neighbour's house for a short stay they usually say, on entering, "I only come for a stick of fire."

"A stick of fire" worked wonders for the unity of Anguillian society. So did the jollification. The jollification was one of the highest forms of expression of community caring and sharing. According to the Collins English Dictionary, a jollification is a merry festivity. But in the contest of the Anguillian experience, it was a festive occasion in which members of the community came together to undertake a particular socio-economic task. It was an economic activity inclusive of an element of merriment.

In early years, the preparation of provision grounds for the planting of food crops was undertaken by means of a jollification. There were no ploughs, so the village men did the hoeing. And as they did so they sang merrily along. As the men did the hoeing,

the women busied themselves preparing the meals. Breakfast was Johnny cakes with "relish" and "stinking weed tea" or bush tea. Later on there was lunch: peas and rice and either mutton or goat meat. But throughout the day, rum was in plentiful supply and the men drank to their hearts content. While the men and women toiled, the village children were happily eating, drinking (no rum, of course) and running around playing games.

The jollification was also popular for the launching of our wooden schooners and sloops. Men, women and children were all there, pulling on the lines to get the boat in the water. As expected, there was food and drink in galore. Again, the jollification, as a means of organising labour, was resorted to when people were relocating their wooden houses which involved lifting them off their pillars and carrying them elsewhere.

A noteworthy aspect of the jollification was that no money changed hands. In other words, there was no payment for any work performed. People were happy with the satisfaction they derived from being able to help one another. Our culture of caring and sharing provided a spirit of oneness.

It was that spirit of oneness that led to the success of the 1967 Anguilla Revolution. It was concerned with replacing St. Kitts' colonialism with direct British colonialism essentially for social and economic reasons. Up until 1967 Anguilla remained relatively poor and undeveloped. There were no industries, no paved roads, no electricity, no pipe-borne water, no telephones and no proper port facilities. Health, sanitation and education facilities were grossly inadequate.

The highpoint of the Revolution was 30th May 1967 when a hostile crowd of people surrounded the Police Headquarters, in The Valley, and expelled the 13-man contingent of St Kitts policemen which was stationed in Anguilla. Since then 30th May has been celebrated as Anguilla Day in observance of the most important day in Anguilla's modern history. It was the critical turning point in the creation of a prosperous Anguilla.

Conditions on island changed for the better in 1980 when Anguilla became a separate British Dependent Territory on 19th December 1980. By that time the people had acquired their own political institutions and were enabled to influence the course of their own destiny. The new political and economic climate resulted in the influx of considerable foreign capital in the tourism sector with the building and opening of several resorts.

But Anguilla's development, and dependency on tourism, contributed significantly to the demise of its traditional culture particularly in light of its exposure to other cultures, particularly US culture, via tourism and the television. Of course, elements of culture would change with time because, after all, culture is not static. It is dynamic. It is in a constant state of flux and of being influenced by other cultures.

Anguilla seems to be going through a period of social decay. The many social problems with which we have been confronted, in recent times, can be attributed in part to the erosion of our cultural heritage. When a country has lost its traditional culture it has lost its compass, its warehouse of values and its foundation of stability. We need to make every effort to reestablish that foundation.

APPENDIX II

NATISONAL SYMBOLS

The National Symbols of Anguilla, approved by Executive Council are:

National Song   God Bless Anguilla
National Bird   Turtle Dove (Zenaida Aurita)
National Colours   Orange, white and turquoise
National Sport   Boat Racing
National Tree and Flower   White Cedar
National Dish   Peas and Rice with Fish
National Animal   Ground Lizard