

TOWARDS A PLANNING STRATEGY FOR THE MANAGEMENT
OF HISTORICAL/CULTURAL RESOURCES
CRITICAL TO DEVELOPMENT IN THE LESSER ANTILLES

A Concept Paper Prepared

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TOWARDS A PLANNING STRATEGY FOR THE MANAGEMENT
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(ABSTRACT)

There is a pressing need to define a strategy for the improved conservation, utilization and management of endemic, cultural resources critical to development in the smaller islands of the Lesser Antilles. These cultural resources, singularly and regionally, remain largely unappreciated, undefined and underutilized. Collectively, they constitute an asset, an inheritance of not inconsiderable value to the region and to each developing island nation. Each element of the cultural resource base (historical, archival, artifactual, architectural, archeological, oral, and artistic) has enormous potential for serving the eco-development process and strengthening national strategies of self-determination, while simultaneously reversing divisive tendencies and promoting regional and even hemispheric solidarity.

These cultural resources, except in isolated instances, lie fallow and at risk in the absence of a strategic assessment and plan for their proper incorporation into the eco-development process. A framework for such a strategic planning effort, regionally structured but responsive to specific small-island needs, is presented as a working document for discussion by all interested parties and especially those institutions and agencies, such as CARICOM, OAS, UNESCO, BDD and CCA, presently engaged in providing assistance regarding historical and cultural resources.

The development of a truly integrative, regional strategy -- sufficiently flexible to incorporate existing agency programs, local needs, and the priorities of each -- into a larger, more creative format offers extraordinary promise in accelerating the eco-development process. This strategy is more than the sum total of existing programs or parts because it includes the design, elaboration and implementation of essentially new, supplementary, unconventional elements to identify and achieve the most effective and innovative cultural resource management options within the limits of available capabilities and to the benefit of the island people of the Eastern Caribbean.

¹ This conceptual framework is adapted from the natural resource model developed by the ECNAMP Project Director, Mr. Allen Putney, with the assistance of CCA, IUCN, WWF, IRF, CATIE, RBF, UNEP and others.

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INTRODUCTION

All of the smaller islands of the Eastern Caribbean possess fragments of their unique and rich historical and cultural experience. Each island has its own legacy of artifacts, architecture, archival material, living traditions, folk ways and artistic expression. But what has not been ravaged by hurricanes and the forces of nature in the Caribbean is being rapidly degraded and perverted by the combined effects of institutional neglect, tourism, and accelerated development pressure and the persistence of earlier negative perspectives and attitudes. The process is eroding and compromising the integrity of each island's cultural patrimony, and a growing number of island people is uneasy and saddened, if not angry, about what is happening and what is slipping away and lost forever. As a former Island Resources Foundation staff member and C.C.A. museum specialist has observed:

The preservation of the historic, natural and cultural heritage of our islands has become a matter of increasing concern to many West Indians. The emergence during the past two decades of a regional multi-campus university, a Caribbean Conservation Association, of various national trusts, and a number of research and cultural centres has intensified that concern on both the academic and public levels. The re-awakening of internal interest in the definition and meaning of our cultural and social heritage has demanded the establishment of institutions preservative of those elements which are indicative of that heritage.¹

CULTURAL RESOURCES

Cultural resources are man-made. Their significance derives not so much from their place in the natural system, but from the fact that they are the products of the thought, labor, creativity and activity of man over space and time. As such, they help define the human dimension of a particular environment or island ecosystem. These resources include not only material remains such as artifacts, documents, sites and structures, but also living residues such as oral traditions, skills, festivals, music and dance. Collectively these resources (essentially non-renewable) comprise the cultural patrimony of a nation and are desperately in need of protection, study and enhancement, for they represent an essential

¹0. Marcus Buchanan, "Museums, A Sugar Mill and Preserving Our Heritage," The Bajan, April (1976), 18.

connecting link between past, present and future generations. They are as fragile and vulnerable to destruction as natural resources; and just as the islands need an integrated system of wildlands, natural areas, parks and reserves as elements of eco-development, so too do they require effective, closely integrated systems of historic and cultural preservation programs and supporting institutions like museums, archives, national trusts, etc.

Inasmuch as cultural resources are products of man, they can be said to be a collection of interacting parts which make up the fabric of a national or insular identity as a whole. As the tangible products and reflections of an evolving human ecosystem, cultural resources cannot be viewed in isolation of each other, or of their total environment. They not only provide clues to insular and especially human development potential, but also reveal how a particular island environment shaped man and, simultaneously, how man altered and interacted with his environment in any given island area.

With respect to the inter-relationship of various cultural resources, it is clear that like natural resources they are inextricably linked. For example, documents and oral traditions help explain the origins, use and significance of an artifact or a site. Thus, archives are essential to museums and historic sites. Museums, through the display, arrangement and interpretation of objects, have the capacity for disclosing the context and, therefore, the significance of an historic site or structure. Sites and structures provide knowledge about human settlements and cultures that cannot be gleaned from documents or artifacts. Moreover, documents can lead us to the location of sites and artifacts. Conversely, sites can lead us to the location of artifacts, and can be used to house and provision museums. Artifacts, sites and/or oral traditions can reveal and help explain aspects of man's history and culture for which there are no documents. Living cultural resources help define the human context and creative essence of inanimate documents, objects, structures and sites.

Each of these resources is a clue to the mystery of human history and complexity, but considered in isolation of one another, they can do little to unravel that mystery. If we want to better understand ourselves in light of those who came before us, we must consider the evidence holistically. In short, the intricate biotic linkages in any natural system has an equally intricate counterpart set of linkages in the historical/cultural sector which must be defined, understood, and appreciated before it can be properly conserved, utilized and managed as a resource in support of the eco-development process.¹

¹ For a breakdown and definition of specific Cultural Resources, see Appendix I.

CULTURAL RESOURCE UTILIZATION IN ECO-DEVELOPMENT

Like natural areas, the cultural patrimony of the Lesser Antilles can be utilized by means of a variety of management strategies, including archives, parks, monuments, historic districts, museums and eco-museums, which, if imaginatively devised, can individually and collectively contribute to overall national and regional development.¹

Although the role of cultural resource utilization in the development process has not yet been precisely defined, several arguments have been advanced on its behalf. It is widely acknowledged that cultural resources utilization has economic value, particularly in the critical tourism sector. The St. Vincent Tourism Development Plan (1975) declares that the island's "greatest tourist assets are its scenery and its culture." The Dominica Tourism Development Plan (1971) specifically cites the restoration of the military complex at the Cabrits near Portsmouth as a major objective of the overall development strategy. And cultural resource utilization is a major element of the tourism development strategies of Jamaica, Barbados and Antigua.

International aid agencies, too, have begun to recognize the potential of cultural resource utilization. Thus, the World Bank's Tourism: Sector Work Paper (1972) notes:

Historical monuments may also be regarded as part of the tourism infrastructure, and the preservation, restoration or better accessibility of these monuments may be critical for the future of the sector of these countries.

In the Eastern Caribbean, CDB, BDD, and CIDA have provided some funding for restoration work at the Shirley Heights/English Harbour complex in Antigua and at Brimstone Hill in St. Kitts.

¹ For the role of museums in the development process, see Grace Morley, "Museums' Importance in Developing Countries," Studies in Museology, 2 (1966): 1-6; H. DeVarine Bohan, "Museums and Development," UNESCO Chronicle, XIV, 2 (1968): 41-3; Aaron Sheon, "Museums and Cultural Resource Utilization," The Journal of Developing Areas, 3 (1969): 539-48. For archives, see Robert A. Meyer, "Archives in Developing Countries: The Role of Philanthropic Foundations," The American Archivist, XXXV, 2 (1972): 3-11. For living culture, see Hans Toch, "The Performing Arts as Weapons of Social Change," Journal of Communication, 21 (1971): 115-35 and Patricia Haggerty, et. al., "The Arts and Social Change," Journal of the Inter-American Foundation, 3rd Quarter (1979): 1-11.

Investment in historic site restoration for adaptive use, including museums and skills centers can be highly profitable, as is clear from such examples as Mystic Seaport in Connecticut, Colonial Williamsburg, Old Sturbridge Village in Massachusetts, and Strawberry Bank in New Hampshire. Such projects as these can stimulate a wide range of associated economic activities, produce new jobs and generate new revenues.

The following figures for the English Harbor historic site restoration project in Antigua indicate that restoration can pay significant dividends in the eastern Caribbean as well:

TABLE I: SUMMARY OF ENGLISH HARBOR REVENUES¹ (In EC dollars)

	<u>1971</u>	<u>1972</u>	<u>1975</u>	<u>1976</u>	<u>1977</u>	<u>1978</u>
Gate Receipts	21,589	31,264	34,958	52,828	60,017	81,411
Profits from Retailing	3,281	5,366	3,006	5,555	16,595	6,757
Rentals	25,610	27,123	42,908	47,032	32,138	54,190
Total Income	80,061	82,174	104,080	127,212	145,188*	193,437
Total Expenses	70,521	48,748	73,832	80,425	91,082	121,077
Net Earnings	9,540	33,426	30,248	46,787	54,106	72,360

*Figure excludes loss associated with operation of the Copper and Lumber Store, which was due to repayment of a CDB loan.

Figures on attendance at English Harbor are not regularly kept. However, it is currently estimated that 40,000 to 50,000 regular tourists, 25,000 cruise-ship passengers and 10,000 yachtsmen visit the site annually.

In the eastern Caribbean the aid pattern evidenced so far in the area of cultural resource development relates almost exclusively to promoting the value of historic site restoration as part of the tourism sector. However, there is a danger, which is widely perceived by West Indians, that through "cultural tourism" cultural resources and traditions will be developed for visitors and not for local populations, and thereby become perverted and sterile. As Rex Nettleford of Jamaica has expressed it:²

I think there is a very real danger in gearing one's whole artistic development to an outside audience. You develop it for yourself first out of the indigenous sources and then have your friends come and enjoy it. There can be no other way to do it, otherwise the thing becomes cosmetic.

¹ Extracted from the Annual Reports of the Friends of English Harbor.

² Rex Nettleford, "Cultural Impact of Tourism - Some Reflections on the Young," in The Cultural and Environmental Impact of Tourism with Reference to the Caribbean 2nd Edition (1977), Vol. II of the CTCRC Tourism Impact Seminar. See also the statement of Edward Seaga in Report of the Cultural and Conservation Conference, Jamaica, July 29 to August 4, 1970.

Implicit in this notion is that in addition to economic progress, cultural development can bring other less tangible, but no less substantial benefits to the national development process. Proponents of this view maintain that it promotes a sense of pride, self-esteem and national identity that will not only help the people of developing nations overcome the debilitating sense of cultural inferiority and dependency induced by colonialism and slavery, and reinforced by reliance on imitative development models from industrialized nations, but will enable them to draw upon indigenous creativity in carrying out development that is compatible with their own goals, traditions and values. As the current Jamaican Minister of State for Mobilisation, Culture and Information explained at a recent regional conference on museums and historic sites:¹

It is indeed difficult for a people to confidently approach the future without a correct, informed understanding of where they are coming from and where they are at the present time.

The important role of one cultural resource - the built environment - in this process of self discovery and eco-development is succinctly elucidated by the distinguished architect Ricardo Anzola-Betancourt:²

It is necessary for us to look to the past, to what we have inherited but have not used suitably, so as to seek therein an authentic physical expression of our culture and to make it an integral part of the tourist area we wish to create, not only to attract potential visitors, but particularly to protect our current and historical cultural values in all their forms, and to obtain thereby a social and economic reality for our nations. We must not forget that, by failing to utilize our typical architecture, we are losing without realizing it countless customs of our own and a true expression of our people's way of life.

Since it is widely acknowledged that within the English-speaking Caribbean the sense of history and cultural identity is poorly defined, many feel that a strategy of self-reliance requires a concurrent cultural liberation strategy to initiate and sustain it. William Demas, President of the Caribbean Development Bank

1

Speech of Hon. A. Bertram, in Report of the Workshop on Museums, Monuments and Historic Sites, Kingston, Jamaica, 4-10 October 1978, Annex IV.

2

"An Architectural Approach to Tourism in the Caribbean", in Organization of American States, Inter-American Travel Congress, Information Document: Seminar "To Secure a Lasting Tourism" (1972):15.

has commented that in creating the "new Caribbean society": 1

The new Caribbean man must /first/ know, understand and come to terms with his history. He must be intensely preoccupied with the history of the Caribbean. ...We cannot create a new society unless we know who we are and we cannot know who we are unless we know where we have come from.

It should be noted, in this regard, that cultural resource utilization projects and programs can provide islanders with needed institutional contexts within which they can systematically and scientifically examine, define and document their historical and cultural experience.

Advocates of cultural development maintain further that national development can be effective only when it is rooted in the culture of the society, and only when it taps the creative energy and spirit of that culture. The position is well expressed in the following statement from the recent Inter-Governmental Conference on Cultural Policies in Latin America and the Caribbean²:

....internally generated development depends on a recuperation of the initiative that is rooted in the affirmation of cultural identity. For if culture is that which makes a people aware of itself and able to make choices and take action, it is also that which responds to its aspirations to dignity. And dignity, perceived at the national level, is a fundamental requirement for collective action toward development. A grounding in their cultural values would make it possible for peoples to recuperate the confidence and spirit necessary for the task of innovation that development requires.

1

William Demas, "The New Caribbean Man," Caribbean Quarterly 17, (Sept.-Dec. 1971): 8. It should be noted that the CDB has recognized that one of the problems impeding tourism development in the region is "the fact that cultural identity is in a great flux in the societies in which the new industry is being established." Unfortunately their plan of action does not provide for any solution to this "problem". See Christopher J. Barham, "The Caribbean Development Bank - It's Functions and Its View of Tourism Development in the Caribbean", paper presented at the Regional Conference on Caribbean Tourism - The Past and the Future, Caracas, Venezuela 9-11 January 1975.

2

Patricia Haggerty, et. al., "The Arts and Social Change," Journal of the Inter-American Foundation, third quarter, (1979): 4.

Recognizing that man does not live by bread alone, that a secure sense of cultural identity can be a mainspring to effective social action, some donor organizations have begun to sponsor cultural development activities. One of them, The Inter-American Foundation, justifies its assistance as follows:¹

Development-assistance agencies frequently dismiss 'cultural projects' because they are extraneous to the established priorities for most economic development plans. Their emphasis on maximum utilization of a country's natural resources through agricultural and industrial development fails to consider the need for human resource development as well. Ironically, it is the 'human factor' -- the inability of people to become assimilated into these plans and actively participate in them -- that is often cited as the reason for failure.

Cultural resource utilization programs can do more than provide a psychological, motivational and inspirational undergirding for the development process. They can contribute directly to local educational objectives and community development.

Museums, archives, parks and historic sites, properly planned and managed, can provide a variety of formal, informal and experiential learning opportunities for students, teachers and adult populations. These cultural institutions can serve not only as resource and learning centers, but their professional staff can help generate locally appropriate historical and cultural materials for classroom use. Museums, in particular, can play a vital educational role since they rely on visual presentation which can appeal to illiterate or semi-literate populations. As H. deVarine Bohan of UNESCO puts it:²

The museum is a kind of visual university without examinations or diplomas; it is open to everyone and it acts by osmosis on the mind of the visitor. It brings alive the most abstract concepts, inspires vocations and opens up broad horizons.

It has been widely recognized that archives and archivists can be made to serve useful pedagogical purposes, particularly with respect to the teaching of local history and the historical method of analysis.³ And one need only mention Colonial Williamsburg to suggest the educational value and potential of

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Patricia Haggerty, et.al., "The Arts and Social Change," Journal of the Inter-American Foundation, third quarter, (1979): 4.

2

"Museums and Development," UNESCO Chronicle, XIV (Feb. 1968): 42.

3

See W.E. Tate, "The Use of Archives in Education," Archives, 1, (1949); J. Fines, "Archives in School," History, 53 (1968): 348-56; Hugh A. Taylor, "Clio in the Raw: Archival Material in the Teaching of History," The American Archivist, 35 (1972): 317-30.

historic sites.¹

Cultural resources can also help foster community and human resource development. The community or neighborhood museum, exemplified by the Anacostia Neighborhood Museum in Washington, D.C., can become a focal point of social integration and inspiration in rural/urban settings. These museums serve not only to preserve and display objects of local significance, but can simultaneously function as an arts and crafts center, a skills training center, a multi-media center, an educational and study center, a cultural arts center and a community meeting place. Local people not only use the facilities and services, but become actively involved in their creation. In this way each community museum/cultural center can be integrated into, and can closely reflect the fabric and ethos of the community and environment of which it is a part. Historic sites or monuments can serve similar functions, especially where they geographically and historically are central to a particular community.

Cultural resource utilization, then, can serve a variety of developmental needs. What is necessary are comprehensive management strategies that take this fact into account. To the extent that management strategies relate to only one of these needs, the resource(s) is being under-utilized and value is being lost. Thus, the restoration of a historic site as a tourist amenity does produce an economic value, but, unless there is an associated interpretative component, together with other programs geared to the recreational, community and educational needs of the local population, social and cultural value is not being realized. In scarce resource situations, this loss of value cannot be easily tolerated.

CULTURAL RESOURCE UTILIZATION IN THE EASTERN CARIBBEAN

Although some of the larger Caribbean nations² have begun to recognize the multitude of national benefits that can be realized through imaginative, well-planned cultural development programs, in the smaller English-speaking islands of the Eastern Caribbean, there has been scant appreciation

1

For the value of the built environment as a learning tool see Elaine Freed, "Teaching Children to See, Historic Preservation 29:1 (1977):24-27 and Kathleen Burke, "So When's History Class? You Just Had It.," Historic Preservation, 31:1 (1979): 35-39.

2

The Spanish-speaking islands of Puerto Rico, the Dominican Republic and Cuba have taken a lead in this direction, but in recent years the larger, newly-independent, English-speaking nations, most notably Jamaica, Guyana and Trinidad-Tobago, have begun to awaken to the possibilities, and to move tentatively forward.

of cultural resources, and little has been done toward their systematic development, except by a handful of concerned citizens, many of them expatriates, on some of the islands. Table II identifies projects which are currently underway, or are being planned in a systematic manner:

TABLE II. PRELIMINARY STATUS REPORT ON CULTURAL RESOURCE UTILIZATION IN THE EASTERN CARIBBEAN

ISLANDS	MANAGEMENT MECHANISMS				
	Archives	Museum	Historic Monument or Site	Parks	Cultural Development Program
Anguilla				*	
B.V.I.	1A	1F		1A	
St. Kitts	1A		Brimstone Hill-B		
Nevis		1F	The Baths-B*		
Antigua/Barbuda	1A	1E, 1F	Shirley Hts.-A English Harbour-E		
Montserrat	1A	1D	Sugar Estate-D*		
Dominica	1A		Cabrits-A*	1A	
St. Lucia	1A, 1C	1D	Pigeon Is.-C		
St. Vincent	1A	1D			
Grenada	1A	1C, 1A			*
Barbados	2A	1E	3D, 1E		
St. Eustatius		1C	1A, 1C		
St. Martin					
Saba					

Management Agent

* Systematic Plan in Progress

- | | |
|-----------------------|-------------------------|
| A. Government | D. National Trust |
| B. Quasi-Government | E. Private Organization |
| C. Historical Society | F. Individual |

While it does appear from Table II that the level of activity is considerable, and that nearly all of the islands have at least one cultural resource utilization project underway, it should be pointed out that most of these projects are small in size and scope and not well-planned, well staffed or well funded. Moreover, it is noteworthy that few of them are government activities, and those that are, most notably the archives, continue to remain seriously neglected in most of the islands.

Generally speaking, the site specific cultural resource utilization efforts currently operational in the eastern Caribbean can be said to suffer from several notable deficiencies, which must be remedied if these small islands are to gain maximum benefits from these resources for local people. These deficiencies include:

- * lack of comprehensive, integrative planning
- * lack of linkages with tourism, education and community development programs
- * weakness of local infrastructures
- * information gaps
- * poor institutional networking
- * insufficient funding
- * insufficient public education and outreach
- * inadequate legislation
- * shortages of essential human resources and skills
- * insufficient technical information
- * lack of professional contact with regional counterparts
- * lack of national policy guidelines and machinery
- * lack of active government involvement
- * lack of established priorities
- * lack of orientation to local peoples and needs

These deficiencies have been identified not only by an IRF needs assessment based on several years field experience, but also, as Table III makes clear, by participants at a series of regional workshops and conferences, and by several professional experts.

These needs, as enumerated in Table III which follows, can be broken into five broad categories:

1. Planning (nos. 1, 2, 4, 6, 10, 11).
2. Information Gathering and Dissemination (nos. 1, 2, 5, 6, 10, 11, 17).
3. Technical Assistance and Training (nos. 8, 9, 11, 12, 17).
4. Institution Building and Networking (nos. 1, 3, 5, 7, 11-16, 18).
5. Funding (nos. 12, 13).

TABLE III.
BROAD REGIONAL NEEDS
AS ARTICULATED BY
FIELD WORKERS AND
PROFESSIONAL EXPERTS

Articulated Needs & Recommendations	Eastern Caribbean Conservation Conference U.S.V.I., Oct. 1965	1st Caribbean Archives Conference, Jamaica, September 1965	Cultural & Conservation Conference, Jamaica, July-Aug. 1970	Caribbean Cruise in Conservation and Preservation, 1974	Regional Workshop on Museums, Monuments and Historic Sites, Oct. 1978	CARLOZZI, 1966 (Conservation)	BUISSERET & CLARK, 1971 (Historic Site)	UNDP/IRF, 1974 (Conservation)	SINGLETON, 1978 (Museums)
1. Public Awareness and Education Programs	X		X	X	X	X			X
2. Comprehensive Resource Inventories & Cataloging		X	X	X			X	X	X
3. Appropriate Legislation	X	X	X	X	X	X	X	X	
4. Systematic Planning	X	X		X	X	X	X	X	
5. Linkage of Conservation Programs With Local Education Systems			X		X	X			X
6. Systematic Research and Interpretative Studies		X	X					X	X
7. Broaden Scope of Public Involvement	X				X				X
8. Professional and Technical Training Opportunities		X	X	X	X	X	X	X	X
9. Regional Technical Assistance Capability		X	X	X	X	X			X
10. Identification of Critical Areas and Sites		X	X	X		X	X	X	
11. Inventory of Regional Resource People	X				X				
12. Greater Government Support	X	X	X	X	X	X	X	X	X
13. Greater Support by International Aid Agencies				X	X	X			X
14. Establish Linkages with Tourism	X		X	X		X			X
15. Better Government Organization		X		X		X			
16. Strengthening and Broadening of Local Conservation Organizations	X			X	X	X	X	X	
17. Technical Information Production And Dissemination	X	X		X	X				X
18. Increased Regional Cooperation	X	X	X	X	X	X		X	X

Besides these general needs, various institutional needs can also be identified. For example, existing museums need to diversify their collections, provide better interpretive and contextual information, initiate systematic accessioning and cataloging efforts, improve display facilities, establish outreach programs, and, in general, reorient themselves more to the educational and recreational needs of local people. In some countries, most notably Dominica, the British Virgin Islands, Anguilla, and St. Kitts, museums need to be established. And, in all countries, governments need to become more involved in planning for improved museum development strategies.

With respect to archives, better facilities need to be located or existing facilities upgraded; preservation of rapidly deteriorating records needs to be immediately undertaken; inventories, checklists and other finding aids need to be completed; better service and facilities to users are necessary; archives need to develop management programs for the collection of local oral traditions, photographs, films, private papers and collections, newspapers and the retrieval of historical records in overseas repositories.

With respect to cultural monuments, there is the need for better documentation and interpretation, diversification of effort (to include vernacular architecture, urban complexes, marine sites, including shipwrecks), outreach activities and the incorporation of archaeological sites and projects.

Overall, there is a need to formulate strategies that will enable the several resource management sectors to interact better with one another. There is a need to include oral traditions and folk culture into the various management sectors, there is a need for coordinated planning and the elaboration of national cultural development policies and programs, there is a need to link cultural development with other development sectors -- most notably education, tourism, and community development, and there is a need to creatively involve a broader spectrum of local people and institutions in overall cultural resource planning and management.

Currently, no regional agency or program has addressed itself in a systematic way to helping meet these critical needs of the smaller islands. Cultural resources have received little direct attention by regional planners or conservation programs. Although historic site surveys have been completed for a few individual islands, there are no inventories of cultural resources as a whole. Nor has the development of these resources been integrated into national development plans.

The Caribbean Conservation Association and the Island Resources Foundation have carried out some small scale projects and provided

some funding and technical assistance, but until now neither organization has taken a strategic planning approach to the problem. It is anticipated that increased levels of financial and technical assistance will soon be forthcoming from UNESCO and OAS, but the bulk of this aid will undoubtedly flow to the larger nations (at least in the short run) whose programs are further advanced, whose projects are better defined, and whose voices are better heard than those of the smaller islands.

Under these circumstances, there exists a clear need for a program that will assist the smaller islands to systematically plan for the development of their limited and endangered cultural resources and to help them devise sound management strategies that will enable them not only to gain their fair share of available assistance, but will help them generate optimal social, economic and cultural benefits from their resources.

* * * * *

ACTION PROGRAM: CONCEPTUAL FRAMEWORK AND PRELIMINARY PLAN

A. Program Rationale:

There is a clear, well documented and pressing need for mounting a strategic planning and development effort embracing the cultural resources of the Lesser Antillian islands. It is suggested that such a program could either be subsumed within the framework of the on-going ECNAMP's "Natural Areas" projected action plan, (since there are proven areas of overlap) or as an independent, regionally focussed undertaking. Such a program would require four to five years for proper design and implementation. The primary focus would be the English-speaking, less-developed islands of the Lesser Antilles, namely, the British Virgin Islands, Anguilla, St. Kitts, Nevis, Monserrat, Barbuda, Antigua, St. Lucia, Dominica, St. Vincent and Grenada. The rationale for this particular program derives from five verifiable propositions.

1. Cultural resource development is an essential factor in national development, a position that has been advanced with a good deal of force by UNESCO, and which has been endorsed by the leaders of many developing nations including those in the Caribbean. These resources can be utilized in imaginative ways to yield multiple developmental benefits.
2. The rich cultural resources of the region have, as a rule, been accorded scant recognition or protection, either by former colonial elites or their Afro-Westindian successors. As a result much of the resource base has already been lost, and the remnants are currently under considerable stress.
3. During the last two decades, regional exponents and managers of cultural resource development have repeatedly voiced their need for systematic planning, critical information, technical assistance, professional training opportunities, institution strengthening, regional cooperation and increased funding. To date, these multiple needs are not being met by any regional organization or program.
4. In the less developed islands of the eastern Caribbean, in particular, little is being done on a systematic, planned, national basis to promote the utilization of cultural resources. Those few specific projects currently underway are generally being implemented in a piecemeal fashion, are not the products of national policy, are not integrated either with one another or with the key development sectors, and, consequently, are not yielding their full value to the benefit of local populations.

5. There is a fundamental link between natural and cultural resources which requires that they not be treated in isolation. Cultural resources constitute essential expressions of and provide clues for understanding the complex and dynamic interrelationship between man and his environment. Biotic processes give rise to and help fashion cultural processes, while cultural processes, in turn, have and do alter biotic processes. Cultural resources provide important clues for understanding this interaction in the past and present, and provide educational opportunities for conditioning it in the future. It therefore makes little sense to devise management strategies for eco-development without taking cultural resources into account. Similarly, sound cultural resource utilization cannot disregard the natural system (biotic and non-biotic) in which cultural and historical experience are firmly rooted, especially in small-island communities and ecosystems.

Program methodology would be a strategic planning procedure similar to that employed by ECNAMP in that it would involve and promote regional planning, training, education and eco-development activities that would be designed and carried out with the close cooperation and involvement of local and regional specialists, organizations and appropriate donor agencies and institutions.

B. Tentative Goals and Objectives of the Program:

The primary goal is to assist governments and cultural institutions of the less-developed islands plan and implement in a systematic, co-ordinated manner, cultural resource utilization programs that will dynamically relate to and advance socio-economic development in which local people are the main beneficiaries.

The secondary goal is to facilitate the protection and conservation of critical resources so as to maintain and enhance their potential to meet requirements of future generations.

Objectives include:

- * To plan and implement a regional strategy that will facilitate the optimal utilization and preservation of cultural resources as part of the eco-development process.

- * To devise mechanisms that will facilitate the increased awareness and involvement of local people from both the public and private sectors in cultural resource utilization efforts.
- * To strengthen regional and local institutions and organizations involved in cultural resource utilization, and to assist them to become more sensitive to the eco-development process.
- * To devise and test model eco-development methodologies for cultural resource utilization.
- * To help professionalize and inform cultural resource managers and activists.
- * To encourage the responsiveness of international and regional aid and development agencies to the special needs of the less developed islands, and to render more effective their technical and financial assistance.
- * To promote regional cooperation in the area of cultural resource development.
- * To help link regional cultural resource development programs with regional natural resource conservation efforts.
- * To compile a regional inventory of critical cultural resources.

C. Program Strategy:

1. Overview. Island Resources Foundation's recommended strategy for achieving these goals and objectives encompasses the following elements: planning, technical assistance, education, model eco-development projects. A broad, comprehensive approach is considered essential to permit the most productive and efficient use of available human and financial resources, and to minimize overlap and competition within the target region. The approach provides for the active cooperation and a collaboration of cultural resource groups and leaders in each of the target countries.
2. Tasks. Specific program tasks and objectives have been worked out on a tentative basis for the first phase of the program, which will be devoted primarily to planning activities preparatory to the formulation of a strategic plan. The tasks and objectives of Phase I are as follows:

OBJECTIVE I. GATHER AND ASSESS IMPORTANT DATA FOR EFFECTIVE PLANNING.

- A. Assemblage, review and assessment of all pertinent studies, reports and other documentation.
- B. Preliminary surveys of all target islands by an interdisciplinary core team in cooperation with local counterparts, persons and institutions. Activities to include: Preliminary resource surveys, establishing contact with key resource people, organizations and government officials, compiling background information on past and present cultural resource projects, plans and organizations, legislation, policies and attitudes and perceived options.
- C. Recruitment of key local individuals and organization to assist with systematic cultural resource inventories on each island.
- D. Field verification and technical assistance for the preparation of the comprehensive inventories by the core team.
- E. Assembling pertinent economic, social and demographic data for each island.
- F. Data review and assessment.
- G. Strategic mapping and documentation.

OBJECTIVE II. SPECIAL STUDIES.

- A. Survey and analysis of ongoing cultural resource activities in the Caribbean, with a view to identifying trends, problems, needs, alternatives over space and time.
- B. Feasibility study on "cultural tourism" as a realistic eco-development strategy for cultural resource management.

OBJECTIVE III. DEVELOPMENT OF A SOUND POLICY AND LEGISLATIVE SUPPORT FOR RESOURCE MANAGEMENT

- A. Survey of existing legislation.
- B. Needs assessment.
- C. Research on model legislation.
- D. Formulation of model legislation.
- E. Formulation of national policy options and guidelines.
- F. Dissemination to government.

OBJECTIVE IV. DEVELOPMENT OF SOUND AND REALISTIC CULTURAL RESOURCE MANAGEMENT PLANS.

- A. Devise and test model eco-development projects/plans.
 - 1. Assist with the planning and implementation of a national cultural development program for one island, possibly Grenada, with emphasis on museums. (See IRF/Grenada report for elements.)
 - 2. Assist with the planning and implementation of a historic site program within a natural area: possibly the Cabrits in Dominica. (See Appendix II for the elements of a Model Plan.)
- B. Technical assistance to on-going cultural resource utilization projects to assist them with eco-development planning and implementation.
- C. Cooperation with specific islands in formulating appropriate management plans based on inputs from Objectives I-III.

OBJECTIVE V. DEVELOPMENT OF REGIONAL INSTITUTIONAL INFRASTRUCTURES FOR IMPLEMENTING CULTURAL RESOURCE MANAGEMENT PLANS.

- A. Technical assistance to public and private agencies in carrying out existing programs.
- B. Formulation of organization guidelines.
- C. Facilitate the collaboration of historical resource managers with one another and with resource persons in their communities, such as teachers, artists, craftspersons, social scientists.
- D. Facilitate the dialogue between local cultural resource managers and international and regional planning and development agencies.
- E. Facilitate cooperation between cultural resource managers and key people in tourism, education and community development and state planning entities.

OBJECTIVE VI. TRAINING OF LOCAL PERSONNEL IN CULTURAL RESOURCE MANAGEMENT AND EDUCATION.

- A. Counterpart training through involvement of local groups and individuals in survey and planning activities.
- B. Assist with scholarships and professional training.
- C. Planning and conducting various skills workshops on each target island and/or on a regional basis.
- D. Advisory and information networking services.

OBJECTIVE VII. DEVELOPMENT OF RELEVANT EDUCATIONAL PROGRAMS.

- A. Planning, production and distribution of video tape media material and other A/V material relating to the value and potential of sound cultural resource utilization.
- B. Working with local information agencies, television stations and educational systems with respect to using the media material effectively.
- C. Assistance to current cultural resource utilization programs with respect to devising and implementing formal and non-formal educational activities in conjunction with national education systems.

In addition to the program tasks and objectives enumerated above, we have identified the following site specific, resource specific and theme specific activities which, because of their critical nature and/or because of Island Resources Foundation's ongoing institutional commitments, might also be incorporated into the Program.

A. SITE SPECIFIC ACTIVITIES.

1. British Virgin Islands

- * *Assist with the planning and development of a small national museum.*
- * *Assist with the inclusion of a cultural resource utilization program for shipwrecks within the evolving marine park.*

2. Anguilla

- * *Assist with the inclusion of a cultural resource utilization program for shipwrecks within the evolving marine park.*
- * *Assist with the development of a small museum on West-Indian watercraft.*

3. Montserrat

- * *Assist with the restoration of the Sugar Mill as a historic site and museum, and the development of interpretative and outreach programs.*

4. St. Kitts/Nevis

- * *Assist in the development of museum plans for Brimstone Hill.*
- * *Assist in the restoration of the Baths as a tourist facility.*
- * *Help develop a project for the preservation, proper housing and management of the state archives.*

5. Antigua

- * Assist the Antigua Historic and Recreational Sites Commission develop museum facilities, educational projects and cultural activities at Shirley Heights.
- * Assist the Friends of English Harbor establish museum and archival facilities.
- * Assist the Government to develop a national museum system.
- * Assist with the planning of a marine park management program for shipwrecks and other marine resources at Barbuda.

6. Dominica

- * Assist the Government to plan and implement an effective eco-development management strategy for cultural resource utilization at the Cabrits.
- * Assist in the establishment of a sound program to preserve, house and manage the national archives.
- * Assist in the formation of either a National Trust or a Historical Society.

7. St. Lucia

- * Assistance with the implementation of a comprehensive management program for the Pigeon Island Historic Site and Museum Complex.
- * Assistance with the establishment of a sound program to preserve, house and manage the national archives.

8. St. Vincent

- * Assistance with planning and development of an archaeological park.
- * Assistance with museum development.

9. Grenada

- * Planning and implementation of a national cultural development program with emphasis on museums.

B. RESOURCE SPECIFIC ACTIVITIES.

1. Documents

- * Assist with the development of a local and/or regional program for the retrieval of historical records outside of the state.
- * Facilitate projects for the identification and inventorying of historical documents in private possession.

2. Living culture

- * Assist with the development of local and/or regional programs for collecting oral traditions.
- * Assist with the development of local and/or regional museum programs for inventorying, interpreting and displaying folk arts.

3. Historic Sites

- * Help promote better appreciation and protection and utilization of vernacular or folk architectural styles, skills and traditions through documentation, research, and the dissemination of information.
- * Help promote the preservation of distinctive urban clusters or assemblages such as can still be found in Basseterre, St. Kitts, St. George's, Grenada and St. John's, Antigua.

4. Artifacts

- * Help museums develop broader, more professional accessioning programs with particular respect to archaeological artifacts and popular arts and crafts.

C. THEME SPECIFIC ACTIVITIES.

Promote the development of community museums in conjunction with community development programs.

Development and coordination of a planned regional program of activities around the theme "1782 -- The Caribbean and the American Revolution."

Promote linkages between cultural resource and natural resource management strategies.

APPENDIX I

RESOURCE SPECIFIC ASPECTS OF CULTURAL RESOURCE MANAGEMENT

1. ARTIFACT(S): Material things of functional, aesthetic, cultural, symbolic, or scientific value, usually by nature and design movable.
 - a. Historical objects (tools, costumes, weapons, etc.)
 - b. Cultural objects
 - c. Scientific objects (especially specimens, reference collections)

2. DOCUMENT(S): Paper records containing visual and written information about man's deeds, thoughts and works.
 - a. Historical Records
 - b. Private Manuscripts
 - c. Photographs
 - d. Drawings
 - e. Maps
 - f. Newspapers

3. SITE(S): Distinguishable pieces of ground or areas upon which occurred some historic event, or which are significantly associated with human settlements, historic events, persons or cultures.
 - a. Archaeological (Pre-Columbian)
 - b. Historical
 - c. Scenic

4. STRUCTURE(S): Human works consciously created to serve some form of human activity, usually by nature or design immovable.
 - a. Monumental
 - b. Vernacular
 - c. District
 - d. Adaptive

5. LIVING CULTURE: The skills, traditions, activities, lore and wisdom associated with earlier people but still surviving in the present as socially meaningful expressions of human creativity and value.
 - a. Oral Traditions (Folklore)
 - b. Performing Arts
 - c. Arts and Crafts (Folk Art, Handicrafts)
 - d. Festivals
 - e. Industrial Arts (Marine, Agricultural, Domestic, etc.)

APPENDIX II

ELEMENTS OF A MODEL STRATEGY FOR HISTORIC SITE DEVELOPMENT

Planning and Development

An interdisciplinary core team, comprised of an architectural historian, an archaeologist, an historian, a cultural resource planner and, as necessary, an engineer and biologist, working in conjunction with local counterparts, will gather, compile, assess and employ adequate natural, historic, cultural, social, economic and demographic data for the planning of a sound management strategy for the site.

The goal of the plan will be to formulate a management strategy for ecodevelopment that will yield the greatest possible economic, social and cultural benefits to the local population, while maintaining and enhancing the value of the resource for generations to come.

An integral part of the planning process will be the cooperation and involvement of local ministries for education, community development, tourism, economic development, culture and planning, as well as community groups and leaders, thus insuring that the strategy will generate the broadest possible developmental benefits.

The resultant development plan will delineate restoration needs and priorities, a management strategy, guidelines for outreach and interpretative programs, cooperative linkages with other development sectors, legislation requirements, training programs and funding needs and strategies.

Implementation

Restoration will be for multiple adaptive uses, combining revenue generating activities, like shops, restaurants, hotels, with educational and cultural facilities, like museums, theaters and picnic areas. In this way the site will serve not only tourists, but will become a living cultural center where local arts and crafts can be produced, taught and sold, where community meetings can be held, where historical and cultural projects can be housed and encouraged, where performances of local music, drama and dance can be held. In sum, the site could be transformed

into a dynamic point of human interaction, where local people and visitors alike could come to study, appreciate, discuss and celebrate the local cultural heritage.

As far as possible local labor and materials should be employed in all restoration work. If external skilled labor and material becomes necessary, every effort should be made to locate them elsewhere in the region, and on-the-job training programs should be implemented to insure that a pool of skilled local labor will be available for future projects. A specially designed course on the history and significance of the site will be made available to the laborers.

The interpretive program will be a key element of the management strategy. It will consist of tours, publications, displays and exhibits, audio visual presentations, all of which will be designed to promote an understanding of the site within a local and regional context.

Outreach programs, geared in particular to young people, will also be an integral part of the development strategy. The groundwork for some of these programs can be laid during the planning and development phase. For example, young people could assist the core team archaeologist excavate the site and classify recovered artifacts. These artifacts will eventually be used in the interpretative process, and will, once conserved, provide material for a site related museum. Knowledge and skills developed in this effort could be constructively employed at other archaeological sites throughout the island. Through this process young people will be given an opportunity to learn through doing, while simultaneously contributing to the development of the site. Similarly, an oral history component involving young people might seek to provide basic interpretative data for site development. Through interviews with people living in the vicinity of the site, oral traditions and collective memories respecting the site will be collected. This oral information will be of importance not only because of its factual content, but also because of what it will reveal about the significance of the site in the lives of local people. The oral history project could later be extended into other areas of history and culture, and it might be formally developed into a kind of cultural journalism program, similar to the highly successful "Foxfire" program in the U.S., wherein young people carry out interviews, write articles, put together photo essays and publish their own magazine documenting local cultural heritage. Again, through this kind of experiential learning activity, young people can explore their cultural heritage, while acquiring new skills and professional interests.

Formal linkages between the historic site and the national educational system will be formed. Utilizing the accumulated interpretative data, the historic site and the surrounding area, historical and cultural learning material and learning processes can be integrated into the local school system in a variety of ways. Instructional material could be developed, field trips organized, special classes devised. Career opportunities and professional skills related to cultural resource development could be promoted. Adult education courses could be designed and conducted at the site. Lecture series and seminars on the cultural heritage and other topics could be organized for local teachers and educators.