



# *National Cultural Heritage Policy for Bermuda*

2021 - 2026



GOVERNMENT OF BERMUDA

**Department of Culture**

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2021 - 2026

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## *Objective:*

To encourage national identity and pride by including Bermudian culture in every part of local life.

## *Vision:*

A shared cultural identity

## *Mission:*

The National Cultural Heritage Policy for Bermuda (NCHPB) is a blueprint for the Government of Bermuda and members of our community to support the arts and include our culture in the fabric of everyday life. The goal of the Policy is to develop a Bermudian community that understands and appreciates our shared cultural identity. The Department of Culture will work with our stakeholders to better understand the needs of our tradition-bearers and creatives and develop a plan to accomplish the policy goals; and we will put these strategies into action. We will base all of our work on the principles of respect, collaboration, accountability, and an appreciation for what we share as one community.



*i am.*

*i am deviled isles and cedarberries.*

*i am pink houses lost on the shore.*

*loquats that split in january, orange bubbles that drip down  
the sides of your chin.*

*i am english brewed in fish chowder pots.*

*i am god found on the pulse of a gombey snare.*

*i am tiny bridges of love.*

*i am the peak out of which gibbs hill shines.*

*i am the 1 a.m. breeze through your window.*

*the kite that hums throughout the night*

*two weeks before good friday..*

*the kite that hums two weeks after.*

*i am the hundred dollar bill in the pocket of a cup match centurion.*

*the tent on the side of the road on the eve of emancipation*

*a home away from home...i am.*

*the shore from which we can see the blue length of the world  
a world within/ without length...*

*i am*

**“I Am Bermuda”**

**by Andra Simons**

# *1. Why a National Cultural Heritage Policy?*

- 1.1. Given that a country's culture is a dynamic source of thinking and doing over time that has been passed down from one generation to the next, that culture should include the knowledge, experiences, beliefs, values, customs, traditions and distinctive ways that make meaning for its citizenry.
- 1.2. The decision to create a National Cultural Heritage Policy for Bermuda was undertaken as a way of honouring our collective heritage by acknowledging its importance as part of the development of a national plan, committed to by the Government and people of Bermuda, cultural stakeholders and private industries. It is our goal that this document will serve as an evolving blueprint for the deliberate integration of culture into each and every aspect of Bermudian life.
- 1.3. The National Cultural Heritage Policy must therefore not only recognize the plurality of our society but must also promote a national cultural identity that includes aspects of each community as they interact to create a common system of being, thinking, doing, and material and spiritual wellbeing.
- 1.4. The above poem entitled "I Am Bermuda" written by Andra Simons describes elements of the Bermudian experience which represents more than the sum total of the rich and intricate elements that comprise our definition of who we are: our early beginnings; the startling solitary blue of sea that frames our natural environment; our complex racial and cultural identifications; our unique cuisine; our arts of celebration; and our interpretation of the relationship that each of us has with this tiny Atlantic island we know as home. Our heritage is a multilayered and ever-evolving mosaic of traditions, architecture, speech, influences, and ways of being that has slowly developed over the course of many generations, but has only in the last few decades of our history been recognised as something worthy of official comprehensive national study, preservation, and celebration.
- 1.5. Although perhaps a better understanding regarding the special importance of the arts, culture, heritage, history, and preservation has been cultivated both locally and internationally over the course of the past quarter century, a substantive case should be made about the need and benefits of implementing such a policy. And so the questions: why pursue the development of a National Cultural Heritage Policy for Bermuda?; What would such a policy accomplish for a society that already has a number of well-developed cultural organisations, art galleries, museums, and fortifications?

- 1.6. One of the most compelling reasons for pursuing the development of this policy relates to cultural sustainability. Although it is true that Bermuda has several institutions and individuals in both the public and private sector committed to the goal of cultural proliferation and multiple exemplary accomplishments over many years, there are challenges which diminish the potential cumulative impact of these efforts – challenges which the implementation of a policy document could help mitigate.
- 1.7. Within the public sector, the implementation of a policy document would function as a cohesive strategy for building conscious cultural identity through programmes both traditional and innovative. The successive expansion of programming that implements the strategies outlined in a long-term cultural heritage policy would indicate an even more significant commitment by the Government of Bermuda to the development and periodic evaluation of national identity and public wellbeing that emerged as a result of Bermuda’s collaboration with the Smithsonian Folklife Festival in 2001.<sup>1</sup>
- 1.8. Bermudians have historically been a resourceful people, and our current set of circumstances provide the opportunity to tap into the imaginative and creative capacities that Bermudians have developed over centuries to make meaning, to build and sustain families and communities. This leads us to a return – a return through the expanding concentric spirals of the nautilus shell, leading us back from whence we came: to the deeper, distinctive human elements that have made us identifiably Bermudians, beyond the simplistic formulations of character relating only to what could be expected from a custodian of beaches, sun, cocktails and sand. Given the challenges currently facing Bermuda posed by a global pandemic, an integrative national cultural heritage policy could come at no better time.
- 1.9. In doing so, we are challenged to reinforce our identity as Bermudians and influence national development, including the ways that a constructive understanding of who we really are can be channeled into sources of revenue, particularly in the arena of cultural tourism and the creative industries. In essence, we must provide a road map through the nautilus shell to a successive generation, instructing our children so that they will always be able to find their way home.

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1 Annex



*It's not the pink house with crisp,  
pearl shutters that mute sun's glare,  
still wind's breath.*

*It's not the welcoming arms  
steps or airy verandah framed  
by vines of stephanotis, tiny trumpets  
of blaring, throaty sweetness,  
gracing the mouth of Mullet Bay...*

*It's more than the buttonwood trees  
who sweep low in the water, translate  
messages from the wind, whisper  
secrets to the longtail who feed at dusk,  
yearn for a garden.*

*It's something like the pungent, delicate  
scent of the first freesias in March,  
cedar roots waving with dirt, sea brine's  
insistent call mingled with the kiskadees'  
power buried deep in their tongues.*

*It's not one of these things singled out;  
not one possesses that distinction alone.  
It's more than all of these together and  
it's inherent in me, indistinguishable  
from my blood. An unreasonable force  
like early speech, primal lungs, silent prayer.*

***"When Elucidation Fails"***  
**by Wendy Fulton Steginsky**



## 2. *What Are Culture And Heritage?*

- 2.1. The Regional Cultural Policy of the Caribbean Community (RCPCC) defines “culture” far more broadly than the anthropological context; and refers to “culture” as:  
“the distinctive ways in which a particular grouping of people...has responded to, reflected on and expressed their historical and presently continuing experience of life [through]... dance, painting, story-telling or any of the other art-forms... This sum total of intricately connected ways of being worked out by a people in relation to a particular environment and with a particular legacy of ideas, beliefs and practices is what gives a people a sense of cohesiveness, a sense of having a particular irreplaceable value in the world....It is our culture that makes us one people.” [pg. 6]
- 2.2. Accepting this definition, the culture and heritage of the people of Bermuda is uniquely shaped by such inextricably woven factors as our environment, our relationship to the sea and how that impacted and influenced our varying ways of interacting and expressing ourselves through languages, religions, knowledge systems, occupational cultures and economies; the differing peoples who came to Bermuda and settled including those who came of their own volition -- as well as those enslaved persons, who were forcibly brought in bondage.
- 2.3. The arts also play a distinctive and vital role in imagining and shaping the culture both as a means of reflecting, documenting and connecting who we are historically as a people, ensuring that culture remains dynamic and alive by giving voice, vision, and movement to our future.
- 2.4. Cultural heritage is referred to as “...the collective memory, in various forms, of the people’s response to life and reflection on life, going back several generations.” In the Bermuda context there is the need for a framework – a national cultural heritage policy – that will provide principles and a citizen-centred plan of action which speaks to the protection, preservation and promotion of Bermuda’s cultural heritage. This framework also proposes resource, personnel, organisational and programmatic means by which the cultural heritage will be integrated into the “the process of nation-building”.<sup>2</sup>
- 2.5. The absolute necessity to develop a National Cultural Heritage Policy for Bermuda is underscored by the emphasis placed on the preservation and development of intangible cultural heritage by our Caribbean neighbours as well as the international

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2 Regional Cultural Policy of the Caribbean Region, pg. 10

community, particularly during the past thirty-five years. The development of this policy can be considered as part of a well-documented trajectory that began with the Caribbean Community's First Meeting of Ministers Responsible for Culture in Georgetown, Guyana in 1985 where the need for a Regional Cultural Policy was identified.<sup>3</sup>

- 2.6. Cultural heritage encompasses our recorded information, research, documentation, exhibitions, archaeological and historical sites and artefacts, language, ethnicity, religion, and oral traditions broadly categorised as tangible and intangible cultural heritage. The United Nations Educational, Scientific and Cultural Organisation (UNESCO) defines intangible cultural heritage as “the share[d] cultural expressions that have been passed from one generation to another, [and] have evolved in response to their environments and contribute to giving a sense of identity and continuity...” Further, the UNESCO Convention of 2003 discusses the importance of safeguarding intangible cultural heritage; and focuses on the processes involved in the transmission of intangible cultural heritage. That Convention also recognizes the critical importance of the need to ensure that aspects of intangible cultural heritage are passed on from one generation to the next. In the case of Bermuda, this includes our maritime heritage including the design of Bermuda dinghies as well as the creation and use of shark oil barometers, folkloric dancers such as the gombeyes, foodways including cassava pie at Christmas and hot cross buns and fishcakes during Easter, and other traditional ways of knowing passed on from generation to generation by tradition-bearers.
- 2.7. Thus, the involvement of the community in recognising and affirming its intangible cultural heritage is essential; as well, the community plays a key and integral role in the transmission of its intangible cultural heritage.
- 2.8. With this history in mind, it seems appropriate to consider the need and potential impact of a National Cultural Heritage Policy for Bermuda; and here the RCPCC is instrumental in moving to the crux of its importance and the role of Government and society in advancing such a resolution: the goal of such a policy would indeed be to consider our present limitations and design strategies for overcoming these limitations – to assist our citizenry in “find[ing] their place at the centre of their own development and devot[ing] their creativity to developing themselves and their society, and to contributing to the world”.



*Anh-anh, girl you shouda seen dat bye dat girl showed up wif!  
I mean, I know she couldn' stay wif dat bye from rawn de road der Cuz  
dey faun out dey was seccin cousins an' all, but chingas!  
Why shis gotta go an marry dat island bye for?  
How he got shrew immagrashun I don know.  
Nawh dey wanna up and change arryding like dey know  
Wats goin on rawn hur.  
Um tellin' you, doze poor kids ain't gonna know up from dahn.  
Doze lot from dahn der mess arryding up, sayin?!  
You know dey don't ewen call peas and rice "peas and rice"?  
Dey say "rice and peas" and wanna come hur and jus change arryding.  
Humh, well dey got anoda ding cummin.*

**Excerpt from "The Rather One-Sided Conversation After the  
Family Reunion"  
by Krystal McKenzie**

### *3. Cultural Heritage In Bermudian Society: Challenges and Opportunities*

- 3.1. There are a multitude of challenges that have historically hindered the integration of our culture into society, all of which stem from the mindset of our people. Bermuda is built upon the mercantile society of our past, where the Bermuda Company was founded and intended solely as a financial vehicle – an attitude that has been passed down through multiple generations. The level of importance placed on culture has been minimal. This mindset has affected the emphasis on where funding has been placed. Additionally, Bermuda’s geographical isolation and relatively tiny size has influenced a tendency towards silence, repression of expression, and conservatism. Although in some cases this has had negative manifestations, it is impossible to separate ourselves from these aspects of our heritage since our national identity is inextricably linked to this. The rigid expectations of Bermuda’s class system have affected both white and black Bermudians in significant ways. Lastly, the 1978 Pitt Report, commissioned in the wake of the 1977 disturbances, outlines the geography of Bermuda’s omnipresent racial tensions and resultant effect on the development of Bermuda’s culture.
- 3.2. The urgent need to establish a National Cultural Heritage Policy for Bermuda should provide a counter to some of the challenges especially assuming that those in the cultural, arts and heritage communities recognize, appreciate and are willing to advocate for such a policy.
- 3.3. Human resources and necessary capital are two of the primary challenges facing Bermuda in this arena. Given the small number of officers in the Department of Culture engaged in a variety of cultural and folklife programmes and initiatives, it is not feasible that the Department can undertake the very important but demanding task of meeting all the goals.
- 3.4. Further, some of the issues fall outside of the remit of the Department; hence the necessity to engage and collaborate with other Government Ministries and Departments such as the Ministry of Education, the Department of Planning, the Department of Workforce Development, and the Department of Libraries and Archives.
- 3.5. Another significant challenge is to engage cultural partners, practitioners and members of the public to consider the necessity of a cultural heritage policy, its importance, and commit to agreement around a common plan. A few obstacles to this national discussion include the lack of collaboration that is prevalent in sectors of our

community, the lack of trust and the self-interest that can block or inhibit meaningful sharing.

- 3.6. Establishing a National Cultural Heritage Policy for Bermuda provides the opportunity to place Bermuda's discourse in the larger global context. This invites engagement and provides opportunities to be informed by the global discussions which focus on common or similar issues and concerns. It also provides opportunities to collaborate on similar challenges; and apply comparable solutions.
- 3.7. Such a policy would also seek to foster pride in the broad range of cultural expressions such that all cultural and ethnic groups are respected, affirmed and celebrated.
- 3.8. A National Cultural Heritage Policy should also speak to the importance of capturing and analysing cultural statistics and other data to inform policy-making and programme development.
- 3.9. Another important opportunity that is realized through the process of creating a National Cultural Heritage Policy for Bermuda is that the process should bring the various cultural, heritage, arts and folklife groups together focused on a common purpose. This should help to foster the recognition for more strategic collaboration and alignment of goals. It should also encourage more cohesive and effective synergies amongst cultural stakeholders, institutions and practitioners. It is anticipated that some of this will be realized through meaningful dialogue and discourse about issues of what a National Cultural Heritage Policy for Bermuda should look like. What should be included? How do we – those in culture, heritage, the arts and folklife – forge more effective partnerships of collaboration? What are the elements needed to ensure the viability and sustainability of our cultural heritage? What laws, regulations and other instrumentalities are required? Such discussions should also explore ways by which a better alignment of arts and cultural institutions within civil society may be achieved. This is also vital for the sustainability of our cultural heritage.



*Naah le'me tell you, all you lot, 'bout dis bye I knew,  
He could teach us, all we lot, about a theeng or two.  
Bungy wus his name, dashright! Just like dem beeg glass alleys  
I met him when I used to spend my week-ends to Aunt Sally's...*

*He didn't step oon people's toes, dis dawg eat dawg stuff weren't his theeng;  
He treated people wif respack; respack, he knew, respack would breeng; An'  
yea, I s'pose he also knew, that life weren't always fur,  
But he steel played by all de rules, Yup! Dat's de way he were!*

*An iff he hed some kendys, or loquats, or cherries or coconut cakes,  
He shired it wiff e'erybody! Not jus' wiff his mates;  
Now if you stop and think, an' ya really honis wiff ya'self,  
You would see dat my mate Bungy had a different kind of wealf;*

*In-fak, I b'leive he wuz de kind o' man wu all s'pose to be,  
Yea! Check it out! Read some books I'm shuw you'll all agree wiff me,  
That dis is what it's all about: de Bible an' Koran,  
An' Jews an' Buddhists, Hindus too, spread word on e'ry land,*

*That brotherhood an' love an peace is what it's all about,  
But some how wu all got it wrong, wu got it inside-out,  
Wu chasin' all dese bleddy theengs dat we don' ewen need,  
In stead o' takin time to love, we spend it all on greed.*

*Signed: Bungy's mate, Affa Noon*

**Excerpts from "Ladder to de Aditor"  
by Arthur DeSilva**

## *4. Building Partnership Projects For A Bermuda National Cultural Heritage Policy*

4.1. The Department of Culture represents the point of intersection in a network of individuals, organisations, and industry partners committed to the development of our heritage and cultural manifestations. A National Cultural Heritage Policy would therefore serve both as an instructive roadmap for how Bermuda's arts institutions, museums, and community-based heritage organisations might structure their programmes and initiatives to best serve a national strategy of development; but also how these same organisations can partner with our Department and each other to contribute more to this initiative than what could be accomplished solely through independent, dispersed efforts. With this in mind, the Department will meet with partners in heritage and culture to discuss the following points:

4.1.1. We propose to have a full discussion regarding our resources and the services we are able to offer to our partners. This includes both our tangible resources such as our original films and books; as well as our intangible resources such as the expertise of our officers who are prepared to moderate discussions on the issues raised by this policy;

4.1.2. We would like to develop a framework for our partners to offer soft reports;

4.1.3. We propose to build our international relationships through membership and participation in strategic organisations such as the Caribbean Community (CARICOM), the Caribbean Festival of Creative Arts (CARIFESTA), the United Nations Educational, Scientific and Cultural Organization (UNESCO), the International Council on Monuments and Sites (ICOMOS), the Museum Association of the Caribbean (MAC) and the Smithsonian Institution (SI);

4.1.4. We look to examine the most effective way of supporting cultural and artistic promotion and development with art galleries, museums and grassroots organisations by partnering and offering relevant and instructive tools; and

4.1.5. Engage in ongoing dialogue with organisations including but not limited to the West Indian Association, the St. David's Islander and Native Community, Vasco da Gama Club, the Caledonian Society of Bermuda, the Association of Filipinos in Bermuda, and the Friendly Societies. Aspects of these dialogues will include discussions on the extent to which established ethnic communities are engaged with newly-arrived immigrants represented by these cultural groups.

4.2. The ability to create substantive networks and relationships with local and international partners will largely determine the scope of what can be accomplished, supported by the framework of a National Cultural Heritage Policy for Bermuda.



# Six Goals of the Policy



*Promote Culture and  
Develop Our Creatives*



*Preserve and Protect Our  
Cultural Heritage*



*Include Culture in Our  
National Development Plans*



*Establish Cultural  
Connections*



*Assist with Cultural  
Administration*



*Implement and Review*



# Promote Culture and Develop Our Creatives

## Policy Goals:

1. Encourage heritage institutions and creatives to work towards international standards

2. Encourage heritage institutions and creatives to work towards international standards

3. Encourage heritage institutions and creatives to work towards international standards

4. Encourage heritage institutions and creatives to work towards international standards

## Introduction

Culture is at the root of development and must be considered in every phase and aspect of the development process. Culture should therefore be given far more prominence and emphasis than is currently the case. Since the arts are a key element of a people's culture, the National Cultural Heritage Policy for Bermuda must include a means for protecting, fostering and promoting the arts in our community. Although our communities benefit from and are stimulated by exposure to other cultures, care must be taken to guard against the homogenization of our culture as a result of outside influences through the encouragement of originality and creativity in artistic productions. This section focuses on the promotion and development of the arts and their position within the Bermudian cultural context since the arts are a key and integral part of Bermuda's culture. The arts reflect life and life is reflected in the arts. Thus it is important that our stories are told through our artists because this helps to affirm our national identity. Telling our stories and providing opportunities for voices to be heard helps to promote a healthy society.

This policy also stresses the importance of the development of our cultural industries which helps to emphasize the worth and value of our artists and tradition-bearers; and makes plain the important role that they each play in the development and preservation of our cultural heritage. A major program within the Department of Culture which fulfills that mandate is the Bermuda Arts Council (BAC). The Arts Council's mandate is to foster the growth and development of the visual and performing arts amongst the people of Bermuda by offering grants to persons studying at the tertiary level, recognize Bermudian artists who have achieved excellence in their particular art form, recognize the founders and patrons of the arts, and support festivals that feature the arts and artistic expressions. The aims are to foster excellence in culture, heritage and the arts; to increase access to and participation in culture heritage and the arts; and to facilitate development and growth in culture, heritage and the arts.

### 1.1. Training

- 1.1.1. Develop training programmes in all areas of the arts to ensure excellence and sustainability amongst practitioners of the various art forms;
- 1.1.2. Encourage training from the tertiary level and upwards;
- 1.1.3. Educate students at the primary school level to the arts constantly and continuously from P1 up to and inclusive of Senior Secondary level 4 such that exposure can form the foundation upon which future training is developed;
- 1.1.4. Encourage creativity and strengthen production capacities by setting up educational, training and exchange programmes in the fields of cultural

industries; and

1.1.5. Develop programmes and institutions for training in cultural activities.

## 1.2. Institutional Relationships (including setting standards)

1.2.1. Encourage local institutions such as our libraries, museums and historical societies to continue to develop programmes that are aligned with the National Cultural Heritage Policy;

1.2.2. Promote and encourage greater synergies and collaborations between institutional expressions of art and culture and the general public;

1.2.3. Foster relations with international institutions; and

1.2.4. In order to derive benefits from association with international agencies including opportunities to network, strategically align with cultural agencies whose mandates and programmes are applicable to Bermuda.

## Action Points

- In partnership with Workforce Development, create a programme for Bermudians and guest workers entering the workforce focusing on cultural education and soft skills including courtesy.
- Create a cultural component in the student training programme offered by Workforce Development.
- Create a partnership between Department of Culture, Workforce Development, and National Training Board to fund three positions per year working with a Bermudian master in a cultural or technical field such as building.
- Encourage the preservation of building skills in areas such as masonry and carpentry in order to support and sustain our architectural heritage.
  
- Develop annual programmes and events such as community culture days and artistic competitions to encourage the production of new artistic materials.
- Advertise existing programmes and opportunities, such as the Bermuda Arts Council and the Cultural Apprenticeship Programme.
- Develop multi-pronged approach to marketing cultural events, with particular emphasis on marketing toward the under-18 age group.
- Create awareness campaign about existing cultural programmes, events, materials, and courses.
- Further develop and enforce regulations governing the promotion and development

of local music, film, literature and art.

- Develop action plan for creating sustainability for musicians and other artists.
- Support the establishment of arts-related councils such as a film board.



# *Preserve and Protect Our Cultural Heritage*

## **Policy Goals:**

We must preserve, protect, and maintain our heritage for present and future generations. This will be accomplished as follows:

- Create a central database of cultural information and materials
- Develop legislation to recover, protect, and preserve our heritage
- Cultivate a sense of national identity

## Introduction

Culture is by its nature, dynamic and fluid. Under the most positive of circumstances, the sustainability of traditions and customs is more likely to be maintained when these cultural practices evolve in response to the singularity of the present moment. Nevertheless, the health of the evolving practice is oftentimes reliant on the degree to which the tradition is considered valuable and therefore worthy of preservation by the society entrusted to maintain its existence and integrity. This section focuses on the preservation and protection of aspects of our unique Bermudian heritage that are potentially endangered because of inadequate structures for safeguarding these aspects of heritage that speak to our identity, traditional ways of knowing, archaeological wealth, and archival records. Attention must be given to the mechanisms by which culture is preserved and maintained for use by present and future generations. Effective methodologies of protection should take into consideration technical as well as conceptual aspects such as the deliberateness within which we pass along oral histories; the ways that we incorporate the Portuguese language into our society; the technology used for preserving marine and terrestrial artefacts; and the legislation required to ensure the preservation of both tangible and intangible manifestations of our cultural heritage.

## 2.1 Ethnicity

- 2.1.1 Educate the community about the various ethnicities that together form the rich tapestry of Bermudian culture; and
- 2.1.2 Encourage various public and private institutions to give consideration to the plurality of our ethnicity in celebrations and commemorations on both a neighbourhood and national level.

## 2.2 Language and the Oral Tradition

- 2.2.1 Highlight the importance of and provide education on the methodological and technological best practices for collecting oral histories;
- 2.2.2 Support and encourage research in this area, including the commissioning of a linguist to conduct research on Bermudian dialect;
- 2.2.3 Encourage the use of multimedia for recording and preserving nuances of Bermudian expression and stories.
- 2.2.4 Implement the integration of the written and spoken Portuguese language into various institutions including schools, national signage and communications;
- 2.2.5 Educate the community about the role of the Portuguese language as a possible second national language;
- 2.2.6 Encourage the dissemination of oral histories via print and electronic media; and

- 2.2.7 Promote the efforts of tradition-bearers engaged in keeping the oral tradition alive including storytellers, calypsonians, spoken word artists, and other non-traditional teachers.

## **2.3 Religion and Spirituality**

- 2.3.1 Recognise and give due consideration to the religious and spiritual pluralism which exists in Bermuda;
- 2.3.2 Research the historic role of the church in the Island's cultural development; and
- 2.3.3 Encourage and support all attempts to promote dialogue and mutual understanding among people of different faiths and belief systems.

## **2.4 Archaeological and Historical Sites and Artefacts**

- 2.4.1 Support the efforts of the Department of Planning as well as NGOs such as the Bermuda National Trust and the African Diaspora Heritage Trail Foundation that have as their mandate the preservation of tangible architectural heritage and intangible sites of memory;
- 2.4.2 Encourage the production of collateral material such as educational websites, apps, and pamphlets that provide a means by which Bermuda residents and visitors can become more aware of historically and archaeologically significant sites; and
- 2.4.3 Investigate opportunities for mandating archaeological best practices.

## **2.5 Traditional Knowledge**

- 2.5.1 Identify, recognize, and celebrate the intrinsic value of our traditional knowledge as well as the tradition-bearers who are the practitioners of these arts;
- 2.5.2 Provide opportunities and incentives for apprenticeship in areas of traditional knowledge; and
- 2.5.3 Create systemic opportunities for tradition-bearers to share their materials and knowledge for the purposes of documentation and preservation.

## **2.6 Research, Documentation and Archiving**

- 2.6.1 In recognition of the role that many organizations play in the preservation of our cultural heritage, agree upon the use of a common set of technological resources for tracking materials recorded as part of a national heritage database;
- 2.6.2 Provide assistance where possible with the monitoring and control of the gathering of data, with special attention to providing protecti



- 2.6.3 Collaborate with third sector organizations such as museums, galleries, churches, charities, and associations for a better understanding of the records each body has under its custodianship;
- 2.6.4 Encourage, support, and commission original historical research, preferably by Bermudian historians; and
- 2.6.5 Educate amateur historians and researchers on basic best practices for documentation methodology.

## 2.7 National Days

- 2.7.1 Identify days of national significance as it relates to our cultural, historical, social, and political development;
- 2.7.2 Educate the public about the significance of these national days and encourage reflection and discussion;
- 2.7.3 Emphasize the importance of the role of community heroes and their contributions to our national heritage; and
- 2.7.4 Where appropriate, encourage public-private partnership to develop celebrations of events in our heritage which have influenced or continue to influence our development as a nation.

## 2.8 Culture and Maritime Heritage

- 2.8.1 Protect the patrimony of our maritime heritage and underwater archaeology through education, legislative support and historical research;
- 2.8.2 Encourage research into traditional fishing practices and the sustainability of our fishing industry through legislation, education, and programming; and
- 2.8.3 Support the continuation and development of maritime skills and traditions.

## 2.9 Architectural Heritage

- 2.9.1 Advocate for the preservation of buildings recognised as having significant cultural or historic relevance; and
- 2.9.2 Encourage the training of artisans in the skills necessary to preserve, restore, and recreate traditional Bermuda architecture.

## Action Points

- Convert appropriate areas of the Department of Planning's guidance notes on archaeological excavations into legislation.
- Create legislation in response to the need to include archaeological assessment prior to building on sites suspected of having historical significance and/or archaeological value.

- Develop a strategy for the management, protection, and promotion of Bermuda's underwater cultural heritage.
- Create public awareness campaigns on the integration of the Portuguese language.
- Develop an outline of materials to be included in a functional heritage database/digital cultural archive.
- Establish a cultural newsletter.
- Create a course on Bermuda's culture which could be included as an offering at Bermuda College.
- Identify days of national significance and educate the public on the importance of these days.
- Encourage schools to have students develop projects on community heroes.
- Formalize dialogue with stakeholders such as the Bermuda Tourism Authority, the National Museum of Bermuda, the Bermuda National Trust, Casa dos Acores Bermuda, Vasco da Gama Club as well as dialogue between the Department of Culture and other Government Departments including Planning, Archives, etc.
- Consider ways of incorporating traditional knowledge into programmes and operations.
- Provide training opportunities for apprenticeships to young Bermudians ages 18 through 35, with the intention of developing succession planning in the fields of culture, heritage and the arts.



## *Include Culture in Our National Development Plans*

### **Policy Goals:**

Culture should be included in national planning and can serve as a positive social force by committing to the following:

- Consider the impact of culture when making decisions on national development
- Include cultural education at every level in the public and private systems
- Develop and promote partnerships between creative industries, creative people, businesses, and Government

## Introduction

In order for our cultural heritage to thrive, it is essential for it to be seen as inextricably linked to every aspect of national development. Culture affects the social climate of any country, whether or not it is formally acknowledged. In order for it to exist as a positive, fully integrated social force rather than as a parallel, marginalized offshoot, policymakers must become attuned to the ways in which culture can be incorporated into the fabric of all aspects of national planning for the greater good of society – enhancing and deepening the richness of every social institution. By engaging in this method of development, we as a community are entrusting ourselves to the creation and support of a holistic, fully articulated Bermudian people. By committing to the implementation of these developmental goals, we as a community emphasise the importance that we place on a society that is neither alien nor ambivalent in its articulation. Policy must be seen, both conceptually and concretely, married to the varied manifestations of daily life.

### 3.1 Culture and National Planning

- 3.1.1. Expand the definition of national planning beyond purely economic considerations to include a concern for impacts on heritage industries as a normal part of the process; and
- 3.1.2. Recognise the pivotal role that culture must occupy in all aspects of national planning, and incorporate accordingly into the overall context.

### 3.2 Culture and Economic Development

- 3.2.1. Recognise the economic significance as well as potential impact of cultural industries on the national economy;
- 3.2.2. Support research on the economic contribution of cultural phenomena (such as festivals) to Bermuda;
- 3.2.3. Establish infrastructural and other support to allow for the further development of cultural industries; and
- 3.2.4. Devise strategies for existing resources to be utilized and brought into greater service.

### 3.3 Culture and Education

- 3.3.1. Recognise the critical, irreplaceable role of education in developing the creative imagination, not only for artistic interests but problem-solving in general;
- 3.3.2. Recognise the importance of education in developing an awareness of cultural heritage as a critical avenue for stimulating self-reliance and selfrealisation;
- 3.3.3. Value the non-formal as well as the formal modes of disseminating information

and fostering desirable values; and

- 3.3.4. Support a special focus by government, the private sector and charitable organizations to develop programmes, both within and outside the formal system, which encourage the development of creativity, self-reliance and self-realisation.

### **3.4 Culture and Health**

- 3.4.1. Recognise the importance of traditional cultural beliefs, practices and philosophies of previous generations and consider these practices in designing and implementing programmes to address health related issues; and
- 3.4.2. Encourage research in those areas; and scientific development of them for more widespread use where feasible.

### **3.5 Culture and the Environment**

- 3.5.1. Urge greater sensitivity to the interconnectivity between our environment and the well-being of the next generation;
- 3.5.2. Encourage greater respect for environmental systems recognizing their role and value to the development of eco-tourism programmes and sustainable agriculture;
- 3.5.3. Commit to the protection of marine life with serious considerations given to the vulnerability of waters restricted to international fisheries, authorities and agencies;
- 3.5.4. Urge greater recognition of the significance of micro-environments, such as neighbourhoods and parish cultures, in the national context; and
- 3.5.5. Urge greater sensitivity to the cultural considerations and implications in attempting to work out solutions to environmental problems, recognizing that where possible the solutions should be culturally accommodating.

### **3.6 Culture and Gender**

- 3.6.1. Recognise the particular contributions of women as tradition-bearers; and
- 3.6.2. Support and encourage research on the contribution of women to cultural development.

### **3.7 Culture and Youth**

- 3.7.1. Recognise the significance of exposure to culture during the early developmental stages of individuals;

- 3.7.2. Support efforts to educate youth at all levels of development on Bermuda's cultural heritage, ensuring that awareness is passed on through each generation;
- 3.7.3. Encourage dialogue with youth regarding their interpretations and manifestations of Bermuda's cultural heritage; and
- 3.7.4. Explore opportunities to support and showcase talented youth and their cultural products in an effort to sustain Bermuda's cultural evolution.

### **3.8 Culture and Media**

- 3.8.1. Support efforts to utilize the media to foster a spirit of national pride and identity;
- 3.8.2. Support and encourage the use of media to present a positive portrayal of ourselves and encourage reflection and discussion of our identity; and
- 3.8.3. Encourage the use of media to disseminate more regularly and consistently the knowledge of Bermudian artists, crafts persons and artisans.

### **3.9 Culture and Sports**

- 3.9.1. Explore opportunities to show the cultural and historic connections between sports and Bermuda's social development; and
- 3.9.2. Encourage greater synergy between sporting events and cultural activities.

### **3.10 Culture and Tourism**

- 3.10.1. Identify mechanisms that would ensure that the development of tourism does not impact negatively on the integrity of our cultural identity in all of its manifestations;
- 3.10.2. Encourage and urge the development of programmes which are more oriented toward the cultural heritage and contemporary cultural activity; and
- 3.10.3. Foster a symbiotic relationship between the Department of Culture and the Bermuda Tourism Authority to ensure that cultural tourism develops as a thoughtful, sustainable product.

### **3.11 Culture and Technology**

- 3.11.1. Fully recognise the importance of modern technology for the preservation of heritage as well as for further development and enhancement of cultural activity; and therefore initiate steps to secure the expertise and technology necessary in this regard;
- 3.11.2. Recognise the value of traditional knowledge in Bermuda and indigenous

technology in the wider Caribbean region and support efforts of research in this area especially for possible adaptation; and

- 3.11.3. Support efforts to develop the creative imagination which can foster creative technological solutions to our challenges.

### **3.12 Culture and National Identity**

- 3.12.1. Support research, preservation, and the development of cultural practices and products that highlight the unique heritage of Bermuda;
- 3.12.2. Develop national structures designed to place emphasis on the importance of Bermudian cultural contribution; and
- 3.12.3. Encourage the recognition and celebration of our pluralistic national heritage.

### **Action Points**

- Collaborate with the Bermuda Tourism Authority on the design of statistical data.
- Share statistical information with cultural partners.
- Create a catalogue of cultural materials that can be disseminated to every teacher.
- Develop action plan so that there is consistency in the grade-specific cultural teaching throughout the educational system.
- Consult with private schools about how cultural education is incorporated into the curriculum.
- Provide opportunities for middle and senior school students to direct their community service hours into cultural projects and endeavors.
- Train students to conduct cultural tours of historically significant areas.
- Institute teacher training workshops on culture.
- Establish a Memorandum of Understanding between the Department of Culture and each of its stakeholders, where appropriate.
- Establish historical exhibits that speak to the totality of the Bermudian experience.
- Annually honor National Heroes.
- Launch and promote a digital artist's registry.
- Develop a cultural blog.
- Facilitate town hall meetings focused on cultural development.
- Publish annual newsletters providing the community with cultural updates.
- Establish digital links with cultural industry partners.
- Encourage the private sector to use cultural images and employ Bermudians who

have intimate knowledge about aspects of our cultural heritage to promote greater awareness of aspects of Bermuda's cultural heritage.

- Encourage the incorporation of local art and installations in high traffic areas throughout the Island and in common areas of the private sector.
- Encourage the development of legislation that would require hotels, guest houses and restaurants to display a certain percentage of art produced by local artists.
- Collaborate with the Bermuda Tourism Authority to develop authentic cultural experiences that can be included in offerings to both air and cruise visitors.
- Encourage schools to celebrate culture by participate in annual celebrations of "Civic Days".





## *Establish Cultural Connections*

### **Policy Goals:**

The diversity of our society is one of its greatest strengths. We must learn more about the different parts of our community to more fully understand our identity as Bermudians, by accomplishing the following:

- Develop closer cultural connections with Caribbean nations that have similar historical, cultural, economic, and social experiences and challenges
- Develop closer cultural connections with “core cultures” – African, British, Azorean/Portuguese, Native American, American
- Promote racial harmony and social justice
- Develop closer cultural connections with more recently arrived ethnic groups that broaden our rich Bermudian mosaic
- Foster closer connections with international cultural and heritage organisations

## **Introduction**

The plurality of our society is one of its greatest strengths. Our identity as Bermudians is connected to the wider world through the roots of European explorers, enslaved people of African and Amerindian descent, mainland Portuguese and Azorean peoples, political and trade connections with British and American interests, and familial and historical connections with the Caribbean. This identity continues to change and develop as a result of more recent arrivals of people from the Philippines and other Asian countries. This section is intended to speak to the significance of developing a greater understanding of the cultural importance of these linkages as well as their value as an integrated whole; to do so is important for any culturally diverse community, but perhaps even more so for an island as geographically isolated as Bermuda. Within a contemporary context, it is vital to build and maintain these connections through institutional means which ensure that, in the process of cultural development, Bermuda is aware of parallel developments in similar societies and remains part of political and cultural conversations occurring on the global stage.

### **4.1 Caribbean and Small Island Nations**

- 4.1.1. Acknowledge the historical, geographical and cultural links and affinities which already exist between Bermuda and CARICOM countries;
- 4.1.2. Explore and progressively develop the common principles by which we relate to the wider Caribbean and small island nations;
- 4.1.3. Support utilisation of the colleges and universities of the CARICOM region, with special emphasis on their creative arts centres, to facilitate such exchanges and to promote combined work among Bermudian artists and artists of the Caribbean region;
- 4.1.4. Recognise the crucial role of culture in laying the groundwork on which fullfledged relations can be developed; and
- 4.1.5. Explore and develop linkages for the marketing of cultural products.

### **4.2 Core Cultures (British, Portuguese/Azorean, West and Central African, Indigenous American, American)**

- 4.2.1. Acknowledge the historical and cultural links and affinities which already exist between Bermuda and our society's "core cultures".
- 4.2.2. Encourage historical research on linkages with core cultures in Bermuda.
- 4.2.3. Foster opportunities to reconnect with and celebrate the common ties between Bermuda and our core cultures.

### **4.3 Wider World**

- 4.3.1. Urge the exploration and development of the common principles by which we relate to the wider world;
- 4.3.2. Recognise the role of culture in paving the way for further relations;
- 4.3.3. Urge that close attention be paid to the position of Bermudians and persons of Bermudian descent in the countries of the wider world especially in relation to issues of cultural identity;
- 4.3.4. Undertake to promote information and understanding of the contributions of Bermudians and Bermudian culture in the wider world.

### **Action Points**

- Create public awareness campaigns on the contributions Bermudians have made at the international level.
- Collaborate with the Department of Immigration to produce a cultural heritage information package for guest workers.
- Include cultural manifestations of core cultures in national celebrations.
- Create Memorandums of Understanding between the Bermuda Government and the Governments of the Islands of the Caribbean to facilitate cultural exchange amongst artists.
- Establish relationships with other bodies in the Caribbean responsible for fulfilling the mandates of their cultural policy.
- Research cultural industry partners in the Caribbean and establish relationships with those who are developing similar products as our local tradition-bearers.
- Invite the countries of the root cultures to participate in a joint festival.



## *Assist with Cultural Administration*

### **Policy Goals:**

We must support institutions and individuals that develop cultural industries as follows:

- Encourage community-wide commitment to providing resources for cultural development
- Promote excellence in the management of our heritage
- Create a registry of people in the creative industries
- Develop legislation to support the work of people in the creative industries

## Introduction

In light of the central significance of culture to development, it is time for serious consideration to be given to the percentage of the national budget which is allocated to cultural endeavours. Furthermore, efforts must be made to quantify the contributions of cultural activities to the national product. Administrative mechanisms must be established and implemented in order to achieve the goals of the National Cultural Heritage Policy. Since Government, non-governmental organisations (NGOs) and the private sector conduct activities that support and promote this cultural heritage policy. It is important that there is some clear delineation between the activities of these sectors to avoid duplication and conflict between the three sectors of society. Moreover continued support must be given to the work of NGOs and private individuals, recognising that people are the bearers of culture and that the whole society stands to gain from activity which enriches the national fabric. Despite the initiatives that cultural institutions and individuals involved in cultural production have shown in the financing of the programmes and traditions, cultural development's growth requires greater levels of financing than it currently receives.

## 5.1 Financing

- 5.1.1 Support research on cultural funding in Bermuda as compared with other jurisdictions and determine opportunities for public/private investment in artistic and cultural development;
- 5.1.2 Support private sector initiatives and encourage private sector investment in culture; and
- 5.1.3 Identify additional measures to achieve adequate financing for cultural endeavours.

## 5.2 Cultural Administration and Intellectual Property

- 5.2.1 Encourage the regulation of governing public bodies directly involved in implementing cultural policy with those governing other institutions (public and private) with which they must interact;
- 5.2.2 Support alignment between public and semi-public bodies in order that resources are efficiently utilized;
- 5.2.3 Support the private sector, charitable organisations, and individuals that have traditionally been active in the delivery of cultural services and practices at both the community and national levels;
- 5.2.4 Encourage the promotion of adequate levels of legal provisions in respect of cultural development and industries; and
- 5.2.5 Seek to have specific legislation that provides protection of cultural heritage,

copyright, public lending rights, statutory authorities or provisions, considered as an instrument for encouraging cultural and artistic development.

### Action Points

- Create informational pages for specific artists including but not limited to musicians, gombeyes and writers on design and protection.
- Conduct annual workshops and education campaigns on intellectual property as it relates to cultural products and industries.
- Seek clarification on progress made on intellectual property matters for cultural industries.
- Conduct research to gather information in section 5.1.2.
- Explore areas where relief is necessary for the development of a Bermuda film industry.
- Develop endowment plan for culture.



## Implement and Review

### Policy Goals:

A key part of the National Cultural Heritage Policy for Bermuda is ensuring shared ownership by all stakeholders. The cultural heritage community, who are joint stewards of the goals and ideals of this policy, will:

- Regularly review, revise, and recommit to the policy goals
- Sustain the short-term and long-term achievement of these goals

## Introduction

Critical to the implementation of our National Cultural Heritage Policy for Bermuda is the acceptance of the strategies and goals by all constituents. The involvement of all stakeholders – various branches of Government, practitioners, tradition-bearers, institutions of culture and heritage, corporate entities and the wider community – is absolutely essential if the objectives of this National Cultural Heritage Policy for Bermuda are to be met. Just as culture is dynamic and continuously evolving, so too must be our approach to the strategies employed in fostering and promoting our culture and heritage. Review of the goals and objectives should take place regularly with relevant stakeholders.

### 6.1 Meeting to take place annually during Heritage Month

### 6.2 Annual review of institutions, infrastructure, and human resources

#### Action Points

- The Department of Culture will organise annual meeting.
- Policy to be reviewed once every 5 years.

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## Annex I

The Smithsonian Folklife Festival is an international cultural festival that is held outdoors on the National Mall of Washington, D.C., United States of America. The research based festival is held over a period of two weeks and aims to promote educational presentations that feature an array of various contemporary cultures. Bermudian culture was one of the programs highlighted during the 2001 Festival. There were many presentations and venues at the Festival which provided an overview of Bermudian culture, heritage and folklife for spectators. During that year's festival, close to a million visitors came, learned about and gained appreciation for Bermudas culture.

Bermuda's involvement in the 2001 Smithsonian Folklife Festival was pivotal for many reasons. Individuals were provided with the opportunity to understand the geographic and demographic makeup of Bermuda as well as to view the regional and physical aspects of the country.

There were also 300 artists, craft workers and tradition-bearers present at the Festival. These individuals demonstrated the various kinds of work and traditions engaged in by Bermudians including beekeeping, doll making, needlework and stonework as well as boat building reflected in the traditional Bermuda sloop. Other Bermudian traditions generated attention such as the cricket game on the Mall which became front page news in the *Washington Post*.

In addition, there was a display of a small Bermudian house built out of limestone block cut from a Bermuda quarry. Stations were also developed pertaining to Bermudian weddings which discussed traditions such as the planting of an infant cedar tree as well as the meaning behind Bermuda's famous moongate. Other stationed tents sold traditional Bermudian cuisine and functioned as a way to promote Bermuda's culture through all the senses. Spectators also witnessed Bermuda's culture in action through performances by the red-coated Regiment Band who performed in front of the U.S Capitol building, followed by a live demonstration from the Bermuda Gombeys.

The Festival was grounded on research and fiscal support along with financial sponsorship provided by The Bank of Bermuda Foundation. The Smithsonian Institute conducted training fieldwork for Bermudian researchers to prepare them to assess the cultural traditions of Bermuda. The fieldwork they conducted provided the groundwork for the Festival. Several dozen Bermudian scholars, educators and artists who worked with Smithsonian curator Dr. Diana Baird N'Diaye interviewed hundreds of Bermudian tradition-bearers. These interviews allowed for the basis of research to be implemented into the showcasing of Bermuda's culture, heritage and folklife at the Festival. In the

midst of these interviews, there was documentation of everything from gardening to house-building to music-making. The documentaries archive came in the form of tapes, photographs, field notes and videos allowing Bermudian culture to be captured while providing the basis for the Festival program.

This involvement provided the people of Bermuda with an international platform to share with the world aspects of Bermudian culture, heritage and folklife in a span of ten days. The invitation for Bermuda to partake in the 2001 Smithsonian Folklife Festival gave credence to and validated that Bermuda has a culture; and one distinct enough to celebrate at such an internationally recognized event. The Festival provided a turning point in Bermuda's cultural development allowing Bermudians not only to recognize but also accept that we do indeed have a unique culture, heritage and folklife of which we must be confident and proud. The Festival affected how we as Bermudians "see" ourselves within a global context.

## Annex II

The Regional Cultural Policy of the Caribbean Community was ratified in 1994 by the Tenth Meeting of the Standing Committee of Ministers of Education. This document emerged in response to urging by UNESCO for a World Decade for Cultural Development in the 1980s, and is significant because of its pan-Caribbean scope that addresses developmental concerns. The RCPCC is a relevant document to consider in the development of a Bermuda Cultural Heritage Policy because of the shared history and challenges which face island nations in the Atlantic World region. The emphasis on multi-ethnicity; the importance of community cohesion and kinship values; respect for and a desire to maintain the traditions of forebears; the inextricability of the natural environment in the aforementioned focal areas; and above all else, the concern for the development of fully actualised human beings – these matters of consideration are particularly pertinent given the history of slavery, colonialism, violence, genocide, familial disruption, migration, and challenging economic circumstances that have had an enormous impact on the cultural heritage that has emerged from Bermuda and the Caribbean region.

In 1998, UNESCO held an Intergovernmental Conference on Cultural Policies for Development in Stockholm entitled “The Power of Culture”, for the purpose of recasting policy documents on culture to consider the ways culture could be used as a tool for empowering citizens. This groundbreaking conference, which was attended by 2,500 participants from 149 countries, preceded another UNESCO initiative that further outlined and clarified recommendations and resolutions for preserving the aspects of culture that speak to human development and identity – the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage, the first such binding multilateral agreement of its kind.

Although UNESCO has historically functioned as the primary international organisation providing direction and support for tangible and intangible cultural policy, other significant organisations such as the International Council on Monuments and Sites (ICOMOS) have also grappled with the establishment of documents outlining proposals for improving the quality of cultural heritage preservation. The ICOMOS Ename Charter for the Interpretation of Cultural Heritage Sites was one such seminal document. The Charter, first drafted in 2002 and approved after a series of revisions in 2007, focuses not only on the standards surrounding the development of archaeological sites, museums, and monuments, but on the same driving principle behind the RCPCC and the UNESCO Stockholm conference: the importance of the human element, particularly the right of all people to “participate freely in the cultural life of the community”.

Given the context and trajectory of a global movement towards safeguarding cultural

heritage, the Government of Bermuda approached the Smithsonian Institution's Center for Folklife and Cultural Heritage in the spirit of a collaborative approach to documenting the rich and diverse manifestations of folklife that comprise the foundational elements 36 of Bermuda's culture. The idea of a Bermuda exhibition at the Smithsonian Folklife Festival particularly resonated with Smithsonian's Cultural Specialist and Curator Dr. Diana Baird N'Diaye, who had a personal connection with the island having spent some of her formative childhood years as a Bermuda resident. After a year of research with Bermudian tradition-bearers conducted primarily by local researchers, "Bermuda Connections" was staged on the National Mall of Washington D.C. in 2001, and restaged in Bermuda in 2002.

The "Bermuda Connections" exhibition was a significant turning point in Bermuda's development since this was the first time that the idea of a national identity, born from shared cultural experiences, had been recognised as a vital hallmark in our growth as a fully self-aware, self-actualised people, cognisant of the links between our lived experiences and an authentic heritage that had previously been only dimly recognised, subconscious and subterranean in its effects.

## Glossary

### **Culture**

The Regional Cultural Policy of the Caribbean Community (RCPCC) defines culture far more broadly than the anthropological context; and refers to culture as:

[...] The distinctive ways in which a particular grouping of people has responded to, reflected on and expressed their historical and presently continuing experience of life. These ways are explored and expressed in everything from clothing and cuisine – from the dimension of biological survival – to dance, painting, storytelling or any of the other art-forms, which have no apparent immediate survival value. This sum total of intricately connected ways of being [...] worked out by a people in relation to a particular environment and with a particular legacy of ideas, beliefs and practices is what gives a people a sense of cohesiveness, a sense of having a particular irreplaceable value in the world. [...] It is our culture which makes it possible to bond ourselves meaningfully to our physical and social environment and to each other. (6)

While culture is something that is inherited through beliefs and traditions, it is important to note that culture is not a static entity but continues to evolve in response to the people and experience of the world.

### **Heritage/Cultural Heritage**

Heritage is something that is inherited from one's ancestors. Cultural heritage can be thought of as the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations including monuments, research, language, religion, architectural works, art, oral traditions and archaeological sites, maintained in the present and bestowed for the benefit of future generations.

### **Tradition**

Tradition is the practice of sharing beliefs, customs, heritage, and ideas between generations, particularly through oral histories or by practice.

### **Patrimony**

Patrimony traditionally refers to estate inherited from ancestors. In this usage, cultural patrimony refers to objects that have cultural or historical significance to a certain group. Similarly, national patrimony refers to the assets of a nation, which apart from monetary reserves also includes cultural heritage.

## **Tangible Cultural Heritage**

Tangible cultural heritage are physical items of cultural significance, considered worthy of preservation for the future. These include objects of art, literature, monuments, buildings, archaeological sites, shipwrecks, science and technology.

## **Intangible Cultural Heritage**

Intangible cultural heritage are elements of cultural significance that cannot be touched. UNESCO defines intangible cultural heritage as:

[...] the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity (Convention for the Safeguarding of the Intangible Cultural Heritage 2).

In the case of Bermuda, this includes our maritime heritage and craftsmanship including the design of Bermuda dinghies as well as the creation and use of shark oil barometers; folkloric dancers such as the gombey; foodways including cassava pie at Christmas and fishcakes on hot cross buns during Easter; festive events such as the Bermuda Day Parade, social practices such as our understanding of manners and hospitality, oral histories and other traditional ways of knowing passed on from generation to generation by traditionbearers.

## **National Identity**

A national identity is a sense of a country's common character, including the culture, traditions, and language. This national cultural identity must include aspects of each community as they interact to create a common system of being, thinking, and doing with the intention that this common sense of identity and pride will result in material and spiritual wellbeing for the citizenry.

## **Core Culture**

The core cultures of Bermuda are the primary influential root cultures that make up Bermuda's cultural milieu. As a result of the original settling of Bermuda in 1612, there is still a very strong British cultural current in the colony. Soon after the colony was National Cultural Heritage Policy for Bermuda established, indentured servants and enslaved people of African descent arrived from the Caribbean, which is still one of the most dominant cultural influences today. Many of those Caribbean bondspeople also brought with them African traditions and heritage, and there were some enslaved people brought

to Bermuda directly from Africa. Due to the nature of the mid-Atlantic slave trade that erased African history and discouraged any form of storytelling or cultural connection to their homes, it is hard to pinpoint exactly the cultural makeup of these influences without broadly referring to the geographical areas. In the early days of Bermuda, there was also a large influx of Irish and Scottish, although today their cultural impacts are felt more generally as a European influence within the British traditions. Native Americans were brought to Bermuda as bondspeople and workers, and their cultural influence is still seen largely in the St. David's community. Portuguese immigrants began arriving in the mid-1800s as agricultural labourers and with their continued immigration to Bermuda, their cultural impact extended beyond the bounds of their own group into the wider community. Bermuda has always enjoyed close geographical ties with the United States of America. The proliferation of American media and pop culture through increased globalisation has had an undeniable influence on the cultural consciousness of Bermudians. With continued immigration trends, it is likely that this list will evolve and expand to include other groups that have a broad cultural impact on Bermuda outside of their own ethnic group. Bermuda's people remain fiercely proud of their roots while welcoming other nationalities into our cultural mosaic with signature Bermudian hospitality. This diversity helps shape an ever-evolving national identity that is created of many disparate influences but is distinctly Bermudian.

### **Folklife/Folk Culture**

Folklife is the shared, lived expressions of culture and ways of being within groups that are passed from one generation to the next. Folklife expresses the way a people live, eat, worship, entertain themselves, and share their talents. It is taught informally in the day-to-day life of people, but is not necessarily an old tradition: as culture continues to evolve, so do the folk traditions. Folklife is eating codfish and potatoes on a Sunday morning. Folklife is fishing off the docks and diving off the rocks. Folklife is the everyday life of a people.

### **Cultural Industries**

Cultural industries produce and distribute cultural goods and services that are described by the United Nations Educational, Scientific and Cultural Organization as having: "a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have" (Convention on the Protection and Promotion of the Diversity of Cultural Expressions 5).

### **Cultural Stakeholders**

Cultural stakeholders are individuals and/or organisations that have an interest in culture and heritage. Cultural stakeholders help shape culture and likewise are impacted by changes to culture.

## **Tradition Bearers**

A tradition bearer practices a traditional cultural activity or skill that is passed along from one person to another, rather than in a formal learning setting. Generally, tradition bearers practice skills that are of value to the entire community, rather than for the consumption of outsiders. These traditions often embody the values and beliefs of the culture. In Bermuda, tradition bearers include cedar-workers, folk singers, beekeepers, Bermudian chefs, and banana doll makers.

## **Grass Roots Organisations**

A grass roots organisation is a group of people that organise action around specific interests in a people-focused, holistic manner that emphasizes a collective decision-making process and power structure. Typically, these groups are more spontaneous than traditional organisations and use unusual strategies to engage their target audience.

## **Oral Histories/Oral Traditions**

Oral histories are accounts of historical events, folklore, mythology, memories, and stories. Typically, these accounts are preserved over the years through word-of-mouth, but also via songs, poems, and rhymes. Oral histories predate the written word. This has created a unique field of academic study and an effort by many to record the oral histories of a culture in a permanent manner before they are lost. Oral traditions consist of a variety of spoken forms including proverbs, riddles, tales, nursery rhymes, legends, epic songs and poems, charms, prayers and chants that are used to pass on cultural and social values, knowledge, and collective memory from one generation to the next.

## **Ethnic Group**

An ethnic group is a collective of individuals that have a common language, a geographical connection to the same place, or cultural similarities. Ethnicity focuses more on cultural traits of a group rather than physical traits, which is better defined as race.

## **Dialect**

A dialect is a variety of a language used by speakers from a specific geographical region. Dialects can be understood by speakers of different dialects. Dialects vary by patterns of words, grammar, and vocabulary.

## **Calypsonians**

Calypsonians are musicians that sing songs in the style of the West African griot tradition, sharing oral history, satirical commentary on social and political events, and often incorporating folk details. The songs they sing, calypsos, evolved in Trinidad and are the origins of soca music.



## **Maritime Heritage**

As a remote island, Bermuda's history is entwined with maritime exploits and indigenous technologies. Maritime heritage includes tangible items like shipwrecks, the design of the Bermuda dinghies, and the creation of shark oil barometers. Maritime heritage also covers intangible cultural elements, like fishing folklore and sailing traditions.

## **Terrestrial Archaeology**

Terrestrial archaeology is the scientific study of the material remains of historic people, cultures, and ways of life. These material remains are found of the earth as fossils, artefacts, bones, monuments, inscriptions, etc.

## **Underwater Archaeology**

Underwater archaeology is the study of the material remains of historic people, cultures, and ways of life. Unlike terrestrial archaeology, the materials are found underwater and in the ocean. In Bermuda particularly, shipwrecks are a major archaeological interest. The way reefs have played a role in Bermuda's development would be of interest to an underwater archaeologist, as well as any potential sunken cities or submerged evidence of past human cultures.

## **Artisans**

An artisan is a skilled worker practicing a trade or handicraft, creating high-quality items by-hand, normally in limited quantities using traditional methods.

## **Cultural Phenomena**

A cultural phenomenon is when something or someone achieves extensive popularity. In this policy's usage, it is referring to introducing events or activities to Bermuda that may become cultural phenomena, like festivals. An example of this development is the Bermuda Heroes Weekend Carnival.

## **Micro-environments**

A micro-environment is a small area or group that has an impact that is individual and well-defined from the larger national context, such as a neighbourhood, parish council, or a community group.

## **Indigenous Technology/Traditional Knowledge**

Indigenous technologies are solutions created by the people of Bermuda in response to unique challenges of the area using traditional knowledge. Traditional knowledge

is developed from generations of experiences, adapting to an environment's unique challenges, and passed down from generation to generation. As an example, the creation of the water catchment system from roofs that Bermuda uses today is an indigenous technology borne out of traditional knowledge.

### **Safeguarding**

Safeguarding refers to strengthening and reinforcing the diverse and varied circumstances – tangible and intangible – that are necessary for the continuous evolution and interpretation of intangible cultural heritage and protection of tangible cultural heritage, as well as for its transmission to future generations.

### **Public Lending Rights**

The UK Public Lending Right office, part of the British Library, defines public lending rights (PLR) as: “the right for authors to receive payment for the loans of their books by public libraries. Under the PLR system in the UK, payment is made from government funds to authors, illustrators and other contributors whose books are borrowed from public libraries. Payments are made annually on the basis of loans data collected from a sample of public libraries in the UK.” (“What is PLR?”)

## Works Cited

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