



Ministry of the Arts and Multiculturalism

**The Draft National Policy Framework for
Multiculturalism
&
The Draft National Cultural Policy**



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Executive Summary

The Ministry of the Arts and Multiculturalism has recently conducted public consultations on various documents. Many practitioners expressed their appreciation for the documents and their processes of policy articulation outlined by the Ministry. Significant areas of concern raised by participants included translation of the policy documents to meaningful initiatives, rationalization of state activity and agencies in the Culture Sector and funding for the arts.

The policy documents in Multiculturalism and Culture are designed to support responsible management of our diverse cultural manifestations and the growth of the culture sector and its contribution to national income. The policy framework for Multiculturalism positions it as the primary policy in the Cultural Sector. Multiculturalism encompasses diversity in all its forms. Its vision and objectives revolve around equitable support for diverse manifestations of culture. The Cultural Policy and the Policy on Grants and Subventions will emanate from the Multiculturalism Policy Framework. Its documents include:

- (a) **Rationale for National Policy Framework for Multiculturalism:** This document explains the global context for Multiculturalism as a policy tool, recaps the main steps leading up the mandate for Multiculturalism in Trinidad and Tobago and recalls the outcome of the three consultations held on Multiculturalism in fiscal 2011.*
- (b) **National Policy Framework for Multiculturalism:** This document sets the overall philosophy that will guide policy development and strategic planning with special reference to the management of diversity in Trinidad and Tobago. Its main vision is to “Create an environment that facilitates the development of the diverse forms of culture practiced by Trinidadians and Tobagonians within the ambit of a national culture of patriotism”. Its main organs of programming include a National Cultural Policy and a Policy on Grants and Subventions, the latter of which has been forwarded to Cabinet for consideration under separate cover.*
- (c) **National Cultural Policy:** A periodic statement of intent that facilitates long term planning for the sector and that references core legislation and international agreements to which the Government must subscribe. It will be subject to periodic review to ensure consistency with dynamic sectoral needs. Its Priorities for Cultural Development are the Promotion of the Creative Arts, Preservation of Heritage, Sustainable Cultural Industries Development and Social Cohesion. The policy statement also delineates the scope of the culture sector (in its first Appendix) and the main activities of focus for strategic planning. This strategic planning process will be based upon data driven policy analysis and rationalisation of state activity in the culture sector as articulated in the Social Sector Investment Programme, 2013. Its activities include the conduct of the National Cultural Mapping Exercise, the development of the National Strategy for Cultural Development inclusive of the Strategic Development Plan for Cultural Industries, and the convening of the Roundtable of Public Sector Stakeholders by the Ministry with responsibility for Culture.*

- (d) ***Comparison of Draft National Cultural Policy and Select National and International Pieces of Legislation:*** This compares the Cultural Policy with select pieces of legislation that include Convention on the Rights of the Child, the Trinidad and Tobago Constitution (Rights Enshrined), the Treaty of Chaguaramas, the Charter of the United Nations, the Convention on the Protection and Promotion of the Diversity of Cultural Expressions.
- (e) ***Legislative Profile for Trinidad and Tobago Cultural Sector:*** This lists major legislation in the sector and will provide an important resource base for setting the legislative agenda.
- (f) ***Historical Overview for Trinidad and Tobago and the Cultural Sector:*** This captures much of the history behind our diversity and tracks the developmental path of state initiatives in the sector.
- (g) ***Major Public Sector Stakeholders in the Cultural Sector:*** This lists major public sector bodies in the sector and their mandates. It will serve as a base for the future rationalisation of state activity.
- (h) ***Major Civil Society Stakeholders:*** This provides contact information of the major organisations in the sector with whom the state can partner for its development.



CHAPTER ONE

Rationale for Draft Policy Framework for Multiculturalism

BACKGROUND

Creation of the Ministry of the Arts and Multiculturalism

In her Indian Arrival Day Message in 2010, the Prime Minister the Honourable Kamla Persad-Bissessar announced the change in the name of the Ministry of Arts and Culture to the Ministry of the Arts and Multiculturalism (see **Appendix III**). Cabinet has since mandated that the Ministry develop a Policy Framework for Multiculturalism. To this end the Ministry has conducted two stakeholder consultations:

1. Towards a Multiculturalism Policy, Wednesday, October 13th, 2010, Centre of Excellence, Macoya
2. 2nd Symposium Towards a Multiculturalism Policy Framework: A Focus on the Creative Arts, Friday 4th February, 2011, Crowne Plaza, Port-of-Spain
3. 3rd Symposium Towards a Multiculturalism Policy Framework, 23rd March, 2011, Rovanel's Resort, Crown Point, Tobago

These symposia featured contributions from policy makers and academics from the national, regional and international arenas and from members of the local artistic community. More than six hundred people participated in these events.

Pre-Existing Calls for Multiculturalism

Local Calls for a platform for Multiculturalism have traditionally revolved around perceived inequity in distribution of state resources amongst disparate ethnic groups in Trinidad and Tobago. This call has been most popular amongst the Hindu artistic and cultural fraternity as evidenced by the Maha Sabha's request that the Ministry of Culture be labelled the Ministry of Multiculturalism (see **Appendix IV**).

These calls seem to be premised on two assumptions:

1. The term 'Culture' signifies manifestations that are defined as afrocentric i.e. Calypso, Steelpan, and Limbo.
2. The Ministry with responsibility for Culture traditionally concentrates resources (financial, training, productions etc) on these African expressions of culture.

The 'multi' in Multiculturalism is seen as acknowledging that there are other 'cultures' that need to be treated with some level of equity. These calls usually accompany additional demands that the same exact treatment be meted out to stakeholders e.g. the same amount of money be granted to public

holidays like Emancipation and Indian Arrival Day. Consequently, our movement towards understanding multiculturalism has been driven by perceived inequities in the distribution of state resources in the Cultural Sector.

International Experience in Implementation of Multicultural Policy

Foreign models in Multiculturalism revolve around the accommodation of minorities who are usually indigenous peoples or incoming migrants. The genesis of multicultural policymaking is usually located in the 1960s when the Anglophone world of the Global North began to treat with integration and the cultural presence of large populations of migrants originally brought into their countries as labourers. The concern here was the degree of integration to be afforded to immigrants and their offspring, and human rights and discrimination issues. Multiculturalism was often resorted to as a means to resolve civil unrest like riots that were seen as a reaction of minorities to discriminatory practices that they endured.

Previous statements on the efficacy of Multiculturalism as a policy initiative by those charged with its implementation must be taken into account:

1. **Honourable Angela Merkel, Chancellor, Germany** has stated that the concept that different cultures can live happily side by side does not work. 'This (multicultural) approach has failed, utterly failed'. While she continues to embrace the influx of immigrants, she is sounding the failure of a policy of the maintenance of separate cultural identities within the German state at the expense of a national German identity.
2. **Honourable David Cameron, Prime Minister, United Kingdom** has said "Under the doctrine of state multiculturalism, we have encouraged different cultures to live separate lives, apart from each other and apart from the mainstream. We've failed to provide a vision of society to which they feel they want to belong. We've even tolerated these segregated communities behaving in ways that run completely counter to our values". While Cameron links multiculturalism to the rise of Islamic extremism in the UK, and this may prove untenable for Trinidad and Tobago, the trade-off he implies between patriotism, nationalism and disparate cultural identities cannot go unnoticed.

Other countries with a long history of policy implementation in this area include:

1. Australia whose National Agenda for a Multicultural Australia has three main dimensions:
 - a. Cultural Identity;
 - b. Social Justice; and
 - c. Economic Efficiency.

They strongly reinforce that all Australians need an overriding commitment to Australia and confer obligations related to tolerance of free speech rights of others of different views.

2. Canada whose Canadian Multiculturalism Act has four pillars:
 - a. The need to respect diversity;
 - b. The need to also promote integration by having newcomers learn French or English;
 - c. The need to participate in cross-cultural exchanges; and
 - d. The need to engage in mainstream institutions.

Multiculturalism is positioned as a demographic reality and developmental resource for these countries. However, the perception that these policies have conferred differential rights, entitlements and obligations to those within a national space is now being linked to decreased national cohesion by some

in these states. While Multiculturalism as a policy differs from country to country, it is important to take stock of the potential impact the promotion of a concept of different cultures and peoples can have on the development of a unified national people and populace working towards interculturality.

All these countries engage in the balance between support for separate cultural identities and national cohesiveness. There is so much debate in the policy, artistic and academic circles on this issue that its importance must be taken into consideration in the creation of a Multiculturalism Policy Framework for Trinidad and Tobago.

Proceeds from the Symposia

General findings have been as follows:

Symposium I

Multiculturalism as articulated by the nations that pioneered multicultural policies is not directly applicable to Trinidad and Tobago. Consequently, we must seek to develop our own approach to Multiculturalism and not mimic what these nations have done. We must also be sure to include relevant legislation and supporting policies with the Multiculturalism Policy Framework. Support for the artist and cultural worker and the creation of a fertile environment in which various artforms can flourish is also an important consideration that must not be overlooked in this process.

Symposium II

The success of Trinidad and Tobago in terms of racial diversity and social harmony was underscored by several contributors. Complaints and questions were raised however in relation to resource allocation across disparate artforms and cultural practices, especially in light of what was seen as abundant emphasis on the performing arts (especially music) as opposed to other components of the Cultural Sector. The state needs to be mindful of the policy environment that relates to effective design and implementation of policy in the Cultural Sector. Cultural policy must pursue appropriate blending of initiatives across Ministries with responsibility for Culture, Education, Trade, Business Development, Communications and Tourism amongst others.

The majority of participants in the Symposia advocated for proper, equitable treatment of the arts in all its diversity inclusive of ethnicity and genre. Some in lesser numbers advocated for the spreading of the ambit of Multiculturalism beyond the Cultural Sector to treat with human rights and equity issues in the wider national community. This view remained in the minority with most of the presenters and members of the public advocating greater recognition of and support for a more diverse collection of artforms. Key recommendations coming out of the two symposia are at **Appendix V**.

MANDATE

The Honourable Kamla Persad-Bissessar Prime Minister of the Republic of Trinidad and Tobago

The Honourable Prime Minister has clearly demarcated the focus of Multiculturalism on greater equity in the distribution of state resources in the Cultural Sector. In renaming the Ministry with responsibility for Culture, she said:

“...the Ministry of Arts and Culture will be redesigned to become the Ministry of the Arts and Multiculturalism in order to give greater voice to the diverse cultural expressions of our common desires for individual and national identity. There will be a realignment of policies including resource allocation, to allow for a more equitable recognition and fulfilment of the needs of the diverse proponents of our culture”.

The Honourable Winston Peters, Minister of the Arts and Multiculturalism

The Honourable Minister of the Arts and Multiculturalism has clearly indicated the basic structure within which Multiculturalism is to function. The policy framework will include Arts and Heritage. Multiculturalism will be the overarching policy whose objectives include the fostering of inclusion, equitable resource distribution, and the celebration of cultural diversity. The Cultural Policy and the Policy on Grants and Subventions will emanate from the Multiculturalism Policy.

Public Consultation Process

The most universal recommendations emerging from the two symposia were to:

1. Devise our own Multiculturalism Policy.
2. Keep arts and Multiculturalism distinct but related as they operate within a creative ecosystem.
3. Multiculturalism implies broad appreciation of all types of artforms and heritage.
4. Avoid the prescriptive approach used by the major countries and choose a ‘bottom up’ approach.
5. Recognise that the country does have a long history of racial harmony that must be respected and preserved.
6. Understand the core values of the policies (equity and diversity) as espoused in a multicultural framework must run through every aspect of arts and cultural industry policy framework.

PRIMARY ISSUES FOR POLICY DESIGN

A. Nationalism and Diversity

1. Multiculturalism must not be so positioned as to undermine national identity and cohesion. This issue continues to rear its head in countries that are implementing such policies.
2. Cultural forms are essentially dynamic but can be pigeonholed into narrow ethnic paradigms. These manifestations do not however, exist only on one plane. As afrocentric as Carnival may be to some, none can deny that large portions of our people of all walks of life participate in the annual parade and are artists in the festival. Many people of multiple ethnicities also participate in the festival as non-dedicated service providers of items such as tents, chairs, light and sound systems and transportation. The Carnival is also inherently multicultural because it is a conglomeration of European beliefs (e.g. Catholicism), African retentions (i.e. traditional Masquerade) and contemporary innovations emanating from a multiplicity of ethnicities (Calypso and Steelpan from the African community, and Chutney from the Indian society) amongst other things. Defining cultural forms that have transcended any particular ethnic enclave as the primary manifestation of one ethnic group may undermine the conceptualisation of a national culture to which all can feel a sense of belonging and participation and undermine any common ground the wide spread practise of these forms has created. It can be said that if Carnival is not national, then neither is Roti, Hoosay and Parang.

Ramifications: The use of ethnicity as the primary identifier of culture at the expense of any signifying national cultural form that appeals to all our citizens can lead to escalation of ethnic intolerance in the nation because of the elimination of important common ground established by cultural forms in which all participate. Public policy must take into account a holistic appreciation of the value of our various cultural forms. All citizens of Trinidad and Tobago are to be encouraged to identify with the cultural manifestation of all Trinidadians and Tobagonians in the name of a national culture. Celebration of diversity is also about the promotion of the right to choose. Fortunately, the populace is far advanced in this regard. This level of advancement must not be retarded in any way by any state policy.

B. Type of Resources Allocated

1. The future position on resource allocation cannot afford to be constricted entirely to grant funding as the Ministry with responsibility for Culture has much more than grants and subventions under its purview.

Ramifications: Trinidad and Tobago State activity in the Cultural Sector usually involves the following activities:

1. Technical support
2. Financial support
3. Developmental programmes and projects e.g. Training programmes
4. Collaborative arrangements with stakeholders
5. Development of policy and procedures to support growth
6. Representation in products created by the Ministry e.g. production of shows
7. Conferring of recognition e.g. giving of national awards and the declaration of public holidays
8. Creation of venues and institutions e.g. Queen's Hall and the National Steel Symphony Orchestra

It is therefore necessary that the general public is fully aware of all state contribution to the sector and where the state deems it necessary to allocate more funding to an area of the art or culture managed by the state rather than by an NGO the state must not only reserve the right but inform the public.

C. Finite Resources

1. In an environment where so many insist that the Ministry underwrite their projects either in full or in large measure, the Ministry simply does not have the resources to meet every one's demand and must by necessity choose.
2. It is accurate to say that specific agencies and individuals do receive more than others.

Ramifications: The Ministry will still be unable to please everyone requesting financial assistance after a more equitable disbursement of funds is made because demand far outstrips supply. In the interest of continued equitable sharing of the limited resources at our disposal it is important to secure increases for other underserved artforms as opposed to giving more to those who presently receive more than others. Consequently, criteria must include history of grant disbursement to subsectors and successful applicants.

D. Methodology for Grants and Subventions

1. **Fairness and Confidence:** This remains a major issue in resource allocation for many in the sector despite recent changes in government.

Ramifications: It is best dealt with via

- a. Criteria: This must be universally applied and seen to be applied.
- b. Participation: Involvement of artists and culture sector stakeholders in the decision making process via consultation on criteria for grants for grants and subventions.

2. **Transparency:** Many in the sector perceive that people receive grants on the basis of nepotism.

Ramifications: Greater transparency can best militate against this impression and is most properly facilitated by

- a. Publication of criteria for disbursement of funds
- b. Periodic publication of records of disbursement

E. Equity

Trinidad & Tobago's Heritage is considerably rich and encompasses more than an African and an Indian preserve. Factors impacting on the attainment of equity include:

1. **Ethnicity** (e.g. religion {Christianity [including Baptist, Catholic, Anglican, Born-Again], Orisha, Hindu, Muslim, Rastafarianism etc.}, race {African, Caucasian, Chinese, Indian, Indigenous, Other}): Trinidad and Tobago is at an advanced stage in development in terms of the accommodation of multiple ethnic groups, their level of harmony and camaraderie and state support for same. Issues of inequity are due largely to problems with grants (e.g. transparency, criteria), that enhance perception of unfairness. It is notable that stakeholders from the two largest ethnic groups and across numerous artforms complain of a lack of state resources going their way. For example, one Calypso tent used the Freedom of Information Act to seek information on why another tent received more financial support than they did.

Ramifications: The issue of fairness is more than about race or colour as inefficiencies in the disbursement of state funds impact on everyone.

2. **Artforms** (e.g. literary, visual, media, design and performing {dance, drama, music}): There is inequity in project and programme focus across artforms and genres: music gets the majority of state attention, followed by the other performing arts. Visual arts and design and the literary arts get the least. Focus on folk and local artforms has also left artists in other genres underserved.

Ramifications: This particular focus is quite understandable as a response to hegemonic prevalence of foreign artforms in our media but must now be modified so as to still provide substantial support to artists of all kinds, hence the importance of a meritocratic system of support for artists. The issue is the promotion and development of all local artforms and artists.

3. **Geography** (e.g. Tobago, Central, South Trinidad, North Trinidad, and Western Peninsula etc.): Geography is also a consideration: the coastal areas and the south eastern quadrants are underserved. Project implementation is usually at Western East-West Corridor, Central i.e. Chaguanas, San Fernando. While these represent major centres of population and artistic and cultural activity, areas like the north coast go underserved.

Ramifications: In the interest of attaining a greater equity of resource distribution, training, programmes, performances and funds need to be directed to areas of the country that have not received as much attention as our major population centres.

4. **Gender:** Gender mainstreaming is best applied throughout the entire state sector and, consequently, is also applicable to the Cultural Sector and its line Ministry.

Ramifications: Gender needs to be factored into the distribution of state resources.

5. **Age** (Children, youth [dancehall & hip hop], Teenager, Adult [Calypso], Senior Citizen): there are strong intra generational identities and cultural practices that are shared by these groupings.

Ramifications: Policy implementation must take into account the nurturing of newer manifestations championed by the younger generation and the support and preservation of older forms championed by the senior members of society.

F. Asymmetrical Structure of the Cultural Sector

1. The legacy of our cultural and artistic diversity means that Indians and Africans do not have the same mirror image of cultural manifestations any more than do Chinese and Syrians. There are also other angles in terms of differences in tastes within these ethnic groups and cultural manifestations that have crossed over from one ethnic group into another. Even where components are similar, they are never the same.
2. Because many of these manifestations have different objectives, they also have different needs. Some festivals, for instance, are thoroughly commercialised, whilst others are of a spiritual nature. Some artforms are more capital intensive than others, as is the case with film when compared to literature.

Ramifications: Giving to each what the other receives may undermine optimum development. We may need to pursue giving to each what is necessary to facilitate their individual optimal development.



CHAPTER TWO

Draft National Policy Framework for Multiculturalism

PHILOSOPHICAL PREMISE

The Republic of Trinidad and Tobago is a nation that has a long history of rich ethnic diversity, racial harmony and excellence across a wide variety of artforms. This cultural diversity is seen as one of the strengths of the society and one of the major factors in the quest for development. As we steadily improve the means by which we travel to the destination of our Nationhood and increase our interculturality, we hold that all Trinidadians and Tobagonians have in common a desire to enjoy life's greatest freedoms without fear, and in an atmosphere of peace, prosperity and harmony. This is our greatest communal legacy that has found its greatest expression in our people, from all walks of life - in our sundry forms of cultural expression.

The policy framework for multiculturalism is an initiative designed to give greater voice to the diverse cultural expressions of our common desires for individual and national identity. It shall be expressed within the context of our constitutionally enshrined rights to equality of treatment, political rights, education, freedom of religion, freedom of thought and expression, freedom of assembly and association, freedom of culture, and freedom of the press. Policies will be realigned to ensure that resource allocation meets with the objective of obtaining a more equitable recognition and fulfilment of the needs of the diverse proponents of our culture.

The support of multicultural manifestations is the overarching policy direction that will be taken by the state in reference to the Cultural Sector and encompasses diversity in all its forms. Considering our universally acknowledged history of racial harmony, the state will not take a top-down approach in mandating harmonious interaction between our various peoples. The state's primary consideration will focus on support for diverse types of artists and cultural workers within the national community, and the creation of a fertile environment in which various expressions of culture can flourish and contribute more significantly to our national and economic development.

VISION

Create an environment that facilitates the development of the diverse forms of culture practiced by Trinidadians and Tobagonians within the ambit of a national culture of patriotism.

OBJECTIVES

1. Achieve greater equity in the distribution of state resources across various art forms and forms of culture that comprise the Cultural Sector.
2. Celebrate our cultural diversity in the interest of greater sense of inclusion of all our peoples and their artistic practices and use this to bolster the development of our cultural industries and its contribution to our national economy.
3. Use the arts to strengthen our national identity and to foster the spirit of unity in diversity.
4. Take effective measures to review governmental, national and local policies, and to amend, rescind or nullify any laws and regulations which have the effect of creating or perpetuating racial and ethnic discrimination wherever it exists in the Cultural Sector.
5. Use instruments of good governance (policy articulation, strategic planning, stakeholder inclusion, monitoring and evaluation and reporting) to facilitate superior management of and greater transparency in state operations in the Cultural Sector.

CORE VALUES

1. Equality – dignity, respect and recognition for all cultural manifestations
2. Equity – sharing our finite resources in accordance with stakeholder needs
3. Merit – support for excellence
4. Diversity – support for a multiplicity of artistic and cultural expressions
5. Development – focus on growth and enablement

DEFINITIONS AND KEY CONCEPTS

Culture refers to the sum total of a people's way of life and as such comprises those social, political, economic, religious, technological, scientific, linguistic and artistic practices that facilitate the growth and development of individuals, households and communities that comprise the national society; are at the core of inter and intra generational transmission and linkages; and have been developed in relation to perennial, intermittent and dynamic forces and features in the geographical, ecological, political, social and economic environment.

Cultural activities are defined as activities related to the arts and heritage (see **National Cultural Policy**).

Multiculturalism refers to the active respect for, and acknowledgement and support of, diverse artistic and cultural manifestations and activities.

Cultural diversity refers to the manifold ways in which the cultures of groups and societies find expression and is made manifest not only through the varied ways in which the cultural heritage of

humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.

Cultural expressions are those expressions that result from the creativity of individuals, groups and societies.

Cultural content refers to the symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities.

Cultural policies and measures refers to those policies and measures relating to culture, whether at the local, national, regional or international level that are either focused on culture as such or are designed to have a direct effect on cultural expressions of individuals, groups or societies, including on the creation, production, dissemination, distribution of and access to cultural activities, goods and services.

Interculturality refers to the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect.

Intangible cultural heritage means 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, thus promoting respect for cultural diversity and human creativity. This is manifested inter alia in the following domains:

- (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (b) performing arts;
- (c) social practices, rituals and festive events;
- (d) knowledge and practices concerning nature and the universe;
- (e) traditional craftsmanship.

Ethnicity refers to that conglomeration of characteristics like religious beliefs, daily practices and cultural heritage, that a people use for their self definition and that are usually linked but not completely limited to their belonging to the said group by means of race.

LEGISLATIVE FRAMEWORK

1. Constitution of the Republic of Trinidad and Tobago
2. Equal Opportunities Act, 2000
3. Convention for the Safeguarding of the Intangible Cultural Heritage
4. Convention on the Protection and Promotion of the Diversity of Cultural Expressions

AREAS OF REMIT

As detailed in the Cultural Policy:

- **HERITAGE:** Legacy and Tradition
- **ARTS** (Inclusive of Fine Arts, Folk Arts and Popular Culture)

PROGRAMMATION

Successful Programmation will include:

- A National Cultural Policy
- A Policy on Grants and Subventions



CHAPTER THREE

Draft National Cultural Policy

Mindful of the Constitution of the Republic of Trinidad and Tobago with special emphasis on the fundamental human rights and freedoms enshrined therein;

And the Policy Framework for Multiculturalism which sets standards for equitable distribution of resources in the Cultural Sector;

Recalling the National Plan for Development with particular reference to its pillars related to the Embracing of the Arts;

Cognisant that we are parties to the:

- Revised Treaty of Chaguaramas including the CARICOM Single Market and Economy
- Charter of the United Nations
- Constitution of United Nations Educational, Scientific and Cultural Organisation
- Universal Copyright Convention
- Convention on the Rights of the Child
- Berne Convention for the Protection of Literary and Artistic Works
- Convention Concerning the Protection of the World Cultural and Natural Heritage
- Convention on the Protection and Promotion and Diversity of Cultural Expressions
- Convention for the Safeguarding of the Intangible Cultural Heritage
- Convention on the Protection of the Underwater Cultural Heritage
- Convention on the Rights of Persons with Disabilities
- International Covenant on Economic, Social and Cultural Rights
- International Convention on the Elimination of All Forms of Racial Discrimination
- Declaration of Commonwealth Principles
- Harare Commonwealth Declaration
- Millbrook Commonwealth Action Programme
- Charter of the Organization of American States
- World Intellectual Property Organisation (WIPO) Copyright Treaty
- WIPO Performances and Phonograms Treaty

Recognising principles and ideals that comprise international standard setting documents that include the:

- Universal Declaration of Linguistic Rights

And consequently must endeavour to recognise the principles and ideals that comprise these regional and international agreements and standard setting documents;

DECLARATIONS

The Government of the Republic of Trinidad and Tobago declares that:

1. **The Creative Arts** are a vital expression of the thoughts and ideas of the people of Trinidad and Tobago
2. **Heritage** is an important wellspring for the ingenuity and identity for our people and serves to unite individuals, families, communities and the society
3. **Cultural Industries** represent a viable option for enhancement of quality of life via economic diversification, contribution to full employment, wealth creation and the boosting of cultural confidence

PRIORITIES FOR CULTURAL DEVELOPMENT

4. **Consequently, the following be our Priorities for Cultural Development for all developmental activity by Government in the Cultural Sector**
 1. **Promotion of the Creative Arts** and respect for the work of our creative people.
 2. **Preservation of Heritage** both tangible and intangible.
 3. **Sustainable Cultural Industries Development** and an awareness of the nexus between sustainable livelihood for persons directly involved in the arts and the sharing of our creative products and talents with the rest of the world.
 4. **Social Cohesion** with an emphasis on the role of culture in family life and community development and the use of the arts strengthen our national identity and to foster the spirit of unity in diversity.

ENTITLEMENTS

5. **All citizens in the Republic of Trinidad and Tobago are entitled:**
 1. To express and participate in the cultural life of their choice in a manner consistent with the rights enshrined in the Constitution of Trinidad and Tobago.
 2. To free expression of thoughts and ideas using creative arts in a manner consistent with the rights enshrined in the Constitution of Trinidad and Tobago.
 3. To use the nucleus of the family to pass on the cultural traits of their choosing.
 4. To have the opportunity to learn about the Trinidadian and Tobagonian cultural form of their choice.
 5. To have the opportunity to develop the artistic skill of their choice to the extent of their ability so long as they are willing to work towards it.
 6. To have the opportunity to earn a living from the artform of their choice once they are appropriately skilled to do so.

AREAS OF FOCUS

6. In an effort to ensure the development of its Priorities for Cultural Development and to facilitate the entitlements, the Government will focus on the following:

1. The development of an enabling environment that will result in a citizenry grounded in its nation's culture to the extent that regardless of their gender, ethnicity or religious beliefs, they will possess the qualities to enable them to be empowered and live dignified lives in a democratic society;
2. The development and promotion of the country's diverse cultural expressions;
3. The development and promotion of high standards in myriad artistic skills;
4. The sustainable development, facilitation and stimulation of the growth of the cultural industries;
5. The preservation and dissemination of national heritage, legacy and memory;
6. Research and Development to support the growth of new cultural forms, and related technology and methodologies.

METHODS

7. The government shall work to achieve its areas of focus via the following means:

1. **Effective Administration** inclusive of
 - a. **Strategic Planning:** via the declaration of objectives, programmes, projects, targets, deliverables and subsidiary policies that match government action to policy objectives and priorities
 - b. **Institutional Strengthening:** to so organise and restructure where necessary its relevant agencies to optimise implementation of its objectives
 - c. **Resource Acquisition:** to ensure completion of stated targets and deliverables
 - d. **Rationalisation:** so as to ensure cohesiveness and complementarity of its many initiatives in the Cultural Sector
2. **The Articulation of a Policy Agenda** inclusive of
 - a. **A system of Policy Analysis** that facilitates issue search, filtration, forecasting, prioritisation, options analysis, implementation, monitoring, evaluation and closure or succession for creation of effective measures for sector development
 - b. **General Research** to develop that complement of baselines, databases and inventories that can adequately inform decision-making in the sector
 - c. **A Legislative Agenda** to facilitate progressive legal measures to confront change in this dynamic sector
 - d. **Regulatory Measures** that facilitate quality operation of the sector
3. **Developmental Work** inclusive of
 - a. **Funding** (inclusive of investment) to facilitate strategic development of the sector
 - b. **Training** to adequately develop human resource necessary to optimise quality growth in the sector

- c. **Infrastructure Development** to ensure the provision of facilities required to support the sector's developmental needs
- 4. **Collaboration** with
 - a. **Civil Society** in recognition of their role in preserving, promoting and developing culture via any means of Partnership, Alliances or other methodology for stakeholder involvement
 - b. **Private Sector** in recognition of the expertise that they may contain via cooperation and outsourcing of any relevant activities in keeping with best practices in the procurement of goods and services
 - c. **International Agencies and Institutions** that can provide technical and financial support for the development of the Cultural Sector.

STANDARDS

- 8. **The Government, in the pursuit of these means, will adhere to the following Standards:**
 - 1. **Transparency:** In keeping with best practice for a progressive, modern democratic state
 - 2. **Consultation:** in keeping the principles of democratic, participatory government
 - 3. **Efficiency:** via the optimum use of resources to ensure that matters are dealt with in the shortest time possible
 - 4. **Fairness:** sharing our finite resources in accordance with stakeholder needs as determined by a measure for equity that will facilitate equitable resource distribution.

POLICY ARTICULATION

- 9. **The Policy Process is guided by the Methodology for their elaboration as follows:**

- 1. Disparate stages of articulation:
 - a. **NATIONAL CULTURAL POLICY:** A periodic statement of intent that facilitates long term planning for the sector and that references core legislation and international agreements to which the Government must subscribe. It will be subject to periodic review to ensure in consistency with dynamic sector needs.
 - b. **NATIONAL STRATEGY FOR CULTURAL DEVELOPMENT:** which is elaborated as part of the Medium Term Policy Framework and provides details on the following:
 - i. Policy Agenda
 - ii. Legislative Agenda
 - iii. Developmental Agenda
 - iv. Research Agenda
 - v. Regulatory Measures
 - vi. Strategic Development Plan for Cultural Industries

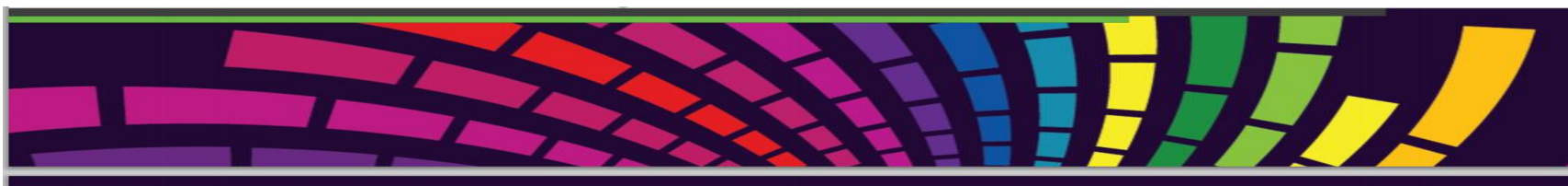
These Agendas will be finalised after conduct of the National Cultural Mapping Exercise and consultation with relevant stakeholders.
 - c. **ROUNDTABLE OF PUBLIC SECTOR STAKEHOLDERS IN THE CULTURE SECTOR:** To be convened periodically by the Ministry with responsibility for Culture to bring together the major state agencies in the Culture Sector (See Addendum 3: Major Public Sector Stakeholders in the Cultural Sector) to rationalize state activity in the sector and facilitate their contribution to the National Strategy for Cultural Development.

- d. **WORK PROGRAMME, MINISTRY WITH RESPONSIBILITY FOR CULTURE AND OTHER RELEVANT AGENCIES:**
 - i. Annual business plan and estimates of expenditure for necessary submission to Ministries of Finance and Planning as part of the annual budgeting procedure
- e. **DEVELOPMENT OF PROCEDURES** that ensure that all activity is guided by best practices in production, stage and event management, art direction, finance, procurement, human resource management etc.

The Cultural Sector

- **HERITAGE:** Legacy and Tradition
 - **Built Heritage:** Architecture, buildings, monuments, archaeological sites.
 - **Cuisine:** Foods & food preparation methods and styles.
 - **Festivals:** Large communal activities and public events.
 - **Forms of Culture:**
 - **Artefacts:** Physical objects produced by a people including clothes, furniture, toys, tools, instruments etc.
 - **Mentifacts:** Fundamental, enduring beliefs and ideas of a culture inclusive of ideology, religion, folklore, legends and superstitions.
 - **Sociofacts:** The main links between the individual and the communal that comprise societal organisation inclusive of family structure, religion etc.
 - **History:** Research that accurately captures past events, individuals and achievements.
 - **Oral Traditions:** The study of languages, dialects, slang, narrative practices etc.
 - **Leisure:** Pastimes, games, storytelling etc.
 - **Rituals:** Feasts, rites of passage and public observances.
- **ARTS** (Inclusive of Fine Arts, Folk Arts and Popular Culture):
 - **Literary:**
 - Writing: Fiction (Prose, Poetry), criticism etc.
 - Publishing industry.
 - **Media:**
 - Digital: Computer Imaging, Gaming etc.
 - Audiovisual: Film, Video, Television, Radio etc.
 - **Performing:**
 - Music
 - Dance
 - Drama
 - **Visual:**
 - Drawing
 - Painting
 - Sculpture

- Mixed Media
- Photography
- Graphic Arts
- Design: Fashion, Costume, Architecture, Furniture, Handicraft



CHAPTER FOUR

Comparison of Draft National Cultural Policy and Select National and International Pieces of Legislation

National Cultural Policy of Trinidad and Tobago	Convention on the Rights of the Child	T &T Constitution (Rights Enshrined)	Treaty of Chaguaramas	Charter of the United Nations	Convention on the Protection and Promotion of the Diversity of Cultural Expressions
DECLARATIONS					
Promotion of the Creative Arts.	X	X	X	X	Measures aimed at encouraging non-profit organizations, as well as public and private institutions and artists and other cultural professionals, to develop and promote the free exchange and circulation of ideas, cultural expressions and cultural activities, goods and services, and to stimulate both the creative and entrepreneurial spirit in their activities. [Article 6, 2(e)]
Preservation of Heritage, both tangible and intangible.	X	X	Legal protection of the expressions of folklore, other traditional knowledge and national heritage, particularly of indigenous populations in the Community; [Article 66, c (ii)]	X	Conscious that cultural diversity forms a common heritage of humanity and should be cherished and preserved for the benefit of all; [Preamble]

National Cultural Policy of Trinidad and Tobago DECLARATIONS	Convention on the Rights of the Child	T & T Constitution (Rights Enshrined)	Treaty of Chaguaramas	Charter of the United Nations	Convention on the Protection and Promotion of the Diversity of Cultural Expressions
			<p>The preservation of indigenous Caribbean culture; [Article 66, c (i)]</p> <p>Conservation of the natural and cultural resources of the Region through proper management; [Article 55, 2 (f)]</p> <p>Nothing shall be construed as preventing the adoption or enforcement of measures: imposed for the protection of national treasures of artistic, historic or archaeological value. [Article 226, 1 (h)]</p>		<p>Take measures to protect the diversity of cultural expressions, including their contents, especially in situations where cultural expressions may be threatened by the possibility of extinction or serious impairment. [Preamble]</p>
Sustainable Industrial Development with an emphasis on cultural industries and on the nexus between culture, attitudes and development.	X	X	X	X	<p>International cooperation and solidarity should be aimed at enabling countries, especially developing countries, to create and strengthen their means of cultural expression, including their cultural industries, whether nascent or established, at the local, national and international levels; [Article 2, 4]</p> <p>The importance of traditional knowledge as a source of intangible and material wealth, and in particular the knowledge systems of indigenous peoples, and its positive contribution to sustainable development, as well as the need for its adequate protection and promotion; [Preamble]</p> <p>Cultural diversity is a rich asset for individuals and societies. The</p>

National Cultural Policy of Trinidad and Tobago	Convention on the Rights of the Child	T & T Constitution (Rights Enshrined)	Treaty of Chaguaramas	Charter of the United Nations	Convention on the Protection and Promotion of the Diversity of Cultural Expressions
DECLARATIONS					
					protection, promotion and maintenance of cultural diversity are an essential requirement for sustainable development for the benefit of present and future generations. [Article 2, 6] Measures aimed at providing domestic independent cultural industries and activities in the informal sector effective access to the means of production, dissemination and distribution of cultural activities, goods and services. [Article 6, 2 (c)]
Social cohesion with an emphasis on the role of culture in family life and community development.	X	X	X	X	Emphasizing the importance of culture for social cohesion in general, and in particular its potential for the enhancement of the status and role of women in society. [Preamble]

National Cultural Policy of Trinidad and Tobago ENTITLEMENTS	Convention on the Rights of the Child	T & T Constitution	Treaty of Chaguaramas	Charter of the United Nations	Convention on the Protection and Promotion of the Diversity of Cultural Expressions
Express and participate in the cultural life of their choice in a manner consistent with the rights enshrined in the Constitution of Trinidad and Tobago.	The right of the Child to participate freely in cultural life and the arts; [Article 31, 1] States Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity. [Article 31, 2]	Everyone has the right to participate in the cultural life of his choice, but no one exercising this right may do so in a manner inconsistent with this Constitution. [Part I, 20]	X	X	Principle of respect for human rights and fundamental freedoms: Cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed. No one may invoke the provisions of this Convention in order to infringe human rights and fundamental freedoms as enshrined in the Universal Declaration of Human Rights or guaranteed by international law, or to limit the scope thereof. [Article 2, 1]
To free expression of thoughts and ideas using creative arts in a manner consistent with the rights enshrined in the Constitution of Trinidad and Tobago.	The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice. [Article 13, 1]	Everyone has the right to freedom of the press and other media of communication. [Part I, 21(1)]	X	X	X
To use the nucleus of the family to pass on the cultural traits of their choosing.	Respect the right of the child to freedom of thought, conscience and religion. [Article 14, 1]	X	X	X	Recognizing that the diversity of cultural expressions, including traditional cultural expressions, is an important factor that

National Cultural Policy of Trinidad and Tobago ENTITLEMENTS	Convention on the Rights of the Child	T & T Constitution	Treaty of Chaguaramas	Charter of the United Nations	Convention on the Protection and Promotion of the Diversity of Cultural Expressions
	Respect the rights and duties of the parents and, when applicable, legal guardians, to provide direction to the child in the exercise of his or her right in a manner consistent with the evolving capacities of the child. [Article 14, 2]				allows individuals and peoples to express and to share with others their ideas and values. [Preamble]
To have the opportunity to learn about the Trinidadian and Tobagonian cultural form of their choice.	X	X	X	X	X
To develop the artistic skill of their choice to the extent of their ability so long as they are willing to work towards it.	X	X	X	X	X
To have the opportunity to earn a living from the art form of their choice once they are appropriately skilled to do so.	X	X	X	X	X

National Cultural Policy of Trinidad and Tobago	Convention on the Rights of the Child	T&T Constitution	Treaty of Chaguaramas	Charter of the United Nations	Convention on the Protection and Promotion of the Diversity of Cultural Expressions
AREAS OF FOCUS					
The development of an enabling environment that will result in a citizenry grounded in its nation's culture to the extent that regardless of their gender, ethnicity or religious beliefs, they will possess the qualities to enable them to be empowered and live dignified lives in a democratic society.	In those States in which ethnic, religious or linguistic minorities or persons of indigenous origin exist, a child belonging to such a minority or who is indigenous shall not be denied the right, in community with other members of his or her group, to enjoy his or her own culture, to profess his or her own religion, or to use his or her own language. [Article 30]	X	X	X	Taking into account the importance of the vitality of cultures, including for persons belonging to minorities and indigenous peoples, as manifested in their freedom to create, disseminate and distribute their traditional cultural expressions and to have access thereto, so as to benefit them for their own development. [Preamble]
Development and promotion of the country's diverse cultural expressions.	X	X	X	X	Principle of sovereignty: The sovereign right to adopt measures and policies to protect and promote the diversity of cultural expressions within their territory. [Article 2, 2] Principle of equal dignity of and respect for all cultures: The protection and promotion of the diversity of cultural expressions presuppose the recognition of equal dignity of respect for all cultures, including the cultures of persons belonging to minorities and indigenous peoples. [Article 2, 3] Parties shall: encourage and promote understanding of the importance of the protection and promotion of the diversity of cultural expressions, inter alia, through educational and greater public awareness programmes. [Article 10, (a)] Emphasizing the vital role of cultural interaction and creativity, which nurture and renew cultural expressions and enhance the role played by those in the development of culture for the progress of society at large. [Preamble]

National Cultural Policy of Trinidad and Tobago	Convention on the Rights of the Child	T&T Constitution	Treaty of Chaguaramas	Charter of the United Nations	Convention on the Protection and Promotion of the Diversity of Cultural Expressions
AREAS OF FOCUS					
					<p>To protect and promote the diversity of cultural expressions. [Article 1 (a)]</p> <p>Within the framework of its cultural policies, each Party may adopt measures aimed at protecting and promoting the diversity of cultural expressions within its territory. [Article 6, 1]</p> <p>Parties shall also endeavour to recognize the important contribution of artists, others involved in the creative process, cultural communities, and organizations that support their work, and their central role in nurturing the diversity of cultural expressions. [Article 7, 2]</p>
The sustainable development, facilitation and stimulation of the growth of the cultural industries.	X	X	X	X	<p>Parties shall endeavour to integrate culture in their development policies at all levels for the creation of conditions conducive to sustainable development and, within this framework, foster aspects relating to the protection and promotion of the diversity of cultural expressions. [Article 13]</p>
Preservation and dissemination of national heritage, legacy and memory.	X	X	X	X	<p>The adoption of measures aimed at the preservation, safeguarding and enhancement of the diversity of cultural expressions. [Article 4, (7)]</p> <p>A Party may determine the existence of special situations where cultural expressions on its territory are at risk of extinction, under serious threat, or otherwise in need of urgent safeguarding.</p> <p>Parties may take all appropriate measures to protect and preserve cultural expressions. [Article 8, 1 & 2].</p>

National Cultural Policy of Trinidad and Tobago	Convention on the Rights of the Child	T&T Constitution	Treaty of Chaguaramas	Charter of the United Nations	Convention on the Protection and Promotion of the Diversity of Cultural Expressions
METHODS					
Effective Administration inclusive of:					
❖ Strategic Planning: the declaration of objectives, programmes, projects, targets, deliverables and subsidiary policies that match government action to policy objectives and priorities;	X	X	X	X	X
❖ Institutional Strengthening: organize and restructure where necessary its relevant agencies to optimize implementation of its objectives;	X	X	X	X	X
❖ Resource Acquisition: ensure completion of stated targets and deliverables;	X	X	X	X	X
❖ Rationalization: ensure cohesiveness and complementarity of its many initiatives in the Cultural Sector.	X	X	X	X	X

National Cultural Policy of Trinidad and Tobago	Convention on the Rights of the Child	T&T Constitution	Treaty of Chaguaramas	Charter of the United Nations	Convention on the Protection and Promotion of the Diversity of Cultural Expressions
METHODS					
The Articulation of a Policy Agenda inclusive of:					
❖ System of Policy Analysis that facilitates issue search, filtration, forecasting, prioritization, options analysis, implementation, monitoring, evaluation and closure or succession for creation of effective measures for sector development;	X	X	X	X	X
❖ General Research to develop that complement of baselines, databases and inventories that can adequately inform decision-making in the sector;	X	X	X	X	X
❖ Legislative Agenda to facilitate strategic development of the sector;	X	X	X	X	Facilitate cultural exchanges through the appropriate institutional and legal frameworks, preferential treatment to artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries. [Article 16]
❖ Regulatory Measures that facilitate quality operation of the sector.	X	X	X	X	Regulatory measures aimed at protecting and promoting diversity of cultural expressions. [Article 6, 2(a)]

National Cultural Policy of Trinidad and Tobago	Convention on the Rights of the Child	T&T Constitution	Treaty of Chaguaramas	Charter of the United Nations	Convention on the Protection and Promotion of the Diversity of Cultural Expressions
METHODS					
Developmental Work inclusive of:					
❖ Funding to facilitate strategic development of the sector;	X	X	X	X	Measures aimed at providing public financial assistance; [Article 6, 2 (d)] Measures aimed at establishing and supporting public institutions, as appropriate. [Article 6, 2 (f)] Measures aimed at nurturing and supporting artists and others involved in the creation of cultural expressions [Article 6, 2 (g)]
❖ Training to adequately develop human resource necessary to optimize quality growth in the sector;	X	X	Measures shall be designed to address economic, social and cultural aspects of human resources development, and shall include: the development of the skills and attitudes required to foster a culture of entrepreneurship.	X	Financial support through: the establishment of an International Fund for Cultural Diversity; The provision of official development assistance, as appropriate, including technical assistance, to stimulate and support creativity; Other forms such as low interest loans, grants and other funding mechanisms. [Article 14, d, (i, ii, iii)] Measures aimed at nurturing and supporting artists and others involved in the creation of cultural expressions. [Article 6, 2 (g)]

National Cultural Policy of Trinidad and Tobago	Convention on the Rights of the Child	T&T Constitution	Treaty of Chaguaramas	Charter of the United Nations	Convention on the Protection and Promotion of the Diversity of Cultural Expressions
METHODS					
❖ Infrastructure Development to ensure the provision of facilities required to support the sector's developmental needs.	X	X	[Article 63, 2(b)] X	X	Measures aimed at nurturing and supporting artists and others involved in the creation of cultural expressions. [Article 6, 2 (g)]
Collaboration with: ❖ Civil Society in recognition of their role in preserving, promoting and developing culture via any means of Partnership, Alliances or other methodology for stakeholder involvement	Encourage international co-operation in the production, exchange and dissemination of such information and material from a diversity of cultural, national and international sources. [Article 17, b]	X	Enhanced functional co-operation, including: - accelerated promotion of greater understanding among its people and the advancement of their social, cultural and technological development.[Article 6, i(ii)]	X	Parties acknowledge the fundamental role of civil society in protecting and promoting the diversity of cultural expressions; [Article 11] Reinforce partnerships with and among civil society, non-governmental organizations and the private sector in fostering and promoting the diversity of cultural expressions.[Article 12, (c)] Promote the use of technologies, encourage partnerships to enhance information sharing and cultural understanding, and foster the diversity of cultural expressions. [Article 12, (d)]

National Cultural Policy of Trinidad and Tobago METHODS	Convention on the Rights of the Child	T&T Constitution	Treaty of Chaguaramas	Charter of the United Nations	Convention on the Protection and Promotion of the Diversity of Cultural Expressions
<p>❖ Private Sector in recognition of the expertise that they may contain via cooperation and outsourcing of any relevant activities in keeping with best practices in the procurement of goods and services.</p>	X	X	X	X	<p>Share and exchange information relating to the protection and promotion of the diversity of cultural expressions. [Article 9,c]</p> <p>To strengthen international cooperation and solidarity in a spirit of partnership with a view, in particular, to enhancing the capacities of developing countries in order to protect and promote the diversity of cultural expressions. [Article 1, (i)]</p> <p>Encourage the development of partnerships, between and within the public and private sectors and non-profit organizations, in order to cooperate with developing countries in the enhancement of their capacities in the protection and promotion of the diversity of cultural expressions. These innovative partnerships shall, according to the practical needs of developing countries, emphasize the further development of infrastructure, human resources and policies, as well as the exchange of cultural activities, goods</p>

National Cultural Policy of Trinidad and Tobago METHODS	Convention on the Rights of the Child	T&T Constitution	Treaty of Chaguaramas	Charter of the United Nations	Convention on the Protection and Promotion of the Diversity of Cultural Expressions
❖ International Agencies and Institutions that can provide technical and financial support for the development of the Cultural Sector.	X	X	X	X	<p>and services. [Article 15]</p> <p>Measures aimed at providing public financial assistance. [Article 6, 2 (d)]</p> <p>Financial support through:</p> <p>The establishment of an International Fund for Cultural Diversity as provided in Article 18.</p> <p>The provision of official development assistance, as appropriate, including technical assistance, to stimulate and support creativity;</p> <p>Other forms of financial assistance such as low interest loans, grants and other funding mechanisms. [Article 14, (d) (i, ii, iii)]</p> <p>Parties shall cooperate in providing assistance to each other, and, in particular to developing countries, in situations referred to under Article 8. [Article 17]</p>

National Cultural Policy of Trinidad and Tobago METHODS	Convention on the Rights of the Child	T&T Constitution	Treaty of Chaguaramas	Charter of the United Nations	Convention on the Protection and Promotion of the Diversity of Cultural Expressions
					<p>An International Fund for Cultural Diversity. [Article 18 (1)]</p> <p>The Fund shall consist of funds-in-trust established in accordance with the Financial Regulations of UNESCO. [Article 18, (2)]</p> <p>The resources of the Fund shall consist of:</p> <ul style="list-style-type: none"> (a) Voluntary contributions made by Parties; (b) Funds appropriated for this purpose by the General Conference of UNESCO; (c) Contributions, gifts or bequests by other States, organizations and programmes of the United Nations system, other regional or international organizations; and public or private bodies or individuals; (e) Funds raised through collections and receipts from events organized for the benefit of the Fund.

National Cultural Policy of Trinidad and Tobago	Convention on the Rights of the Child	T&T Constitution	Treaty of Chaguaramas	Charter of the United Nations	Convention on the Protection and Promotion of the Diversity of Cultural Expressions
METHODS					<p>[Article 18, (3) (a,b,c,e)]</p> <p>The Intergovernmental Committee may accept contributions and other forms of assistance for general and specific purposes relating to specific projects, provided that those projects have been approved by it. [Article 18, (5)]</p> <p>Parties shall endeavour to provide voluntary contributions on a regular basis towards the implementation of this Convention. [Article 18, (7)]</p>

National Cultural Policy of Trinidad and Tobago	Convention on the Rights of the Child	T &T Constitution	Treaty of Chaguaramas	Charter of the United Nations	Convention on the Protection and Promotion of the Diversity of Cultural Expressions
STANDARDS					
Efficiency: the optimum use of resources to ensure that matters are dealt with in the shortest time possible.	X	X	X	X	X
Fairness: giving to each what they deserve in accordance with the right of the individuals to equality of treatment from any public authority in the exercise of any functions as enshrined in the Constitution of Trinidad and Tobago.	X	X	X	X	X
Transparency: keeping with best practice for a progressive, modern democratic state.	X	X	X	X	X
Consultation: keeping the principles of democratic, participatory government.	X	X	X	X	X



CHAPTER FIVE

Legislative Profile for Trinidad and Tobago Cultural Sector

This list represents legislation that impacts on the Cultural Sector. It is comprised as follows:

NATIONAL: Legislation approved by the Parliament of Trinidad and Tobago inclusive of the Constitution and other legislation that sets standards for agencies and operations that impact on the sector. A section gathering Omitted Acts is also appended for perusal.

REGIONAL: Regional accords that we have signed.

INTERNATIONAL: Conventions, Declarations and Recommendations that we have signed.

NATIONAL

1. The Constitution of the Republic of Trinidad and Tobago
2. Acts of Parliament
 - a. General
 - i. Burial Grounds Act [Chap. 30: 50) 1953-1987; 1980 Rev.]
 - ii. Caribbean Community Development Loans & Guarantee Act [No.38 of 1979, Chap. 70:04]
 - iii. Cinematography and Video Entertainment Act [1980, Chap. 20:10, Rev.1985]
 - iv. Collaboration for Economic Planning and Action in the Caribbean Network (Incorporation) Act [No.15 of 1990]
 - v. Community /mediation Act [No. 13 of 1998, w.e.f. 24.8.1998, By L.N.186/2000]
 - vi. Community Service Orders Act [No. 19 of 1997, w.e.f. 1998]
 - vii. Cooperative Societies Act [No. 24 of 1981, (1974) w.e.f. 1980]
 - viii. Copyright Act [Act No.5 of 2008, Chap. 82:80, 1980 Rev.]
 - ix. Equal Opportunity Act [No. 69 of 2000, Amendment 2001]
 - x. Geneva Conventions (Supplementary Provs.) Act [1960, CAP.8, F.A.]
 - xi. Hindu Marriage Act [Chap. 45:03, Amendment 1992]
 - xii. Intellectual Property Act [No. 18 of 2000, Miscellaneous Amendments, 18/2000]
 - xiii. Order of Caribbean Community Act [No.10 of 1992]
 - xiv. Public Holidays and Festivals Act [No. 10 of 1872]
 - xv. Public Library Act [No. 18 of 1998, Chap 40:02,Sec. 13: Library Regulations (1935)]

- xvi. Sport and Culture Fund Act [No. 31 of 1988, Amendment 1993]
- xvii. Telecommunications Authority Act [No.40 of 1991]
- xviii. The Corporation Tax Act [as amended by Act No. 91 of 2000, Act No. 2 of 2002 & Act No. 5 of 2004,]
- xix. The Orisha Marriage Act [No. 22 of 1999]
- xx. The Telecommunications Act [No. 4 of 2001]
- xxi. Theatres and Dance Halls Act [No. 169 of 1993, Chap. 21:03, Sec 8: Theatres & Dance Hall Regulations (1935)]
- xxii. Tourism Development Act [No.9 of 2000, w.e.f. 16.10.2000]

b. Established Bodies

i. State:

1. College of Science, Technology and Applied Arts of Trinidad and Tobago Act [Act No. 77 of 2000, w.e.f.6.11.2000, By L.N.263/2000]
2. Naparima Bowl Act [Act No. 19 of 1969]
3. National Carnival Commission of Trinidad and Tobago Act [Act No. 9 of 1991]
4. National Library and Information System Act [Act No.18 of 1998, w.e.f. 10.9.1998]
5. Queen's Hall Act [Act No. 20 of 1969]
6. Royal Victoria Institute Act (Chap 40:52) (1980 Rev)
7. San Francique Sports, Educational and Cultural Council of Trinidad and Tobago (Inc.) Act [Act No.18 of 1995]
8. The National Museum and Art Gallery Act [Act No. 5 of 2000]
9. The National Trust of Trinidad and Tobago Act [Act No. 11 of 1991]
10. Trinidad and Tobago National Steel Orchestra Act [Act No. 19 of 1999]

ii. Civil Society:

1. Chutney Foundation of Trinidad and Tobago (Incorporation) Act[Act No. 6 of 2000]
2. Confederation of African Assons of Trinidad etc. (Incorporation)Act [Act No.20 of 1991]
3. Friends of Mr. Biswas (Incorporation)Act [Act No. 52 of 2000]
4. National Carnival Bands Association (Incorporation) Act[Act No. 27 of 2007]
5. National Congress of Incorporated Baptist Organizations [Act No. 27 of 1985]
6. National Dance Association of Trinidad and Tobago (Incorporation) Act [Act No. 28 of 1997]
7. National Drama Association of Trinidad and Tobago (Incorporation) Act [Act No. 33 of 1989]
8. National Emblems of Trinidad & Tobago (Reg.) [Act No. 14 of 1967]
9. Pan Trinbago (Incorporation) Act [Act No. 5 of 1986]
10. Trinbago Unified Calypsonian's Organization [Act No. 33 of 1998]
11. United Islamic Organizations of Trinidad and Tobago (Incorporation) [Act No. 7 of 2000]

12. Universal African Improvement Association (Incorp.) [Act No. 30 of 1995]
13. Religious Groups and Associations
 - a. Calvary Revival Centre (Incorporation) Act [Act No. 11 of 1995]
 - b. Church of Spiritual Metaphysics (Incorporation) Act [Act No. 35 of 1991]
 - c. Congregation of the Sisters of St. Joseph of Cluny (Incorporation) Act [Act No. 20 of 1995]
 - d. Dharma Prakash Sabha (Incorporation) Act [Act No. 35 of 1997]
 - e. Faith International Baptist Convention of T&T(Incorporation) Act [Act No. 27 of 1995]
 - f. Faith Revival Ministries World Outreach (Incorporation) Act [Act No.42 of 1991]
 - g. Flaming Word Ministry (Incorporation) Act [Act No. 9 of 1995]
 - h. Gandhi Seva Sangh of Trinidad & Tobago (Incorporation) Act [Act No. 7 of 1988]
 - i. Global Encounter Ministries (Incorporation) Act [Act No. 26 of 1991]
 - j. Greater Malabar Christian Centre (Incorporation) Act [Act No. 31 of 1995]
 - k. Hindi Nidhi-Hindi Foundation of Trinidad& Tobago (Incorporation) Act [Act No. 6 of 1990]
 - l. Hindu Women's Organization of Trinidad & Tobago (Incorporation) [Act No.37 of 1991]
 - m. International Society for Krishna consciousness (ISKON) Trinidad &Tobago (Incorporation) Act [Act No. 27 of 1998, w.e.f. 14.10.1998]
 - n. Islamic Fada'il Services Trust of Trinidad etc. (Incorporation) Act [Act No. 17 of 1990]
 - o. Islamic Home for Children (Incorporation) Act [Act No.7 of 1994]
 - p. Mennonite Church (Incorporation) Act [Act No. 23 of 1988]
 - q. Mount Bethel National spiritual Baptist Assembly etc. (Incorporation) Act [Act No. 2 of 1994]
 - r. Mount Beulah Evangelical Baptist Church (Incorporation) Act [Act No. 29 of 1997]
 - s. Mount Zion Independent Spiritual Baptist Church (Incorporation) Act [Act No. 15 of 1991]
 - t. Opa Orisha (Shango) of Trinidad & Tobago etc. (Incorporation) Act [Act No.27 of 1991]
 - u. Sanatan Dharma Maha Sabha (Inc.) Act 41 of 1953
 - v. Shiva Dharam Sabha of Trinidad &Tobago Act [Act No. 33 of 1991]
 - w. Swaha (Incorporation) Act [Act No. 7 of 1993]
 - x. Trinidad & Tobago Pentecostal Assembly (Incorporation) Act [Act No. 19 of 1982]
 - y. United Islamic Organization of Trinidad and Tobago (Incorporation) Act [Act No.7 of 2000]

- z. Vishwanath Hindu Social & Cultural Organization (Incorporation) Act [Act No.12 of 1995]
- aa. [The National Ramleela Council \(Incorporation\) Act, 2012](#)

REGIONAL [CARICOM]

1. Agreement between the United Nations Educational, Scientific and Cultural Organisation (UNESCO) and the Caribbean Community, 1980
2. Intergovernmental Agreement on Establishment of CARICOM Foundation for Art and Culture, 1997
3. Revised Treaty of Chaguaramas establishing the Caribbean Community including the Caribbean Single Market and Economy, 2001

INTERNATIONAL

1. General
 - a. Charter of the United Nations
 - b. Constitution of UNESCO
 - c. Convention on Rights of the Child
 - d. International Covenant on Economic, Social and Cultural Rights
 - e. Universal Declaration of Human Rights
2. Sector Specific
 - a. Agreement for Facilitating the International Circulation of Visual and Auditory Materials of an Educational, Scientific and Cultural character. Beirut, 10 December 1948 [Accession, 1965]
 - b. Agreement on the Importation of Educational, Scientific and Cultural Materials. Florence, 17 June 1950 [Notification of succession, 1966]
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21. Church of Our Lord Jesus etc. Trinidad etc. (Inc.) Act [Act No. 24 of 1967]
22. Church of Scotland in Trinidad (Incorporation) Ordce [Act No. 6 of 1958]
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CHAPTER SIX

Historical Overview for Trinidad and Tobago and the Cultural Sector

This addendum to the National Cultural Policy briefly charts the developmental path saw Trinidad and Tobago become the diverse society that it is. It also highlights some of the major institutional developments in the sector.

BRIEF HISTORICAL OVERVIEW FOR TRINDAD AND TOBAGO

The people of the Republic of Trinidad and Tobago comprise a rich cultural mosaic, emanating from many religious and ethnic origins, which characterize the nation as culturally diverse. This cultural diversity is seen as one of the strengths of the society and one of the major factors in the quest for development.

The nature, meaning and significance of our culture can be seen against the background of the historical forces and experiences that have impinged upon the social, economic and political development of the peoples of the Republic of Trinidad and Tobago and within the broader framework of the ongoing tasks of creating and managing a democratic society. The term “democratic” here refers not to any specific model of Western style democracies, but rather to the demonstrated principles, values and laws which the people of Trinidad and Tobago have come to associate with their lifestyle. This includes a responsible government elected by the majority of our citizens, and the realistic, accessible political mechanism present in the system of government whereby the People have become empowered, and share in the decisions that shape their lives individually and socially. The location of our culture within the context of creating a democratic society is not simply a theoretical approach, but one that is of absolute necessity.

Indigenous Peoples

The foundation of Trinidad and Tobago’s culture is found in the early existence of several distinct tribes of First Peoples: The Yao; Lokono, Nepoio; Shabao; Carinepagoto; Calipunians; Chaimas; and the Chaguanas.

Prior to the conquest of the country of the Europeans, these First Peoples established settlements throughout the country including in Arima, Mucurapo and Tobago. The use of indigenous crops, their modes of dress, and some current place names derived from their native languages----many of which still exist today such as Naparima and Carapichaima----serve as a still-present testimony to our rich, cultural heritage. The island of Trinidad--- originally called Kairi--- served as a religious and spiritual centre for many tribes throughout the Caribbean and on the South American mainland, and possesses many sacred sites.

The European Influence

The native population and the local landscape were significantly transformed by encounters with successive waves of European explorers and colonists who brought with them their culture and social systems. The first wave was led by Christopher Columbus, who 'rediscovered' the island on his third voyage to the Indies in 1498.

Spanish colonization led to the enslavement and decimation of the First People. An early example of resistance was the 1699 Arena massacre in which Amerindian tribes rose up and killed Capuchin friars, the Governor and his entourage and burnt down the Mission Church. Meanwhile the Spanish settlers did little to develop the country's infrastructure.

The composition and cultural make-up of Trinidad and Tobago was changed by the 1783 Cedula of population issued by the King of Spain encouraging the immigration of French planters with their African slaves. By 1797 the population consisted of approximately 10,000 African slaves, 1,000 Indigenous Peoples, 2,000 whites and 4,500 free people of colour. Former Prime Minister and historian Dr. Eric Williams stated, "Trinidad was Spanish in name, French in fact, and African at its base." By 1797 the English captured Trinidad, however British customs and culture made little impact as the French speaking people- made up of planters and slaves- consisted of more than 95% of the population. By 1838, with a population of nearly 40,000 the French customs and culture remained in the ascendancy and the French patois would remain an important and prevalent language for at least 100 more years.

Tobago

In 1498, Columbus, on his third voyage, also sighted the island of Tobago. He named the island Bella Forma, but its present name is most probably a corruption of "Tobacco." This was grown by the original Indian inhabitants, and later as a crop by European settlers.

In 1608 King James I claimed sovereignty over the island and for the next 200 years Tobago changed hands many times between the Dutch, the French and the English. For most of the 17th and 18th Centuries, however, Tobago was a haven for pirates.

In 1763 the French ceded Tobago to the British. Like Trinidad, Tobago shared the fate of most islands in the West Indies and became a British sugar colony.

Slavery and Post-Emancipation

One of the most important historical factors influencing the make-up of the Caribbean was the enslavement of African peoples who replaced the First People as the prime source of labour for European plantations in the islands. Although slavery came late to Trinidad, its impact was equally as harsh and oppressive as throughout the rest of the region. This led to a number of slave rebellions that characterized the period of slavery. There were other forms of slave rebellion, such as cultural resistance, in which the slaves resisted assimilation and secretly maintained and passed on the values and traditions from their former homes. These included such cultural retentions as their oral traditions, costuming and musical satire. The Calypso artform descends from musical practices used during this period.

The traditions of the French Grand Balls were combined with aspects of the African masking rituals, embodying forms of caricature, and sacred rituals. Permutated forms of African, French and Spanish music forms, dancing and festive merry making would also combine amongst the various citizenry of the island, drawing new elements to form completely new, island-specific entities. All of this led to the development of the unique ideals and conventions which would become some of the founding practices of Trinidad and Tobago Carnival.

Waves of Immigration

After Emancipation, the authorities and the planter classes continued to seek labourers for all around the world. On October 12, 1806, the first organized settlement of Chinese in the Americas occurred when 192 Chinese immigrants were brought to Trinidad on the ship *Fortitude*. Portuguese labourers from the island of Madeira began arriving between 1834 and 1860. On May 30, 1845, the first indentured (contract) labourers were brought from India to work on the plantations. From 1845 to 1917, it is estimated that approximately 130,000 immigrant labourers (100,000 Hindus and 30,000 Muslims) came from India. These immigrants brought many of their religious ideals and customs with them, including the festival of Divali (Hindu) and the observance of Hosay (Muslim).

Social Unrest and Cultural Progression

Between 1881 and 1884 Carnival was in danger of being stopped all together by the colonial authorities. The greatest act of resistance to this oppression became known as the *1881 Canboulay Riots*. At around the same time, in 1884, serious disturbances in and around San

Fernando called the *Hosay Riots*, occurred when the authorities introduced regulations that attempted to restrict and confine the Hosay celebrations to the estates.

Riots and conflict between the 'natives' and the authorities led to the banning of the drum after the 1883 Carnival because the colonial powers feared that the passing of secret messages might become the impetus for social unity and revolt amongst the blacks. This banning of the drum led to the use of tuned bamboo sticks, called *tambooo bambooo*, in street parades from 1900 to 1934; from 1932, biscuit tins were included as the rhythm instruments in the tambooo bamboo bands.

In 1934 the bands were banned due to street clashes between rival groups. As the musical tradition and innovations of Carnival grew, there was a gradual change to the use of steel instruments between 1935 and 1938. 1938-1939 are considered the unofficial 'birth years' of the modern steel drum and soon the tambooo bamboo bands switched over to steel pans.

The Road to Independence

If Trinidad was a sugar economy in the nineteenth century, it became an oil economy in the twentieth century. The advent of the automobile and the conversion of the British Navy from coal to oil stimulated the search for and the production of oil on the local shores. Mass deposits of oil were discovered in the Guayaguayare, Point Fortin, and Forest Reserve areas. Over the course of the following years, oil and oil related exports came to dominate the economy and transformed much of populace from a rural societal structure to a modernized, urban one.

In the twentieth century, Trinidad and Tobago was also affected by prevailing social changes, characterized by the demands of the people for self-governance and independence from colonialism. In 1903, the population demonstrated its opposition to the colonial authorities, when the Red House was burned to the ground during the Water Riots of that year. They protested the lack of a proper relationship between the government and the people, as well as the total lack of consideration for local public opinion.

The country held its first General Elections in 1925, but it was not until 1946 that there was the first election allowing universal adult franchise. During this period there was an explosive social situation arising out of the discontent of workers who had no legitimate means of expressing their grievances. There were many widespread disturbances amongst the large group of labourers in the society in 1937, leading to the attempted arrest of Union Leader Tubal Uriah Buzz Butler in Fyzabad.

This episode sparked off what has become known historically as *The Butler Riots*, a series of uprisings with ramifications that spread throughout the island, and across the Caribbean. It culminated with the *Moyne Commission Report* in 1939, which highlighted the need for major improvements in the social and welfare provisions of the colony.

Another important event was the establishment of military bases belonging to the United States of America on the island in 1941. The United Kingdom agreed to this arrangement in exchange for 50 destroyers that, at the time, were sorely needed by Britain in its fight with Germany during World War II. These bases included a large section of the Chaguaramas Peninsula and an air base at Wallerfield. The effects of this interaction would have significant and long-standing results on Trinidad, physically, socially and economically. The Americans introduced their culture and money into a stagnant economy, thus shifting the focus and major influence of the country from being Britain to the U.S. Their presence further fuelled the desire for self-determination and independence. In 1956, Trinidad and Tobago achieved self-governance; in 1962 Independence and in 1976 was made a Republic.

Post Independent Trinidad and Tobago

According to the 2004 Central Statistical Office figures in 2000, there were approximately 1.26 million people in Trinidad, the majority of who (80%) had roots that could be traced back to Africa (39.6%) and India (40.3%). The remaining 20.1% was primarily made up of mixed race people and people with roots in England, China, Portugal, Syria, and Lebanon.

With the assimilation of the various ethnic groups over the previous 150 years, almost every religion has followers in Trinidad: Catholicism (26%); Hinduism (23.8%); Anglicanism (10.9%); Islam (5.8%); and percentages of Presbyterians, Baptists, Orisha, Pentecostals, Seventh Day Adventists, and Moravians.

The country's many holidays include: religious holidays (Spiritual Baptist, Good Friday, Easter Monday, Corpus Christi, Christmas Day, Divali, Eid-ul-Fitr); ethnic holidays (Indian Arrival Day, Emancipation Day); and secular holidays such as New Year's Day, Labour Day, Independence Day, and Boxing Day.

BRIEF HISTPORICAL OVERVIEW OF NATIONAL CULTURAL INSTITUTIONS OF TRINIDAD & TOBAGO

Pre-Independence Era (1962)

Prior to Trinidad and Tobago achieving its Independence in 1962, the **Ministry of Education and Culture** maintained responsibilities for all culturally related matters. At that time, M. P. Alladin led the Division of Culture. He was a Visual Artist and had no substantive staff assigned. The two areas which received particular attention were:

- (1) Visual Arts in the primary and secondary schools and
- (2) Dance, which was piloted by Dance Icon Beryl Mc Burnie and the Little Carib Movement.

During that period the forum for showcasing the talents of the creative sections of the communities were the *National Junior Arts Festival* and the *bi-annual Music Festival*, both organized by their respective Festival Committees. Carnival, another of our major festivals, was managed and organized by the **Carnival Development Committee (CDC)**.

There were many non-governmental organizations (NGOs) or community groups that practiced the art forms of Dance, Drama and Music. They also provided opportunities for young, talented citizens to express their creative skills through performances in make-shift theatres and concert halls. Subsequently, two major theatres were constructed in the capital city of Port of Spain and the industrial capital of San Fernando. **Queens Hall** was opened in 1959 and the **Naparima Bowl** opened in 1962.

Post Independence Era

Prior to 1981 the responsibility for the entire Cultural portfolio of Trinidad and Tobago were shared by four (4) separate agencies; the **Ministry of Education and Culture**, the **Culture Unit of the Division of Community Development**, the **National Cultural Council** and the **Best Village Unit**.

The **National Cultural Council** was a small group of outstanding artists who served as an Advisory Body to the Government. Throughout its existence, until 1981, Mr. Andrew Carr, Ms. Marjorie Padmore and Dr. J. D. Elder, each served as Chairman of the Council.

Two of the major outcomes of the N.C.C. were:

- (1) The formation of the **National Drama Association** (led by Mr. James Lee Wah)
- (2) The **National Dance Association of Trinidad and Tobago**, (led by Mr. Torrance Mohammed)

Both were members of the Council at that time.

Mr. Anthony Prospect, another member of the Council, was given the responsibility to establish a similar Musical Body, but this project never reached fruition.

Many other cultural organizations mushroomed subsequently such as the **National Council for Indian Culture (N.C.I.C.)** and the **San Fernando Arts Council**. The **Cultural Unit of the Community Development Division**, led by Cultural Activist Aubrey Adams, provided training opportunities in Dance and Music in communities across the National sphere.

The **Culture Division** grew out of a combination of the **Division of Culture, Ministry of Education and Culture**, and the **Cultural Unit of the Community Development Division**; it was first located in the **Ministry of Community Development and Culture**. In the early stages it functioned mainly in the areas of Research and Training in various community based arts. During the second half of the 1980's, the focus shifted from its original function to one of Arts

and Culture Management. It operated as an agency of Government that was charged with the responsibility of facilitating, promoting and preserving the culture of Trinidad and Tobago. This responsibility ensured that citizens continued to develop to the extent that, regardless of their innate differences, they will possess the qualities necessary to enable them to be empowered and live in dignity.

The Culture portfolio has been attached to a number of Ministries in the post independence era. These included:

- **Ministry of Education and Culture**
- **Ministry of Community Development and Culture**
- **Ministry of Sport, Culture and Youth Affairs**
- **Ministry of Youth, Sport, Culture and Creative Arts**
- **Ministry of Community Development, Culture and Women's Affairs**
- **Ministry of Culture and Gender Affairs**
- **Ministry of Human Development, Youth and Culture**
- **Ministry of Culture and Tourism**
- **Ministry of Community Development, Culture and Gender Affairs**
- **Ministry of the Arts and Multiculturalism**

In Tobago, the **Tobago House of Assembly** introduced a department for culture which had specific responsibilities for the cultural development of its local artists and groups. While the Central Government had overriding responsibilities for the National Community, this department focused on the development and preservation of its unique heritage.

The **National Museum and Art Gallery** was established originally as the **Royal Victoria Institute** (RVI) in 1982, in commemoration of the jubilee of Queen Victoria and as part of a general British Colonial policy to build cultural institutes throughout the Commonwealth. It is a general museum and has a unique mission – to foster public awareness, understanding and enjoyment of Trinidad and Tobago's Human and Natural Heritage through the collection, preservation, research, presentation and interpretation of significant and representative collections of that heritage.

The **National Archives of Trinidad and Tobago**, the repository for permanent records and archives of the government as well as historical records of national significance, was established in the aftermath of the great fire of 1903 at the Red House, Port of Spain. This fire destroyed almost all the records in the Colony. Subsequently, provision was made in the construction of new Government buildings for fireproof strong vaults for the storage of records. Despite the provision of vaults, there was no policy or procedure for the acquisition and preservation of historical records. Over the years, the situation gradually improved and in 1960, Mr. Enos Sewlal was appointed as Government Archivist. The Archives came under the **Office of the Prime Minister** and was relocated at the basement of the **Prime Minister's Office at Whitehall**. There was an absence of support staff and appropriate accommodation; during the years 1964 -

1970 the Archives changed location several times. In 1970, the main repository was established at 105 St. Vincent Street. In 1970 the staff was increased to 20 people.

During the Post Independence era, the **Prime Minister's Best Village Trophy Competition** emerged as a cultural force. The competition evolved into a movement that provided opportunities for local communities to participate in categories of Folk Presentations, Village Olympics, Handicraft, Food Fair, La Riene Rive (Village Queen), and National Environment Competition. These categories provided a forum for the individuals and communities to showcase and develop their cultural practices, which contributed not only to their development but to the cultural development of the national community. Today, many of the nation's outstanding artists and citizens can boast of having been exposed and nurtured in the **Best Village Programme**, as well as the contributions it has made towards their all-round development and their success as citizens.

In the late 1980s the **Faculty of Humanities and Education of the St. Augustine Campus of the University of the West Indies** introduced certificate programmes in the visual, music and theatre arts at the Creative Arts Centre. Now called the **Department for Creative and the Festival Arts**, this institution currently provides baccalaureate level degree programmes in Drama, Music, Visual and Carnival Arts.

In the early 1990s, the **Carnival Development Committee (CDC)** was changed to a Statutory Body and renamed the **National Carnival Commission (NCC)** with over-all responsibility for the development of Carnival. A Board of Commissioners, led by a Chairman, managed the affairs of this body. The main carnival interest groups (**Pan Trinbago, Trinbago United Calypsonians Organization {T.U.C.O.}** and the **National Carnival Bands Association {N.C.B.A.}**) each have responsibility for the development of three of the festival's major cultural components: Pan, Calypso and Mas. Representatives from each body were instituted as Commissioners of the NCC Board of Management.

The late 1990s and the first decade of the 21st century saw the formation of the following institutions:

- **The National Trust of Trinidad and Tobago**
- **The National Steel Orchestra of Trinidad and Tobago**
- **The Entertainment Company of Trinidad and Tobago**
- **The Film Company of Trinidad and Tobago**

Since the decades of the 1970s and 1980s, civil society, in keeping with increases in social activism and cultural awareness, has been making greater demands of the state. Cultural organizations of different enlightening disciplines have rose to prominence and sought increased technical and financial support from the public and private sectors. In the Budget projections of 2002, the government introduced a 150% Tax Deduction to the Private Sector for their financial support to cultural groups and organizations. This has been a welcome gesture

for the creative artists, but proper institution of the Act is yet to be finalized in order to realize the effective implementation of this policy.

In October 1999, Cabinet Minute No. 2359 established a **National Policy on the Performing and Visual Arts**, and the **Cultural Council of Trinidad and Tobago** was formed as well. But the Council was never instituted, and is currently awaiting initialization.

In 2005 the **Culture Division** of the **Ministry of Community Development, Culture and Gender Affairs** was given the responsibility of preparing a Draft National Cultural Policy of Trinidad and Tobago.

In July 2007 the Government of Trinidad and Tobago unveiled an innovation to the Steelpan (which was declared the National Instrument of Trinidad and Tobago in 1992) called The G-Pan. The G-Pan is a new family of Steelpans that represent continued innovation in the local pan making fraternity. The revolutionary G-Pans were developed and produced by a team of local researchers, headed by Professor Brian Copeland, Dean of the Faculty of Engineering, UWI. St. Augustine. The improvements include a consequent reduction in the minimum number of Steelpans required to effectively cover the Steelpan orchestra's musical range from eleven to four. Particular mention must be made of the fact that the playing surface of The G-Pan is made from high-grade steel. The result is an instrument that has a musical accuracy and definition, wide musical range, excellent sound projection and improved signal to noise ratio.

April 2008 saw the Launch of the **National Steel Symphony Orchestra**, a formal representative national Steelband which began its work in December 2007. The Orchestra is administered by the **Ministry of the Arts and Multiculturalism** and is composed of 37 auditioned players who represent the best combination of technique and literacy among Steelband players in Trinidad and Tobago. The choice of instruments for the NSSO is the "Genesis" Steelpans or as they are more commonly known – the G-Pans.

The Government of Trinidad and Tobago has ratified the following Conventions of the United Nations Educational, Cultural and Scientific Organisation (UNESCO):

1. Convention Concerning the Protection of the World Cultural and Natural Heritage, ratified on February 16, 2005.
2. Convention on the Protection of the Underwater Cultural Heritage, ratified on July 27, 2010
3. Convention for the Safeguarding of the Intangible Cultural Heritage, ratified on July 22, 2010
4. Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Paris, ratified on July 26, 2010

The implementation of these conventions is now a high propriety for the state.

In 2010, the bold step was taken to create the first stand-alone Ministry with responsibility for Culture: The Ministry of the Arts and Multiculturalism. In 2012, its presence was bolstered by the creation of the Ministry of National Diversity and Social Integration.

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| John Nunley, Jude Bettelheim | - Caribbean Festival Arts: Each and Every Bit of Difference |
| Raymond Quevedo | - Atilla's Kaiso: A short history of Trinidad Calypso |
| Marianne Soares Ramesar | - Survivors of Another Crossing: A history of East Indians in Trinidad, 1880-1946 |
| Gordon Rohlehr | - Calypso and society in Pre-Independence Trinidad |
| Denis Solomon | - The Speech of Trinidad: A Reference Grammar |
| Sandra Sookdeo | - Indian Dance for the Caribbean |
| Anthony de Verteuil | - Temples of Trinidad and Tobago |
| Maureen Warner-Lewis | - Yoruba songs of Trinidad |
| | - Guinea's Other Suns: The African Dynamic in Trinidad Culture |
| Eric Williams | - History of the People of Trinidad and Tobago |
| Lise Winer | - Dictionary of the English/Creole of Trinidad & Tobago: On Historical Principles |



APPENDIX I

Major Public Sector Stakeholders in the Cultural Sector

This list is to provide information to assist in rationalisation, and cross cutting strategic planning needed for optimal development of the Cultural Sector. Regular updates made necessary by frequent changes in personnel mandate that this list be seen as a guide and kept primarily in a digital format.

ORGANIZATION	ADDRESS	CONTACT NUMBERS	SENIOR PERSONNEL	WEBSITE & EMAIL	ORGANIZATION TYPE
Ministry of the Arts and Multiculturalism	18 th Floor Nicholas Tower #62-65 Independence Square Port-of-Spain	T: 627-6322 F: 627-1941	Minister: Hon. Lincoln Douglas Permanent Secretary: Ms. Desdra Bascombe	minsecretariat@gmail.com	Ministry
	OFFICIAL MANDATE: To be the driver that optimizes the contribution of our heritage and cultural sector to national life; a provider of equitable access to information and, the bridge that connects people of all cultures.				

	Culture Division	51-55 Frederick Street Port-of-Spain	T: 625-8519, 627-4991 F: 625-8519	Director of Culture: Mrs. Ingrid Ryan- Ruben	www.culture.gov.tt	Division
	OFFICIAL MANDATE: Supporting and guiding the development of the artistic manifestations of our culture through the support of the work of cultural and religious organizations, national cultural organizations and deserving individuals.					
	National Carnival Commission	Cipriani Boulevard, Newtown, Port-of-Spain,	T: 627-1357	Chairman: Ms. Allison Demas CEO: Mr. Clarence Moe	www.ncctt.org info@ncctt.org	Statutory Board
	OFFICIAL MANDATE: To make Carnival a viable, national, cultural and commercial enterprise; To provide the necessary managerial and organizational infrastructure for the efficient and effective presentation and marketing of the cultural products of Carnival; and To establish arrangements for ongoing research, the preservation and permanent display of the annual accumulation of Carnival products created each year by the craftsmen musicians, composers and designers of Carnival.					
	Queen's Hall	1-3 St. Ann's Rd, St. Ann's	T: 621-5103 T: 624-1284 Ext 225 F: 624-2619	Chairman: Dr. Helmer Hilwig Gen. Manager: Mrs. Yvonne Roberts- White	www.queenshalltt.com qhinfo@queenshalltt.com	Body Corporate

	OFFICIAL MANDATE: Preserve the culture of Trinidad and Tobago through exposure of various art forms to the public at large; Create an organization that provides the management, technical and physical support, that preserves the integrity of the facility, mirrors international best practices and optimizes the use of the facility; Enhance the level of the working environment for both administrative and technical staff.				
	19 Paradise Pasture, San Fernando	T: 652-4704 F: 657-9741	Chairman: Ms. Sandra Sawak-Allum CEO: Ms. Camille Ramjohn	www.naparimabowl.com camille.ramjohnnaparimabowl@gmail.com jean.kennedynaparimabowl@gmail.com	Body Corporate
	OFFICIAL MANDATE: To make the Naparima Bowl a true centre for the Arts where Artists can be supported and encouraged to pursue their dreams and where the community can access the beauty and truth that the arts can provide for their enjoyment and the enrichment of their lives.				
The Carnival Institute	Upper Suites, Hotel Normandie, 10 Nook Avenue, St. Ann's	T: 621-5269 F: 621-5270	Administrator: Ms. Judith Blackman	carnivalinstitute@gmail.com	Sub-Division of the National Carnival Commission
	OFFICIAL MANDATE: To collect, conserve, and disseminate as much data as possible about all aspects of Trinidad & Tobago Carnival, festival arts and performance culture, inclusive of the visual, aural, financial, educational, and social and oral histories.				
National Steel Symphony Orchestra of Trinidad and Tobago	37 Henry Street POS	T: 674-0393 T: 684-7323	Music Director: Mr. Jessel Murray Technical Advisor: Mr. Neil Devonish	N/A	Special project
	OFFICIAL MANDATE: N/A				
National Theatre Arts Company	51-55 Frederick Street Port-of-Spain	T: 625-8519, 627-4991 F: 625-8519	Corporate Services Coordinator: Mrs. Emelda Lynch Griffith		Semi Autonomous Unit

		To develop Trinidad and Tobago’s theatrical ethos and preserve and explore the folk idioms of T&T via the creation of works which will present us and challenge us as a society.				
	Lord Kitchener Auditorium, National Academy for the Performing Arts North Campus	Upper Frederick Street Port-of-Spain	C: 294 5327	Operations Manager: Ms. Eleanor Wells		
		OFFICIAL MANDATE:				
	National Academy for the Performing Arts South Campus	Todd Street San Fernando	T:	Operations Manager: Ms. Deborah Lee-Matthews		
		OFFICIAL MANDATE:				
	Ministry of National Diversity and Social Integration	Level 2, 51-55 Frederick Street, Port of Spain	T: 623 9311	Minister: Hon. Clifton De Coteau Permanent Secretary: Mrs. Jacinta Bailey-Sobers		
		OFFICIAL MANDATE: Creating an inclusive and more equitable society through greater social justice and sustainable human development within the republic of Trinidad & Tobago.				
	The National Museum & Art Gallery	117 Frederick Street, Port of Spain	T: 623-5941 or T: 624-6477	Curator: Mrs. Nimah Muwakil-Zakuri	museum@tstt.net.tt www.nmag.gov.tt/	Body Corporate
		OFFICIAL MANDATE: Operate a National Museum and Art Gallery; establish a National Collections Policy and all other policies required for the facilitation of the operations of the Museum; conduct, arrange for, or assist in research of, or in relation to, historical and cultural material relevant to the national collection; collect and disseminate information relating to the national collection, and to the museum and its functions in Trinidad and Tobago and abroad; and exhibit in Trinidad and Tobago historical and cultural material from abroad and exhibit abroad, historical and cultural material from Trinidad and Tobago.				

	National Trust of Trinidad and Tobago	117 Frederick Street, Port of Spain	T: 623-5941 or T: 624-6477	Chairman: Mr. Vel Lewis	nationaltrust.tt@gmail.com	Body Corporate
	OFFICIAL MANDATE: To lead the efforts for the preservation of Trinidad and Tobago's built and natural heritage.					
	National Archives of Trinidad and Tobago	105 St. Vincent St, Port-of-Spain Mailing Address: P.O.Box 763 Port-of-Spain	T: 623-2874 F: 625-2689	Government Archivist: Ms. Averil Belfon	www.natt.gov.tt nattenquiries@pai.gov.tt	Department
OFFICIAL MANDATE: Acquiring, preserving & providing public access to reference & research services on the documentary heritage of the nation (in all formats) and the management of all public records throughout the government service.						
Ministry of Community Development		Corner Jerningham Avenue and Queens Park East Port-of-Spain	T: 625-0639, 625-3112, 623-7032	Minister: Hon. Winston Peters Permanent Secretary: Mrs. Margaret Farray	www.community.gov.tt communications@community.gov.tt	Ministry
		OFFICIAL MANDATE: To partner with the communities so as to identify & satisfy their needs via the provision of gender sensitive programs & services, thereby improving their standard of living.				
	Community Development Division	Jerningham Avenue, Belmont	T: 625-0639, 625-3112, 623-7032	Director: Ms. Susan Corbette		Division
	OFFICIAL MANDATE:					
	Prime Minister's Best Village Trophy Competition	Best Village Unit Carifesta House 8A Stanmore Avenue Port-of-Spain	T: 627-0471	Programme Manager: Mr. Norvan Fullerton	bestvillage@cdcga.gov.tt	Unit

		OFFICIAL MANDATE: A year-round program that provides opportunities for communities to be more conscious of their culture & environment whilst developing an innovative people to preserve, protect, and build on Folk Traditions; to facilitate the development of national culture.				
	Community Development Fund	Level 4, Capitol Plaza, 11-13 Frederick St, Port-of-Spain	T: 623-CDFS 627-3650 F: 627 3631	Program Director:	www.cdf.gov.tt secretariat@cdf.gov.tt	Department
		OFFICIAL MANDATE: The CDF is committed to a partnership approach to working with communities to alleviate poverty and to articulate and implement solutions to the problems of the poor and vulnerable in society.				
	Export Centres Co. Ltd.	#72-73 Eastern Main Road, Champ Fleur Mt. Hope	T: 674 0476 F: 675-5151 675-5763	Chairman: Mrs. Michelle Solomon-Baksh CEO: Mr. Hansen Nanrinesingh	www.eccltt.com info@eccltt.com m.makhan@eccltt.com	State Enterprise
		OFFICIAL MANDATE: ECCL will be the premier craft and enterprise Training and Trading institution in the Caribbean, creating marketing and retailing quality craft in the local and regional markets.				
Ministry of Trade, Industry and Investment		Levels 11-17 Nicholas Tower, 63-65 Independence Square, POS	T: 623-2931-4, 624-4885 F: (868)627-0002	Minister: Senator the Honourable Vasant Bharath Permanent Secretary: Ms. Sandra Indar	www.tradeind.gov.tt info@tradeind.gov.tt	Ministry
		OFFICIAL MANDATE: To drive industrial and commercial development through innovative strategies delivered by vibrant & responsive professionals, in order to propel Trinidad & Tobago to the forefront of economic success.				
	Trinidad and Tobago Film Company Ltd.	Suite 15, Bretton Hall, 16 Victoria Avenue, Port of Spain	T: 625- 3456 F: 624-2683	Chairman: Mr. Christopher Laird	http://www.trinidadandtobagofilm.com	State Enterprise

				CEO: Ms. Carla Foderingham	info@trinidadandtobagofi lm.com	
		OFFICIAL MANDATE: Generating revenue & employment by facilitating film and television productions; assisting local producers with their products; providing access to channels for distribution of the film products and international funding; Responsibility for the overall marketing & promotion of the local film industry within the international market.				
	Trinidad and Tobago Entertainment Company Ltd.	#47 Long Circular Road St. James	T: 622-1455 F: 622-1080	Chairman: Ms. Denise Margaret Thompson CEO: Mr. Wade Mills	www.ttentonline.com info@ttentonline.com	State Enterprise
		OFFICIAL MANDATE: To build a sustainable, globally competitive entertainment industry.				
Ministry of Labour and Small and Micro-Enterprises Development		Level 6, Tower C, International Waterfront Centre #1 Wrightson Road, Port of Spain.	T: 625-8478 F: 624-4091	Minister: Hon. Errol Mc Leod Permanent Secretary: Mr. Carl Francis	www.molsmed.gov.tt communicationsmolsmed@gov.tt	Ministry
		OFFICIAL MANDATE: To facilitate an enabling environment that supports employment creation, sustainable enterprise development and employee well-being in a safe, peaceful and productive work environment.				
	Enterprise Development Division	Level 6, Tower C, International Waterfront Centre #1 Wrightson Road, Port of Spain.	T: 625-8478 627-0756	Manager: Mr. Michael Gordon	www.molsmed.gov.tt	
		OFFICIAL MANDATE: The development and promotion of Micro and Small Enterprises (MSEs) to mobilize employment creation, poverty alleviation and wealth generation. The ultimate goal is to increase the MSE sector’s contribution to economic development.				

	National Entrepreneurship Development Company Limited	38 New Street Port of Spain	T: 821-5800, 625-7679, 625-6154 F: 623-1606	Chairman: Mr. Gerard Talbot-Paul CEO: Mr. Ramlochan Ragoonanan	www.nedco.gov.tt contactus@nedco.gov.tt	State Enterprise
	OFFICIAL MANDATE: To promote and support the development of new and existing SMEs to achieve financial independence, sustainability and competitiveness through the provision of evolving, cutting edge financial products and development support services in a customer focused environment.					
	Business Development Company Limited	151B Charlotte Street Port of Spain	T: 623-5507 F: 625-8126	President: Mr Khemraj Nanhu CEO: Mr. Christopher Lewis	www.bdc.co.tt info@bdc.co.tt	State Enterprise
OFFICIAL MANDATE: We are committed to partnering with medium and large enterprises in the non-energy sector to transform their operations with creative business solutions while providing them with high quality service.						
Ministry of Education	18 Alexandria St, St. Clair	T: 622-2181/5 F: 628 - 0145	Minister: Hon. Tim Gopeesingh Permanent Secretary: Ms. Kathleen Thomas Chief Education Officer: Mr. Harrilal Seecharam	www.moe.gov.tt	Ministry	
	OFFICIAL MANDATE: To Educate and Develop Children who are: Able to fulfil their full potential; Academically balanced; Healthy and growing normally; Well adjusted socially and culturally; Emotionally mature and happy.					

	Curriculum Development Division	Rudranath Capildeo Learning Resource Center, McBean Village, Couva	T: 679-2574, 679-4119 Ext 1001 F: 636-9296	Technical Advisor of Education Planning: Mrs. Dipwatee Mahraj	www.moe.gov.tt/divisions_curriculum.html	Division
		OFFICIAL MANDATE: Design and development, implementation, improvement, monitoring and evaluation of the curriculum for Primary and Secondary schools, at a national level.				
	Pan in the Classroom Project Unit	86 Frederick Street, POS	T: 624-3439 T: 624-2812 F: 627-8896	Project Coordinator: Mr. Victor Prescod	Not operational	Special project unit of Curriculum Division
		OFFICIAL MANDATE: To place the national instrument in all primary & secondary schools to expose children to musical education, and specifically the nation's distinct musical heritage.				
	Seamless Education and Training System	QRC Flats, Ministry of Education, 18 Alexandria St., St. Clair, POS	T: 628-5262 F: 628-3465	Project Coordinator: Mr. Maurice Chin-Aleong Technical Coordinator: Mrs. Sharon Mangroo	N/A	Project Unit of Ministry of Education
		OFFICIAL MANDATE: The development of easy access to continuous education, at any level, for people of all ages and academic standings leading to better opportunities for skill development and career enhancement.				
	The National Library and Information System Authority	National Library Building, Corner Hart & Abercromby St. POS	T: 624-5075 623-6962 624-6541 627-8507 628-5255 F: 625-6069	Chairman: Ms. Cheryl-Ann Ramsubeik Executive Director: Ms. Lucia Phillip	www.nalis.gov.tt nalis@nalis.gov.tt	Body Corporate
		OFFICIAL MANDATE: To provide an international standard of service that delivers equitable access to information in all formats through highly capable and motivated staff, utilizing state-of-the-art technologies and facilities to support the developmental and recreational needs of Trinidad and Tobago.				

	National Commission for UNESCO	15 Waynewright St, St.Clair,	T: 622-0939 F: 628-4827	Chairman: Dr. Kris Rampaersad Secretary General: Ms. Susan Shurland	http://www.unesco.org/nac/geoportal.php?country=TT&language=E tntcunesco@tstt.net.tt tntnatcom@yahoo.com	Semi-Governmental under the supervision of the Ministry of Education
		OFFICIAL MANDATE: The promotion of peace and the betterment of society through the use of education and the mastery of science, technology and policies.				
	Ministry of Tertiary Education and Skills Training	International Water Front Center 16th -18th Floor Tower C # 1A Wrightson Road Port Of Spain Trinidad W.I.	T: 625-1380, F: 627-5437	Minister: Senator the Honorable Fazal Karim Perm. Secretary: Mr. Jaggernaut Soom	www.stte.gov.tt communicationstte@gov.tt	Ministry
		OFFICIAL MANDATE: To generate a cadre of qualified, skilled, marketable & civic-minded citizens who can preserve democracy, transform the socio-economic atmosphere and modernize the society.				
	University of Trinidad & Tobago	Corporate Office 1st Floor TTMA Building #42 Tenth Avenue Barataria Trinidad, West Indies	T: 638-0884 638-0854	Chairman: Mr. Curtis Roland Manchoon President: Dr. Fazal Ali	www.utt.edu.tt utt.marketing@utt.edu.tt	Non-Profit State Enterprise
		OFFICIAL MANDATE: To be an entrepreneurial university designed to discover and develop entrepreneurs, commercialize research and development, and spawn companies for wealth generation and sustainable job creation towards the equitable enhancement of the quality of life of all individuals, families and communities of the Republic of Trinidad and Tobago and the Caribbean.				

	The Academy at UTT for Arts, Letters, Culture & Public Affairs	3rd Floor TTMA Building # 42 Tenth Street, Barataria	T: 642-8888 Ext. 27108/7 F: 674-9904	Research Fellow: Dr. Hollis Liverpool	http://u.tt/index.php?arts=1 theacademy@tutt.edu.tt	Academy
		OFFICIAL MANDATE: An Institute for Advanced Study and Research, dedicated to rediscovering the aspects of the cultures of the Region that have been hidden, repressed and neglected or presented in a discourse that all too often misrepresents value and significance.				
	Academy for the Performing Arts	TTMA Building #42 Tenth Avenue Barataria Trinidad, West Indies	T: 638 0854	Programme Leader: Mr. Benny Gomes	http://u.tt/index.php?apa=1 performingarts@utt.edu.tt	Academy
		OFFICIAL MANDATE: To deliver excellent professional training in a wide range of performing arts within a Caribbean context; to strengthen national cultural development and support career diversity in the spirit of entrepreneurship of The University of Trinidad and Tobago.				
	The Caribbean Academy of Fashion and Design at UTT	UTT John S. Donaldson Campus Wrightson Road Port of Spain	T: 642-8888 Option 3 F: 627-0540	Co-Programme Leader & Fashion Design Coordinator: Ms. Sandra Carr Co-Programme Leader & Fashion Management Coordinator: Ms. Lisa Sinanan	http://utt.edu.tt/index.php?fashion=1 fashion@utt.edu.tt	Academy
		OFFICIAL MANDATE: To educate and train young designers and marketers in the art and business of fashion with an eye toward developing an emerging fashion industry in the West Indies.				
	College of Science, Technology and Applied Arts of Trinidad and Tobago	9-11 Melville Lane, POS	T: 625-5030	President: Mr. Emanuel Gonzales ESQ.	http://www.costaatt.edu.tt/ admissions@costaat.edu.tt	Body Corporate

		OFFICIAL MANDATE: To be the premier educational institution in providing high-quality, affordable and accessible educational programmes serving the needs of business, industry and the diverse campus communities and facilitating the personal and professional development of its students, faculty and staff.				
	Department of Performing Arts	9-11 Melville Lane, POS	T: 640-2584	Head: Mrs. Kelly Ramlal		Department
		OFFICIAL MANDATE: To contribute to national & regional advancement, social equity & societal development through broad-based access to socially responsive & innovative educational programs.				
Ministry of the People and Social Development	45A-C ANSA Building, St. Vincent Street & Independence Square, POS	T: 623-9385, 624-5319, 624-6963 F: (868) 627-4853	Minister: Hon. Amery Browne Permanent Secretary: Ms. Antonia Popplewell Chief Technical Officer: Mr. Denis Williams	www.socialservices.gov.tt	Ministry	
	OFFICIAL MANDATE: To deliver a network of integrated, effective and accessible social services through high quality programs & projects that foster dignity and respect in the lives of the nation’s citizens.					
	Special Achievers Fund	45A-C, ANSA Building, St. Vincent Street & Independence Square, POS	T: 625 8565 ext. 3112	Chief Technical Officer: Mr. Denis Williams	N/A	Special Project
		OFFICIAL MANDATE: N/A				
Ministry of the Attorney General	Cabildo Chambers, St. Vincent & Sackville Streets, POS	T: 623-7010 F: 625-0470	Minister: Sen. Anand Ramlogan Permanent Secretary: Mr. Simeon Yearwood	www.ag.gov.tt <u>communication@ag.gov.tt</u>	Ministry	

		OFFICIAL MANDATE: Providing legal services to the Government and its various agencies.				
Ministry of Legal Affairs		Registration House, 72-74 South Quay, POS	T: 625-9971, 623-7163 F: 625-9803	Minister: Hon. Prakash Ramadhar Permanent Secretary: Mr. Bernard Sylvester	www.legalaffairs.gov.tt	Ministry
		OFFICIAL MANDATE: The delivery of comprehensive Legal, Consumer, Intellectual property and Registration services to members of the public in an enabling environment, thereby facilitating social and economic development.				
	Intellectual Property Office	3rd Floor Capital Plaza 11-13 Frederick Street Port of Spain	T: 627-0706, 625-1907 F: 624-1221	Controller: Ms. Mizina Kadir	www.ipo.gov.tt info@ipo.gov.tt	Unit of the Ministry
OFFICIAL MANDATE: To stimulate research and creativity within the Republic of Trinidad and Tobago by providing intellectual property rights and the legal means for their protection and encouraging the public disclosure and the effective use of accurate information on creative effort thereby enhancing the competitiveness and contributing to the economic and social development of the people of Trinidad and Tobago.						
Ministry of Finance and the Economy		Level 8, Eric Williams Finance Building, Port of Spain	T: 627-9700 F: 627-5882	Minister: Hon. Larry Howai Permanent Secretary: Ms. Alison Lewis	www.finance.gov.tt/	Ministry
		OFFICIAL AMANDATE: To efficiently and effectively manage the economy of Trinidad and Tobago through the development and implementation of innovative policies to the benefit of all citizens.				
	National Lotteries Control Board	#119-121 Duke Street, Port of Spain	T: 623-1831 F: 627-8038	Chairman: Mr. Mitra Mahabir	www.nlcb.co.tt	Statutory Board

		OFFICIAL MANDATE: to promote, organize and conduct National Lotteries.				
Ministry of Foreign Affairs		Levels 10 - 14 Tower C, International Waterfront Complex, Wrightson Road, Port of Spain	T: 628-6894 F: 623-5029	Minister: Hon. Winston Dookeran Permanent Secretary: Mrs. Margaret Parillon	www.foreign.gov.tt	Ministry
		OFFICIAL MANDATE: The Ministry is responsible for coordinating Trinidad and Tobago's relations with foreign governments, as well as regional and international organizations. It seeks to create opportunities for Trinidad and Tobago in the field of foreign trade through the negotiation and monitoring of the relevant agreements and treaties.				
	Multilateral Relations Division	Levels 10 - 14 Tower C, International Waterfront Complex, Wrightson Road, Port of Spain	T: 628-6894 F: 623-5029	Director: Ambassador Dennis Francis	multilateral@foreign.gov.tt	Division
	OFFICIAL MANDATE: Monitors the activities of international organizations, with a view to recommending policy; seeks to strengthen Trinidad and Tobago’s participation at multilateral fora; provides advice to other Ministries and para-statal agencies within Trinidad and Tobago, as well as overseas Missions on issues being addressed by the respective international organizations.					
	Bilateral Relations Division	Levels 10 - 14 Tower C, International Waterfront Complex, Wrightson Road, Port of Spain	T: 628-6894 F: 623-5029	Director: Mr. Gerard Greene	bilateral@foreign.gov.tt	Division
	OFFICIAL MANDATE:					

Ministry of Public Administration		Levels 5-7 National Library Building, Corner Hart and Abercromby Streets, Port-of-Spain	T: 625-6724 F: 623-6027	Minister: Hon. Carolyn Seepersad-Bachan Permanent Secretary: Ms. Gillian McIntyre	www.mpa.gov.tt	Ministry
		OFFICIAL MANDATE: Facilitating the development of the capacity of the public service to deliver quality goods and services in an effective, sustainable and equitable manner.				
	Trinidad and Tobago Telecommunications Authority	#5, Eighth Avenue Extension, off Twelfth Street, Barataria	T: 675-8828 F: 674 -1055	Chairman: Mr. Selby Willson	www.tatt.org.tt info@tatt.org.tt	Body Corporate
		OFFICIAL MANDATE: We pursue excellence in regulating the telecommunications and broadcasting sectors by maintaining focus on universal access, investing in our employees, and through innovative, non-discriminatory and transparent mechanisms.				
	Scholarship & Advanced Training Division	Level 5, National Library Building Corner Hart and Abercromby Streets Port-of-Spain	T: 625-6724 Ext: 2018, 2021, 2024 F: 623-7197	Director: Ms. Jacqueline Johnson	www.scholarships.gov.tt scholarshipenquiries@mpa.gov.tt	Division
		OFFICIAL MANDATE: Administration of scholarships and long-term technical assistance awards offered by or through the Government of Trinidad and Tobago.				
Office of the Prime Minister		13 - 15 St. Clair Avenue St. Clair Port-of-Spain	T: 622-1625 F: 622-2241	Prime Minister: Hon. Kamla Persad-Bissessar Permanent Secretary: Mr. Reynold Cooper	www.opm.gov.tt www.15stclairave.gov.tt opmtt.whitehall@gmail.com	Ministry

		OFFICIAL MANDATE: N/A				
	Sport and Culture Fund	Sport and Culture Fund Secretariat Office of the Prime Minister 13 - 15 St. Clair Avenue St. Clair Port-of-Spain	T: 622-1625 F: 622-1132	Chairman: Mr. Peter Kanhai	N/A	Body Corporate
		OFFICIAL MANDATE: Facilitating the provision of sporting and cultural activities and is available to all bona fide sport and cultural groups in communities in Trinidad and Tobago.				
Ministry of Communications		Level 5, Nicholas Tower, 63-65 Independence Square, Port of Spain	T: 627-2664	Minister: Hon. Jamal Mohammed Permanent Secretary: Ms. Joan Mendez		
		OFFICIAL MANDATE:				
	Government Information Services Limited	TIC Building Lady Young Road Morvant	T:674 1333 F: 675 9578	Chairman: Mr. Anthony E. Phillip CEO: Mr. Andy Johnson	www.news.gov.tt corporate@gisltd.tt news@gisltd.tt	State Enterprise
		OFFICIAL MANDATE: Communicating to inform, educate and inspire a culture of national pride.				
Tobago House of Assembly		Administration Complex Calder Hall Tobago	T: 639-2696, 639-3688	Chief Secretary: Hon. Orville London	www.tha.gov.tt	Body Corporate

		OFFICIAL MANDATE: To be responsible for the formulation and implementation of policy in respect of the matters set out in the Fifth schedule (which includes Museums, archives, historical sites historical buildings, Culture and the Arts).				
	Division of Community, Development and Culture	11 Main Street Scarborough Tobago	T: 639-4009 F: 635-0144	Secretary: Assemblyman Tracey Davidson-Celestine Administrator: Ms. Janice Harris	www.tha.gov.tt/divisions/community-development-a-culture	Division
		OFFICIAL MANDATE: To improve the quality of life through community mobilization, while preserving, promoting and appreciating Tobago’s unique cultural traditions within the global environment.				
	Culture Department	29 Bacolet Street c/o Old Royal Bank Building Scarborough Tobago	T: 639-6897 639-4453	Director: Mrs. Glenda-Rose Layne	N/A	Department
		OFFICIAL MANDATE:				
Ministry of Tourism		Levels 8 & 9, Tower C, International Waterfront Complex 1 Wrightson Road, Port-of-Spain	T: 624-1403, 624-3151, 624-4792, 625-0963 F: 625-1825, 625-3894	Minister: Hon. Stephen Cadiz Perm. Secretary: Mrs. Juliana Johan-Boodram	www.tourism.gov.tt touresearch@tourism.gov.tt mintourism@tourism.gov.tt	Ministry
		OFFICIAL MANDATE: To fully develop Trinidad and Tobago's tourism industry by the sustainable development and aggressive promotion of an innovative, differentiated, high value, internationally competitive visitor experience, supported by strong recognition, public and private sector partnership and a positive cultural transformation.				

	Tourism Development Company Ltd.	Level 1 Maritime Center #29 Tenth Avenue Barataria	T: 675-7034-7 F: 638-7962, 638-3560	Chairman: Mr. Rajiv O.M Shandilya President: Mr. Earnest Littles	www.tdc.co.tt info@tdc.co.tt	State Enterprise
		OFFICIAL MANDATE: Develop and market Trinidad and Tobago's tourism product and improve the local tourism sector.				



APPENDIX II

Major Civil Society Stakeholders in the Cultural Sector

This list compiles major stakeholder institutions in civil society for the Cultural Sector. It is meant as a resource guide for all consultative and collaborative processes. Regular updates made necessary by frequent changes in personnel mandate that this list be seen as a guide and kept primarily in a digital format.

ORGANISATION	ADDRESS	SENIOR PERSONNEL	WEBSITE & EMAIL	TELEPHONE & FAX	MOBILE CONTACT	ORGANIZATION TYPE
Anjuman Sunnat-ul-Jamaat Association (ASJA)	162 Ciperio St San Fernando	President: Haji Yacoob Ali	www.asjatrinidad.org asja@asjatrinidad.org asjatrinidad_786@hotmail.com	T: 652-6061 F: 652-7306	N/A	Non-profit Organization
The Arts Support Alliance (TASA)	P.O. Box 3270, Diego Martin	President: Francis William-Smith	N/A	N/A	N/A	Non-profit Organization
Art Society of Trinidad and Tobago	Corner Jamaica Boulevard and	President:	www.artsocietytt.org	T: 622-9827	N/A	Non-profit Company

	St. Vincent Avenue Federation Park POS (Head Office) Mail: P.O. Box 524 Port-of-Spain	Gail P. Guy 1st Vice President: Peter Sheppard 2nd Vice President: Andy Jacob Secretary: Charisse Trot Seepersad	admin@artsocietytt.org			
The Artist Coalition of Trinidad and Tobago	5 Gulf View Drive La Horquette Extension Rd Glencoe	President: Mr. Rubadiri Victor	www.artistcoalition.org rubadiri@yahoo.com		797-0949	
The University of the West Indies St. Augustine Trinidad and Tobago	The University of the West Indies St. Augustine Campus, St. Augustine, Trinidad W.I.	Principal: Prof. Clement Sankat	http://sta.uwi.edu	T: 663-1334, 662-4394 F: 663-9684	N/A	University

	Faculty of Humanities and Education		The University of the West Indies St. Augustine Campus St. Augustine Trinidad W.I.	Dean: Professor Funso Aiyejina	http://sta.uwi.edu/fhe/funso.aiyejina@sta.uwi.edu	662-2002 ext. 82030		Faculty
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		Department for Creative and Festival Arts	The University of the West Indies St. Augustine Campus, St. Augustine, Trinidad W.I.	Head: Jessel Murray Theatre Arts Coordinator: Mr. Louis McWilliams Carnival Arts Coordinator: Dr. Jo-Anne Tull Music Arts Coordinator: Mr. Satanand Sharma Visual Arts Coordinator: Ms. Lesley-Ann Noel Dance Coordinator: Hazel Franco	sta.uwi.edu/fhe/dcfa/ louis.mcwilliams@sta.uwi.edu ext. 82377 jo-anne.tull@sta.uwi.edu , ext. 83793 satanand.sharma@sta.uwi.edu , ext.83624 lesley-ann.noel@sta.uwi.edu hazel.franco@sta.uwi.edu ext.83539	T: 662 2002 ext. 2510/3622 Direct Lines: 663- 2222/663- 2141	Department
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Circle of Poets	City Hall, Knox Street Port of Spain	President: Ms. Janique Dennis Secretary: Nicholas Sosa	circleofpoetstt@gmail.com	N/A		Non-profit Organization
Copyright Music Organization of Trinidad & Tobago (COTT)	139-141 Abercromby Street, Port-of-Spain	President: John Ryan Romany Vice President: Lutalo Masimba "Brother Resistance" CEO (AG.): Josh Rudder	www.cott.org.tt <i>General Enquires:</i> cott@cott.org.tt	T: 623-6101, 623- 7311/624- 2688/624- COTT F: 623-4755	N/A	Non-profit Company
Council of Elders of Trinidad and Tobago	8 Kingsley Street, Princess Town	Chairperson: Valerie Stephenson- Lee Chee	amoye99@hotmail.com	T: 655-6591	749-2893 (Chairperson)	Non-profit Organization
Egbe Onisin Eledumare	#12, First Street, Sparrow Drive,	Chairperson: Adeola Onafowokan-	orawale@yahoo.com	N/A	678-7121 (P.R.O.)	Non-profit Organization

	Simeon Road, Petit Valley, Diego Martin	Williams P.R.O.: Oloye Asewale Oranfe				
Emancipation Support Committee	5B Bergerac Road, Maraval	Chairman: Khafra Kambon Executive Director: Zakiya Waddada	Info.emancipation@tstt.net.tt www.panafricanfestival.org	T: 628-5008 T: 628-9526	681-5334 (Chairman) 340-2662 (Exec. Dir.)	Non-profit Company
Hindu Prachar Kendra	Giliebia Trace, Ragunan Road, Enterprise	President: Geeta Ramsingh Secretary Treasurer: Nyla Marajh	sukri1304@yahoo.com nylamarajh@hotmail.com	T: 671-3980 (President) T: 665-3759 F: 672-3096 (Secretary)	355-0815 (Secretary)	Non-profit Company
Hindu Seva Sangh Inc.	P.O. Box 376, Chaguanas Post Office, Chaguanas	Chairman: Wayne Lalchan General Secretary:	devichap@yahoo.com (Secretary)	663 4171 (Chairman)		Non-profit Company

<i>Ile Eko Sango/Osun Mil'osa</i>	#23 Grace Gardens, Lower Santa Cruz	Chairperson: Patrice McLeod (Sangowumi Ola Kutan)	patwumi@gmail.com	N/A	369-0742 (Chairperson)	Non-profit Organization
The Lloyd Best Institute of the West Indies	91 Tunapuna Road Tunapuna	Chairman: Mr. Winston Riley	http://www.lloydbestinstitute.org info@lloydbestinstitute.org	T: 663-5463 F: 645-4485		Non-profit Organization
Media Association of Trinidad and Tobago	Mail: Trinidad Guardian Head Office 22-24 St. Vincent Street, Port-of-Spain PO BOX 122	President: Suzanne Sheppard	suzanne.sheppard@guardian.co.tt	T: 623-8870 ext. 2142	N/A	Non-Profit Organization
National Action Cultural Committee	# 40 Duke Street, Port-of-Spain	Chairman: Aiyegoro Ome	www.njacc.tstt.net.tt	T: 623-5470 F: 623-5470	678-1668 (Chairman)	Non-Profit Organization
National Ballroom Dance Association of Trinidad & Tobago	Ato Boldon Stadium, Balmain, Couva	President: Neil Derrick Secretary: Carl Edwards	foxtrotlover@yahoo.com (Secretary)	T: 636-1401	488-4438 (Secretary)	Non-Profit Organization

National Carnival Bands Association (NCBA)	#1 Picton Street, Newtown, Port-of-Spain	President: David Lopez Secretary: Wrenrick Brown	info@ncbatt.com www.ncbatt.com	T: 628-8650 T: 628-3143 T: 622-3951 T: 628-5527 F: 622-1978	780-5167 (Secretary)	Body Corporate
National Carnival Development Foundation	59b Churchill Roosevelt Highway (South), St Augustine, Trinidad Mail: P.O. Box 5139, Woodbrook, Port Of Spain, Trinidad	Chairman: Mahindra Satram- Maharaj	mahindra@tstt.net.tt	T: 223-8722 F: 223-8722	682-9313 (Chairman)	Non-profit organisation
National Chutney Foundation	Suite 10 Cruise Ship Complex, Dock Road, POS (Main Office) Mail: P.O. Box 4361, St. Ann's Post Office, Port of Spain	President: Miguel Bermudez Secretary: Agnes Ragubarsingh	chutneyfoundation@yahoo.com	T: 624-1024 F: 624-1024	742-1044 (Secretary)	Body Corporate

National Congress of Incorporated Baptist Organizations of Trinidad & Tobago	#9 Church Street, Chase Village, Carapichaima	Secretary: Ms. Madatali Broomes		T: 625-3437	752 9135 (Secretary)	Body Corporate
National Council of Hindu Organizations of Trinidad & Tobago	L.P. #63 Lime Head Road, Carapichaima	President: Pundit Khamraj Maraj Secretary: Mukram Sirjoo	mukram9@hotmail.com (Secretary)	T: 671-3058	686-4220 (Secretary)	Body Corporate
National Council of Indian Culture (NCIC)	Narsaloo Ramaya Marg, Uriah Butler Highway, Endeavour Flyover Exit, Chaguanas	President: Deokinanan Sharma	ncictt@yahoo.com	T: 665-6733 F: 671-6242	682-8131 (President)	Non-Profit Organization
National Dance Association of Trinidad and Tobago	# 55 Western Main Rd, St. James	President: Emelda Lynch-Griffith Secretary: Shelly Ann Julien Cunningham	trinimelda@hotmail.com (President)	T: 628-5629 F: 628-5629	490-7776 (President)	Body Corporate

National Drama Association of Trinidad and Tobago	# 55 Western Main Rd, St. James	President: Louris Martin-Lee Singh Secretary: Linda Mentour	nationaldramatt@yahoo.com browncotton@gmail.com	T:622-6344 F: 622-9479	352-5936 (President)	Body Corporate
National Parang Association of Trinidad and Tobago	22 Hollis Avenue, Arima	President: Darcel Charles Secretary: Ricardo Rambally	secretarynpatt@gmail.com	T: 667-3348 T: 221-9111	678-7961 (President) 315-7891 (Secretary)	Non-profit Company
National Ramleela Council of Trinidad and Tobago	# 21, Pierre Road Charlieville, Chaguanas	President: Kamalwattie Ramsubeik Vice President: Deosaran Sankar	deosaran_sankar@yahoo.com	T: 665-2037	702-4408 (President) 689-5557 (Vice Pres.)	Non-profit Organization
Opa Orisha Shango	110 Clementy Street Tacarigua	Administrative Officer: Gary Hercules	N/A	N/A	355-6465 (Admin. Officer)	Non-profit Organization

Pan Trinbago	#14-17 Park Street Port-of-Spain	President: Kieth Diaz Secretary: Richard Forteau	www.pantrnbago.co.tt.com admin@pantrnbago.co.tt	T: 632-4486 T: 625-3556 T: 625-6715 F: 625-6715	683-5169 (President)	Body Corporate
Recording Industry Association of Trinidad and Tobago	#2 Circular Road, Mt. Lambert	President: Fabien Alfonso	www.riatt.org info@riatt.org	T: T:	707-0400 (President)	Trade Association
Rapso Movement of Trinidad & Tobago	Studio 161 14 Mudras St, St. James (Main Practice Area) Mail: P.O. Box 4623 St. James Post Office St. James	President: Karega Mandela Secretary: Lutalo Masimba	N/A	N/A	681-4373 (President) 620-2966 (Secretary)	Non-Profit Organization
San Fernando Arts Council	#97 Circular Road, San Fernando	President: Torrance Mohammed	N/A	T: 657-7665	620-4836 (President)	Non-profit Organization

Sanatan Dharma Maha Sabha	Maha Sabha Headquarters, Eastern Main Road, St Augustine	President: Utam Maharaj General Secretary: Satnarine Maharaj	www.mahasabatt.org sdmsh@tstt.net.tt	T: 645-3240 T: 662-2606	N/A	Body Corporate
Santa Rosa Carib Community	7 Paul Mitchell St. Arima	President: Ricardo B. Hernandez PRO: Cristo Adonis	santarosacc@gmail.com	T: 667-0210 F: 664-1897	682-8131 (President)	Non-Profit Organization
Secondary Schools Drama Association	Mail: #8 Maripa Circle Roystonia, Couva	President: Anderson La Barry	andelab1@yahoo.com		686-6931 (President)	Non-profit Organization
Secondary Schools Sanskritik Sangam	Mail: #3 Gooding Trace Malabar Road, Arima	President: Dilip Maharaj PRO: Lystra Misir	dilipdeneshmaharaj@hotmail.com lystra.misir@wgtl-tl.com		778-4817 (President) 477-4844 312-0035 (PRO)	Body Corporate

St James Cocorite Hosay Association	# 2 Clarence St, St. James, Port-of-Spain	President: Jameel Bisnath	jameelbisnath@yahoo.com	T: 628-5057 T: 622-8428	779-8671 (President)	Non-Profit Organization
Studio 66 Art Support Community	#66 6th Street Barataria	Administrative Director: Babu Ketema Creative Director: Makemba Kunle	studioart66@yahoo.com	T: 675-1421 (Home of Creative Director)	N/A	Non-Profit Company
Swaha International	19 Chotoo Street, Aranguez (Head Office)	President: Jaizhat Maharaj PRO: Harveo Rajkumar	www.swahainternational.org swahainternational@gmail.com	T: 674-7384 (Head Office) T: 663-6456 T: 673-3929 F: 42421424	756-3432 (P.R.O.)	Non-Profit Organization
Trinbago Unified Calypsonians Organization	# 45 C Jerningham Avenue, Belmont	President: Lutalo Masimba	www.tucott.com tucocalypsott@yahoo.com	T: 625-1629 T: 623-9660	620-2966 (President)	Non-Profit Organization

		General Secretary: Wayne Mc Donald		F: 623-9660		
Trinidad & Tobago Association of Craft Entrepreneurs	Community Development Work Centre, St. Anns	Vice President: Sylvina Medford Secretary: Ruby Clark	suwins2001@hotmail.com	665 4177 (Vice President)		Non-Profit Organization
Trinidad & Tobago Music Festival Association	#7 O'Connor Street Woodbrook Port of Spain	Executive Chairman: Dr. Dorrell Philip	dorrell.philip@gmail.com ttmusicfest@gmail.com	T: 627 6972 (Chairman's Home/Office) T: 623-2129		Non-Profit Organization
The Trinidad And Tobago Publishing And Broadcasting Association	c/o WACB 103FM Level 4, Long Circular Mail Long Circular Road St. James	President: Kiran Maharaj Administrative Secretary: Fazilette McIntyre	www.ttpba.org.tt fazilettem@ttpba.org.tt	T: 628-9222 F: 628-0660	688 7412 (Administrative Secretary)	Non-Profit Organization

Trinidad Theatre Workshop	#23 Jerningham Ave, Belmont	Artistic & Managing Director: Albert Laveau	trinidadtheatre@gmail.com	T: 624-8502 F: 627-8521	754-1645 (Director)	Non-Profit Organization
Women in Art	# 92 Sapphire Drive, Diamond Vale, Diego Martin	President: Fraulein Rudder	frudder@tstt.net.tt FrauleinRudder.tripod.com	T: 637-9379 F: 637-9379	714-3091 (President)	Non-Profit Organization
Writers Union of Trinidad and Tobago	P.O. Box 1614 TT Post, Wrightson Road, Port-of-Spain	President: Kasi Senghor	kasi_senghor@yahoo.com		788-5274 667-6534 (President)	Non-Profit Company



APPENDIX III

Indian Arrival Day Message 2010 by Prime Minister the Honourable Kamla Persad-Bissessar

Fellow citizens of Trinidad and Tobago, it gives me great pleasure to extend greetings to the entire Nation on the 165th Anniversary of the Arrival of our East Indian forefathers to these shores. More than just a day of remembrance, it is a day when we must give thanks to God, and celebrate the human spirit's triumph over seemingly insurmountable odds, to build a legacy of strength, discipline and tolerance that has helped make us what we all are today as a nation.

Indeed my brothers and sisters, the journey of our East Indian forebears was long and arduous, and didn't come cheaply. It took patience, vision, belief and a spirit of sacrifice to begin a new life in a strange land, with the hope that one day, their offspring would reap the rewards of that sojourn.

And while the East Indian experience was unique in its own way, as would have been for those who made their life's journey to these shores from Africa, China, Europe and the farthest reaches of the globe, there were many things that were common to all... but most important among these was a desire to enjoy life's greatest freedoms without fear, and in an atmosphere of peace, prosperity and harmony.

And this more than anything else has been the legacy that has found its greatest expression in our people, from all walks of life - in our music, our food, our dance, the way we interact with each other...It's a journey that has taken us all centuries to arrive at, and still the journey continues as we steadily improve the means by which we travel to the destination of our Nationhood.

For this reason the Ministry of Arts and Culture will be redesigned to become the Ministry of the Arts and Multiculturalism in order to give greater voice to the diverse cultural expressions of our common desires for individual and national identity.

There will be a realignment of policies including resource allocation, to allow for a more equitable recognition and fulfilment of the needs of the diverse proponents of our culture.

Our celebration of days such as this must be more than just a formality, but an active reaffirmation of this Government's commitment to ensure that every creed and race finds an equal place in this land of ours.

To you all I wish a very happy, peaceful and enjoyable Indian Arrival Day.

May God bless us all.



APPENDIX IV

“Look to Canada for Help” By Sat Maharaj, June 3rd, 2010 – Guardian Newspapers

By Sat Maharaj

Jun 03, 2010 – guardian.co.tt

For a number of years the Sanatan Dharma Maha Sabha has been advocating that the Ministry of Culture be renamed the Ministry of Multiculturalism with all the attendant policy changes. On May 28, at the SDMS Indian Arrival Day dinner at the Centre of Excellence, Prime Minister Kamla Persad-Bissessar announced that she heard the Maha Sabha's call and that the Ministry of Arts and Culture would be renamed the Ministry of Arts and Multiculturalism. We have always advocated the culture of a country in the spontaneous expressions of the people and that the State has no business in culture except as a facilitator. The State must not decide which of the various cultures of our land should receive enhanced funding and which shouldn't. Political affiliation and support must not be the measure of state support.

The Maha Sabha's call to restructure the ministry is a result of the bias and unequal treatment which the PNM administration abused the Ministry of Culture. In fact this abuse was highlighted months before the 2010 general election when it was revealed that almost \$50 million was distributed by the Ministry of Culture to its family and friends under the guise of secret scholarships. For too long culture and in particular the funding of culture by the State has been used as a political weapon against all those who did not vote for the PNM. This new ministry offers the promise of great equity in the allocation of its resources.

<http://www.trinidadandtobagonews.com/blog/?p=3621#more-3621>



APPENDIX V

Key Recommendations from Symposia Conducted By the Ministry of the Arts and Multiculturalism ‘Towards A Policy Framework on Multiculturalism’

- Devise our own Multiculturalism Policy.
- Multiculturalism implies broad appreciation of all types of artforms and heritage.
- Focus on the support of excellence in all types of artforms and genres of art irrespective of whether or not they originate in the country or not.
- Avoid the prescriptive approach used by the major countries and choose a ‘bottom up’ approach.
- Place a premium on supporting artistic expression.
- The country does have a long history of racial harmony that must be respected and preserved.
- Pay heed to international standard setting instruments like the United Nations International Convention on Civil and Political Rights, the Declaration of the Rights of Persons belonging to National or Ethnic Religious and Linguistic Minorities and the UNESCO Declaration on Cultural Diversity.
- Ensure that proper legislative and administrative arrangements are put in place to enforce any policies that are created.
- Commissions of Human Rights or Equal Opportunity are the best way to treat with inequities posed by political systems that are based on the distribution of resources to those who can best influence the political process.
- Support must be generated for integration and crossover projects and the deliberate promotion of a “dougularization” of culture so as not to trap ourselves in structures that colonialism defined.
- The State must not deliberately manipulate cultural forms but provide platforms for works that are already proceeding apace.

- Support for all views of knowledge and values with the appreciation that contestation is inevitable and is not naturally destructive.
- Honour and recognise the work of those artists and communities who have contributed to our national development through artistic and cultural endeavours.
- Keep the arts and Multiculturalism distinct but related as they operate within a creative ecosystem.
- The role of the state means moving among and between the various sectors and policy areas to ensure that:
 - The connections between the audiences and artists are strong,
 - The balance points between production and consumption is even,
 - That the preservation of the core creative arts is not done at the expense of the development of the wider creative industries, or
 - That the instrumental impetus for the cultural policy regime does not overtake the recognition of the intrinsic value of the arts.
- Effective policy design needs convergence of all related areas of the cultural sector (Community Development, Education and Training, Trade and Industry, Economics and Finance, Media and Broadcast, Tourism and Urban Development).
- Core values of policies - equity and diversity as espoused in a multicultural framework must run through every aspect of the arts and cultural industry policy framework.
- Build in evaluative mechanisms that constantly keep agents and institutions accountable to core values of policies.
- There is an architecture that must accompany the development of the arts and cultural industry sector. Supporting architecture must treat with:
 - Institutions of Support
 - Fiscal Incentives
 - Regulatory and Legal Framework
 - Human Resource Development and Training
 - Trade and Promotion
 - Venue and Audience Development
 - Research and Innovation
 - Media and Broadcast
- An annual report to set benchmarks and measure progress in the sector should be developed.
- Multiculturalism cannot be confined to the Cultural Sector.
- In creating a Multiculturalism Policy Framework, focus needs to be placed on an equitable system of distribution of resources inclusive of education, advertising and funding of competitions by the state and corporate sector.