

THE REPUBLIC OF TRINIDAD AND TOBAGO

Contribution to activities of Member
States for the promotion of a wider
participation of populations in
cultural life

Towards a Cultural Development Policy

by
Claude Fabrizio

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THE REPUBLIC OF TRINIDAD AND TOBAGO

TOWARDS A CULTURAL DEVELOPMENT
POLICY

by Claude Fabrizio

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I - INTRODUCTION

A. General

1. On 10 April 1979, Mr. Amadou-Mahtar M'Bow, Director-General of Unesco and the Honourable Cuthbert Joseph, Minister of Education and Culture for Trinidad and Tobago, jointly signed an aide-mémoire. This document summarizes their discussions and the exchanges of views between the Director-General of Unesco and the President of the Republic, Mr. Ellis Clarke, and with the Prime Minister, Dr. Eric Williams, during his three-day visit to the Republic of Trinidad and Tobago, at the invitation of the Government.

2. During the discussions, the Minister of Education and Culture defined priority areas for development, established by the Government in the various fields of Unesco's competence : education, science and technology, social science, culture and communication.

3. In the field of culture, the aide-mémoire first indicates that "the Government of Trinidad and Tobago recognizes the need to record, stimulate and support its rich and diverse cultural heritage" and underlines that "on the national level, Trinidad and Tobago is attempting to develop an integrated national framework, carry out an inventory of the country's cultural and natural heritage together with strategies for the effective management of artistic resources". Finally the aide-mémoire states that "a National Foundation for Art and Culture is to be established shortly".

4. Among the projects for possible Unesco assistance discussed with the Government, it is pointed out that "the Government is in need of high-level assistance to examine existing proposals, projects and institutions, with a view to consolidating efforts aimed at the overall development of culture in Trinidad and Tobago". As regards immediate measures, Unesco is requested to give assistance and advice on possible strategies for the effective management of artistic resources.

B. Consultant mission

5. Under the Programme of Participation in the Activities of Member States the Director-General of Unesco instructed the Consultant Mr. Claude Fabrizio to undertake a mission relating to the two matters referred to in paragraph 4, above. More specifically the object of the mission was "to assist the national authorities of Trinidad and Tobago in the inventory of existing cultural infrastructures and projects, and the drawing up of strategies for the effective management of cultural and artistic resources".

6. The mission, which took place from 5 to 31 January 1981, consisted mainly of personal interviews with officers in charge of administrative departments or branches, heads of cultural institutions, organizations, associations or groups, individual artists or others distinguished in the field of culture. The schedule of interviews also included the mass media (film, radio and television), the tourist industry and representatives of businesses sponsoring the arts and culture. In

addition, widely attended meetings were organized within the Ministry of Education and Culture, under the chairmanship of the Minister himself or of the Minister in charge of Community Development. The Consultant had a personal interview, also, with the Minister of Information. Other widely attended meetings were held with the members of the Board of directors of the Carnival Development Committee, Steel Trintago and the National Dance Association of Trinidad and Tobago. (See Annex for List)

7. The Consultant was assisted by the important research already undertaken and the reports on the issues of cultural policy for the Republic of Trinidad and Tobago already available; additional research on these issues could be conducted in the future through purely local means, for instance using University specialists in the social sciences and the humanities. No written information was submitted to the Consultant on the Best Village project and Community Development Programme, therefore his ability to give full justice to these two important programmes was limited. Nevertheless, on the basis of interviews and meetings with the officers in charge and information from other sources enough data was available to allow proposals to be made. On the proposed National Foundation for Art and Culture, information given to the Consultant was also very summary, probably because this project is still very much at an exploratory stage. The Consultant was warmly invited to make suggestions on this point. These suggestions are included in the relevant section of this report. Finally it is pointed out that observations and suggestions for radio and television do not include hardware issues and for the tourist industry do not take into account its economic impact.

8. The Consultant wishes to record his appreciation of the support given to him throughout his mission by the Ministry of Education and Culture, mainly through the Trinidad and Tobago National Commission for Unesco. The invaluable advice and assistance extended to him by the Commission greatly facilitated his task and contributed to the accomplishment of his mission.

II. WHY A CULTURAL DEVELOPMENT POLICY FOR TRINIDAD AND TOBAGO?

9. As the aide-mémoire states, the outstanding features of Trinidad and Tobago's cultural heritage are its richness and diversity. Its diversity is derived from the multicultural demographic situation in the country, one of the most positive factors in the overall cultural background of the Republic. Each of the specific ethno-cultural groups have their own means of expression, but the whole population is involved in major cultural events, the first of which is Carnival. Another typical feature is the high degree of popular participation and genuine creativity at the grass-roots level. The emergence of a semi-professional (or fully professional) artistic and cultural section is another significant factor of the general situation.

10. But the present balance may be broken in a relatively short period of time, due to the rapid economic growth in the past few years. Although this provides extra money for the preservation and development of the arts and culture, it may also lead to a general shift in social and cultural habits and practices towards consumer patterns and acculturation to mass culture, by definition foreign-produced and controlled.

11. These elements make it necessary for the Government to initiate more efficient and comprehensive programmes to ensure overall development of culture in Trinidad and Tobago. It is generally recognised by those in authority that the present organization of administration, institutions, groups and activities of all kinds, is far from satisfactory in this respect. Gaps and overlapping in the network of administrative and institutional action, lack of training of many of the responsible staff in charge and above all total absence of clear-cut objectives for an integrated programme of action make it almost impossible for the Government to give to "support of art and culture ... a more substantial and organized fashion", a necessity recalled firmly by the Prime Minister in his Budget Speech for the year 1979.

12. At the same time, the artistic and cultural community is gravely concerned by the recent evolution in some aspects of its activities. Lack of economic and social security for professionals, very poor opportunities for exposing the population to their productions, insufficient marketing, at home and abroad, in the artistic field, danger of future commercialization of certain authentic cultural activities, are all problems of great concern to most of them.

13. Beyond these possibly emotional reactions, objective data confirm that it is becoming urgent to make significant decisions at Government level. Even if many Trinidadian artists and intellectuals prefer to work home under difficult conditions, an important braindrain from the community can be observed. Another serious factor is a trend towards defacement of some elements in material and intellectual heritage, which may be much accelerated by economic transformation. Lastly, many national artists, mostly musicians, seem to be exploited to some degree by foreign cultural industries, through their lack of information about the international show-business environment.

14. An unprejudiced evaluation of the present administrative and institutional situation needs to be achieved, in order to develop an integrated strategy for meeting successfully the major challenges to come. But, in the first instance a short analysis of the present economic, social and cultural "landscape" must be made.

III. ECONOMIC AND SOCIAL FACTS OF CULTURAL SIGNIFICANCE

15. The economy of the Republic is mainly based on oil export (and to some extent natural gas), the sales of which went up by 200 million dollars from 1974 to 1979. The oil and asphalt contribution to the gross national product also went up from 699 million dollars in 1974 (GNP 2535 M s) to 3942 million dollars (GNP 10070 M s). With the increasingly positive balance of trade and higher public income, the creation of special public funds became possible, including a Culture Fund, which will be discussed further in this report. In order to protect national riches from foreign control, national ownership was developed in the oil sector (TRINIOC) as in other key sectors of the economy, in the shape of state enterprises and majority or minority state-owned corporations.

16. On the other hand, certain economic trends are of concern for the Government. Agriculture is decaying almost everywhere, in spite

of Government support, and consequently rural emigration towards urban areas, especially of young people. Another preoccupation is the tremendous increase in imported manufactured goods and food, introducing more and more foreign-made products, mainly from the United States of America (imports from the USA multiplied by 350% from 1974 to 1979) and also from United Kingdom. In the same period the gross national product per capita grew from an average \$2397 to \$8757.

17. The population is relatively youthful, 60% being below 25 years of age. The birth rate seems to be slightly decreasing. In 1978-79 182,000 children were in primary school, 91,500 in secondary, junior, senior secondary and vocational schools, while 1,830 students were enrolled in the University of the West Indies (Saint-Augustine in Port of Spain). The rate of unemployment seems to be decreasing (from 13% in 1970 to 11% in 1979). About 70% of the population are living in urban areas, the principal cities in Trinidad being Port of Spain (the capital city), San Fernando and Arima in Tobago, Scarborough. Trinidad, which has a landmass of 4,800 square meters has most of the population (1,1 million) while Tobago, much smaller (300 square meters) has only 40,000 people.

IV. A RICH AND DIVERSE CULTURE

18. According to the latest national census held in 1970, 43% of the population is of African origin, 40% of East Indian descent, while slightly more than 14% is mixed. About 1% is of Chinese origin and 1%, also, is of European origin. With regard to religion, 35.6% are Roman Catholics, 24.7% Hindu, 18% Anglican, 6.3% Muslims and 4.2% Presbyterians, while about 11% belong to other religions or have no religious faith. This considerable ethno-cultural diversity has great cultural consequences, though it must be emphasized that no important racial tension is to be found in Trinidad and Tobago. The official language is English, though Hindi is still spoken and even taught in some East Indian schools. In addition, there are some villages where French patois or Spanish can still be heard.

19. Cultural life in the Republic of Trinidad and Tobago can be considered as exceptionally alive and rich, through its definitely popular character and its multiple origins. Its most typical manifestations are big festivals, the first of which is of course Carnival.

20. Carnival is indeed by far the most spectacular festival in the country, because of the extraordinary creativity it displays, the huge effort in organization and management it implies and the general mobilization of the population it involves. Partly French in origin, but mainly linked to the emancipation movement of the black community in the last century, it combines traditional with modern themes and gives rise to a remarkable plastic invention of the costume designers, the most famous of which are regarded as nation-wide stars. The festival itself lasts only two days, but from the beginning of January there is intense activity among the steelbands and calypso singers. Carnival festivity consists mainly of a huge parade of several hundreds of costumed groups (the "bands"), which dance and play music through all the streets of Port of Spain (and the other cities, to some extent). Everybody can join the parade, provided they wear a costume. The degree of mass participation brings together a considerable cross-section of the various ethno-cultural groups in the Republic. Moreover, as is traditional with popular festivals, barriers of class

are suspended during the Carnival days (on the whole social stratification is not yet very patent in Trinidad and Tobago). The economic impact of Carnival is becoming more and more important, since it attracts a growing number of tourists from abroad and commercial activity is hectic during Carnival days, but its cultural dimension still remains uppermost.

21. Other festivals are of cultural significance also. The main ones are of East Indian origin : Diwali, a feast of lights, which takes place in autumn, and Eid-ul-Fitr , Mohammed's birthday, both of which are public holidays. Hosein Festival (Hosay) commemorates Imam Hosein's death. Another major occasion is the annual nationwide folk festival of music and dance held within the framework of the Prime Minister's Best Village Trophy Competition, which is analysed later in this report.

22. Besides the festivals, two types of musical expression emerged gradually and are today the most original items of artistic creation achieved so far by Trinidad and Tobago : calypso and the steelbands.

23. The calypso grew from the folk song and folk music of the Afro-West Indian natives in Trinidad. African in its rhythmic structure, it develops a very satiric type of lyrics, which comment on a variety of topics in a humorous way, including scandals or political events. It expresses the feelings and opinions of the people on every subject of interest to them and because of this is very much appreciated by the audience. From the beginning of each year to the end of Carnival, Calypsonians hold full evening's entertainments in several centres throughout the country, traditionally called "tents", though most of them are solid buildings. A Calypso King is crowned every year from among up to 170 candidates. The most famous calypso performers have demonstrated their art to most of the Caribbean islands, the United States of America, United Kingdom, Europe, not always under the best economic conditions, through lack of information about the rules of show business and the record industry.

24. The steelband movement is the second original contribution of Trinidad and Tobago to the world of musical entertainment. Originating in Trinidad about 1937, it was mainly developed during World War II when Trinidadian musicians discovered they could use discarded oil drums to make an original kind of musical sound. Gradually the idea evolved to hammer the bottom of the drum into a concave playing surface, to make it possible to play all notes in the scale ("pantuning"). But until now there is no standardized pattern in the design of the pans. There are seven main sizes of drums, in order to produce the full range of notes required. The repertoire ranges from calypso or popular songs to classical Western or sacred music. The steelband movement is very popular, since it is estimated that there are about 40,000 performers now in the country and more than 500,000 people closely involved as connoisseurs. It has spread widely through the Caribbean, North America and Europe and steelband music is formally taught by music schools in countries all over the world. A Steelband Music Festival is held annually in Port of Spain. The latest one was held in July-August 1980, in a joint venture partnership between Pan Trinbago, the present national

steelband body and a department store with headquarters in Trinidad.

25. As regards East Indian music. which seems to be evolving new forms because of the Trinidadian cultural environment, two major "ensemble" types of Indian music exist in Trinidad : an orchestral type and a percussive group of drums type, which are much used as accompaniment to songs and dances, as well as marriages, funerals and festivals. The dances are somewhat influenced by Trinidadian style, but a group like Kala Kendra still retains the original style.

26. Many other manifestations of original cultural expression could be mentioned : parang singing, of Spanish origin, creole dancing, originating from the French Antilles, bongo dancing, a mourning dance from African sources, etc... This shows the wide range of cultural heritage and creativity in Trinidad and Tobago. But it must not lead to a conclusion that there is lack of creative ability in the modern types of artistic and cultural activities : the famous writer V.S. Naipaul is a Trinidadian as is one of the most famous English language poets, Derek Wolcott; One of the directors of the New York Museum of Modern Art is also from Trinidad. Very original theatrical experiences are also taking place in the Little Carib Theatre, a semi-professional drama group in Port of Spain. Various painters and sculptors are at work also in Trinidad and Tobago and a craft activity is in progress, though it is of course of fairly recent origin, for obvious historical reasons. Considered as a whole, these activities prove that a professional artistic and cultural milieu is emerging in the Republic.

V. THE EXISTING CULTURAL INFRASTRUCTURES AND PROJECTS

27. A number of administrative bodies, institutions, organizations and projects and proposals dealing with various aspects of the arts and culture in the Republic of Trinidad and Tobago exist in order to be able to give relevant advice about "strategies for the effective management of cultural resources" it is necessary first to make an analysis and evaluation of the existing infrastructures and projects.

28. First it must be noted that most of them were created on a purely ad hoc basis and that a comprehensive assessment of a Government strategy in culture has not yet been undertaken. For this reason their terms of reference and their practical organization take no account of the other existing cultural infrastructures and this results in very frequent overlapping and in some cases sterile competition between similarly oriented agencies, some of which are just surviving, without economic or cultural profit to anybody, while others devise programmes and carry out their activities without any kind of efficiency evaluation.

29. Moreover a general review of the present situation shows clearly that some very urgent or important issues are not being accorded sufficient attention, for instance, the training of cultural agents, the social and economic status of the performing or creative artists, specially as regards show business or industries, the cultural role of the media, the influence of mass culture and modernization on cultural heritage. These issues come within the purveyance of various administrations or agencies or the private sector, which elaborate their strategies in purely sectorial terms, without taking into account the cultural impact of their choices or, in other words, the cultural dimension of development policy.

A - The Ministry of Education and Culture

30. The organigram of the Ministry of Education and Culture illustrates very clearly the previous observations. The administrative structure of its cultural branch reflects indeed the gradual creation of several specialized units the coherence of which was never systematically analysed. These are now scattered elements placed side by side rather than an articulated administrative instrument and they do not only fail in collaboration, but they may also hamper seriously one another's action.

31. These units are, in chronological order :

- the Division of Culture,
- the Carnival Development Committee,
- the Best Village Unit,
- The Community Development Division,
- the cultural unit within the School Supervision Division.

i) The Division of Culture

32. The Division of Culture was created within the Ministry of Education in 1957. The Division was composed of a team of teachers in the various artistic genres, whose responsibility was "to give to citizens wide exposure to all the arts". The servicing of schools and community organizations was given as a more specific assignment to the Division. But by 1969 the Division's major task became the training of art teachers and its work among community organizations was transferred to another section of the Ministry. Even this limited responsibility was not left totally to the Division and semi-improvised training sessions were developed by other cultural units within the Ministry for their own use.

33. The present situation is very confusing : the Division is supposed to teach music, drama, dance and art in training colleges for teachers. But this activity overlaps to a large extent with the competence of the school Supervision Division. Moreover, for accidental reasons, the Division is charged with the management of the National Museum, which is practically closed. Lack of trained administrative staff, bad office arrangements, poor budgeting (TT \$137,000 for 1981) are just a few among the urgent issues facing the Division. However, it is possible that this situation arises from the proposed remodelling of the Ministry.

ii) The School Supervision Division (cultural unit)

34. Within the team of school supervisors attached to the Ministry, there are three officers specialized in the field of arts teaching : drawing, music, dance and crafts. Highly competent in their specific activity : visual arts, choreography and musical expression of all types, they supervise artistic initiation for children in primary and all category-secondary schools, as well as arts teaching in training colleges for teachers, where some of them have teaching assignments also. Some of their activities therefore overlap to some extent with those of the officers in the Culture Division. Moreover their

professional ability is not used fully, since the limited number of school supervisors in general does not allow them to spend the necessary time to give adequate advice in their field of competence as they also have to deal with current administration problems, when they undertake supervision tours. Finally the lack of specialized teaching staff, of well adapted facilities in schools, and above all of strong motivation for arts teaching at all levels, does not facilitate new experimental activities which would contribute to creating a type of artistic teaching really relevant to the actual cultural situation of children and students. This situation confirms in practical terms the necessity of high level advice in arts teaching.

iii) The Community Development Division

35. By 1969 the work previously done by the Culture Division among community organizations was reassigned to a cultural section within the Division of Community Development. Three years later (1972) a Community Development Council was established and certain cultural matters were included in its terms of reference. The cultural section in the Division gradually developed organizing classes in collaboration with village councils and youth groups, women's organizations and other community groups, and training of part-time tutors (i.e. animaters working within the Division, and serving youth camps). The Council's activities in the cultural field seem, however, to have been very limited.

36. At the present time, a specialized Minister, appointed by the Minister of Education and Culture, is in charge of the Division, which administers 8 youth centres, 5 youth camps, 3 civic centres and 6 trade centres. It also services 215 community centres and 28 national sporting organizations. Special programmes of the Division are intended to assist groups in designing their own programmes in adult education, handicraft, culture and sports. An audio-visual section supports the promotion of these programmes and prepares material for communities. The arts programme covers dance, drama and music, for which 4 tutors work as advisers, though they are not formally trained for this type of work. It is even more difficult to find qualified staff at the local level, a difficulty which would decrease if it were possible to develop the contribution of local and county authorities to community activities. The handicraft programme is growing, though no officer has been appointed to the post, as yet. Twelve centres work as production units, under the impulse of 100 unpaid tutors and 5 field officers. The main concern of those responsible for Community Development remains the lack of precise delineation between their field of competence and that of the Prime Minister's Best Village Competition unit. The cultural importance of these two programmes makes it necessary to address this problem in very clear and practical terms.

iv) The Prime Minister's Best Village Trophy Competition Unit

37. The Prime Minister's Best Village Trophy Competition began in 1963 as a direct result of the historic "Meeting the people tour" by Dr. Eric Williams, the Prime Minister, in 1962. The first year competition was restricted to handicraft. Categories varied from year to year until 1971. In 1976, competition was in handicraft, folk fair, environmental sanitation and folk concerts and there was a Best Village Queen contest. Folk concerts emphasized mainly the

typical musical expression of the country : steelbands and calypso. In the first year of the competition, 114 villages participated. In 1976, 74 villages participated in handicraft, 73 in folk fair, 129 in environmental sanitation and 69 in folk concerts. During the same period the budget for this programme grew gradually to \$ 1 million, its present level, but part of the work was done on a voluntary basis. It is also possible for the Best Village activities to benefit from small contributions from other ministries, for instance from the Ministry of Foreign Affairs in the matter of scholarships for Best Village trainees.

38. In its present state, the Best Village project is widely multidisciplinary, since it places emphasis on folklore, folk art, folk crafts and folk achievements in general, within the framework of village life, since the basic idea for the whole project is to include the village in the process of development. The competition does not include only an annual nationwide festival, but also covers research, study and even some training for the tutors who are sent to the villages. The overall approach is multicultural, since it uses the traditional and folk arts of the various ethnic groups in the country, for instance in the village concerts. There is also significant interaction between age groups, since old people are involved, because of their knowledge of traditional culture, and many young people are active in the dance or drama groups.

39. The organizers of the project are aware of certain short-comings, such as the stereotyping of aspects of culture and very uneven artistic quality of some of the grass root manifestations, especially if one considers the frequent broadcasting on TV of Best Village activities. They seek, therefore, for new directions, the most important of which are : involvement of professional artists, to raise the artistic level of stage presentations, artistic training at community level, especially for children; creation of a national folkloric dance company, to achieve international standing; development of museums showing the various aspects of the culture of Trinidad and Tobago and able to stimulate grass root and high level artistic activities. It appears that in future expansion of the project is foreseen even if its success up to now already makes it difficult to handle and to improve. A possible solution to these difficulties might be to split it into several smaller and more specific projects and to review its activities systematically in order to see if other structures or institutions in certain cases might not service its needs more efficiently than within the present organization. Another point would be to clarify the respective assignment of the Best Village project and Community Development cultural programmes, which are obviously overlapping at present. This could only be done efficiently after a detailed analysis of these two very relevant programmes, bearing in mind their remarkable contribution to cultural activity in the country.

B - The National Cultural Council

40. Even though the National Cultural Council is under the authority of the Ministry of Education and Culture, it is more relevant to analyse its function and actual situation from a specific point of view, since its structure is in a way more similar to an Arts Council. The Council was established in 1971, as the first effort to institutionalize on a national basis the consultation of citizens

in culture. It was composed of an impressive group of personalities associated with culture and the arts. Its terms of reference were to conduct research in culture, to advise Government on the preservation and promotion of culture, and to organize and execute programmes of cultural development, including assistance in the raising of funds from private sources for these purposes. The matters involved were culture and the arts, including handicraft. The Council was given too a mission in encouraging and protecting artists, promoting cultural facilities, marketing art works, advising on artistic and cultural training, developing cultural programmes in the mass media, etc...By 1976 the Council was congratulated for having achieved "considerable success", mainly in research and documentation of indigenous culture. But in 1977 its mandate was not renewed formally, though no positive measure was taken to notify its Heads that it was suppressed and the Council has continued to receive its budget for current expenditure since that date.

41. The present situation appears to be rather frustrating for the Council members. They tend to think that their advice is not taken, even though they are considered to be experts in their field. Moreover, popular cultural sectors such as the steelband movement, the calypso musicians, the Best Village groups, are not represented in the Council, which means that its competence is limited to the fine arts. The very limited allocation of funds granted to it contributes to accelerate its decline. For instance, its research and archives activities were given only TT\$24,000 this year, which is totally inadequate if the amount of collecting and research work to be made for traditional culture in the country is considered. Another serious distortion is the imbalance between administrative staff (13 people) and cultural agents (6). Here again, the explanation is probably the proposed remodelling of the whole structure in the cultural sector. Decisions will have to be made to redress the present unhealthy situation.

C - The proposed National Foundation for Art and Culture

42. In the Prime Minister's Budget Speech for the year 1979, the creation of a National Foundation for Art and Culture was formally announced to Parliament. It is considered to be the most efficient instrument to give to Government support of the arts and culture a "more substantial and organized fashion without, however, governmental dictation or interference". In practical terms this means "to allow financial support from the Government, private individuals and organizations and from companies, to flow in an organized manner in the support of art and culture". The scope of the Foundation would cover support of individual artists, artistic groups, research into art and culture, direct support of the steelband movement, including training and production of pans, sponsoring of foreign artists visits to Trinidad and Tobago, and "overall responsibility for the continued promotion and development of all art forms".

43. But, as was stated earlier, the preliminary research about the precise terms of reference of the Foundation, the composition of its Board, and its legal status, is not yet completed. A Chairman was appointed, but no administrative team is at work and no grant has been allocated to the enterprise by the Government, though it seems possible that the initial grant to the Foundation might be given through the Culture Fund, which was created in 1977. At the present stage of information, the aims and objectives of the Foundation appear to be rather similar to those of the National Cultural Council,

with more emphasis on folk culture, mainly steelbands. But Government support is likely to be more important, a determinant difference, since part of the failure of the Council was lack of funding, as compared with the scope of its terms of reference.

D - The Culture Fund

44. The Culture Fund was established in 1977 with an appropriation of \$20 million TT, "with respect to musical instruments, sporting equipment and handicraft". At the beginning it was recommended that the Fund should be administered by a Sports and Culture Trust, which was not created. Another difficulty seems to relate to the definition of operations which could be supported by the Fund, which is supposed to finance capital projects only. Which organizations would be eligible for assistance from the Fund is an important question too, for which guidelines were submitted to Cabinet. The Committee has also devised an application form for prospective applicants. All this preliminary work was done in 1979, but it still remains unclear if the Fund is working already or not.

45. However, it was allocated an annual endowment of TT \$ 1,332,000 this year and certain special withdrawals have been made since 1977 : TT \$ 300,000 in June 1977 for the reconstruction of a cultural complex in San Fernando, TT \$ 150,000 to San Fernando Arts Council, among others. So it seems that the Fund is already working, but on a limited scale. Maybe it may come into full operation when the Foundation for the Arts and Culture is created.

E. - The role of the other Ministries

46. As in many countries, a complete review of the Government structures in the field of cultural policy must take into account the role of the other Ministries whose activities contribute to the overall programme of Government cultural measures, without prejudice to the question of the cultural dimension of development policy. These ministries are : the Ministry of Information, the Ministry of Agriculture, the Ministry of Industry and Commerce and the Ministry of Foreign Affairs.

47. The Ministry of Information does not control formally the radio and television system in Trinidad and Tobago, since freedom of the press is enshrined in the Constitution, but the third five-year Plan states that in "a developing newly independent country, faced with a peculiar historical experience...., with the need for a change in values and attitudes...., the role of nationally-oriented media with high standards becomes crucially important". The Government's permission is compulsory in the establishing of new media and foreign ownership in newspapers, radio and television is forbidden; the advertising content of all mass media is controlled and the Government is trying to stimulate the privately-owned mass media to raise the standards for new recruits to the journalism and broadcasting professions. Moreover Trinidad and Tobago Television is Government-owned.

48. The Ministry of Agriculture is in charge of wild life reservations, bird sanctuaries and national parks, through the Conservation of Forests. It also partly supervises the Tourist Board, together with the Ministry of Industry and Commerce. As for the Ministry of Foreign Affairs, its main concern in culture is with cultural exchanges in the granting of scholarships for artists to enable them to obtain further training in Universities or art schools abroad.

49. Apart from the Ministries, the Prime Minister's Office has direct responsibilities in some aspects of cultural policy : National Archives, a Film Unit, a Broadcasting Unit and a Press unit are under its authority. There does not seem to be a rational cultural frame of reference for these programmes, nor for integrating them with an overall cultural policy. For instance, in the sector of archives, there is no integration of the work of National Archives and the Folklore Archives, which comes under the authority of the National Cultural Council. The elaboration of a rationale in this sector seems the more necessary as in the folklore area, the need for research and preservation is urgent and important.

F - The role of local and regional authorities in culture

50. The cultural role of local and regional authorities has not been very significant to date, though part of the concern of Government action in grass-root activities deals very much with the local cultural groups of all kinds, and with local communities in general. This need is specially felt by the officers in charge of the Community Development programme, who would like to see the county and municipal councils more involved in the local and regional cultural development strategy. A few years ago the creation of "cultural districts" corresponding with the 18 county divisions and the 3 municipalities of Port of Spain, San Fernando and Arima was contemplated, but it seems that there was no follow-up of the idea.

G - The non-governmental organizations

51. The most important of the non-Government cultural organizations is the National Council of Indian Culture of Trinidad and Tobago, which deals mainly with support to East Indian music groups, traditional dance groups and drama activities. Some of its activities get Government support, for instance, the Triveni project in dance, which aims to evolve an Indian-Trinidadian style. The Council also gets support from the Indian Government, for example, in dance and music teaching. Some experimental musical activities are in progress too, for instance in mixing Indian music instruments and jazz. The Council also sponsors a weekly television programme, called Mastana Bahar. The general philosophy of the Council members is the need to maintain the East Indian cultural identity, while at the same time reviewing it in a broader context : the modern world and the multicultural situation of Trinidad and Tobago, where a new and original culture is emerging.

52. Another interesting non-Governmental organization is the San Fernando Arts Council. Created in 1969, it is the representative body of 25 art groups in the city of San Fernando, the second largest city in Trinidad and Tobago. These groups work in dance, drama, music, visual arts and literature. The Council also acts as an intermediary committee for the local authorities and for Government support to the arts and culture in San Fernando. Their main project is the construction

of a creative arts centre, with Government support, to replace the Naparima Bowl, which was burnt down a few years ago. The council also organizes an arts festival every year, publishes an annual artistic and cultural magazine and supports a youth theatre. More generally it works to improve the situation of artists in the community.

H- The business sponsoring of the arts and culture

53. In July 1979, a committee of the chairmen of the major state enterprises was appointed by the Prime Minister, "to consider the role which state enterprises could play in the social, sporting and cultural activities in Trinidad and Tobago, with particular reference to areas in which they operate and make recommendations to the Corporation Sole" (i.e. the Ministry of Finance). It was first recognized that state enterprises must "provide the impetus ... for the social and cultural ends", establish and implement strategies for the development of their employees in cultural, artistic and cultural expression, as well as the cultural development of the communities in which they operate, and the support to the creation and dissemination of works of young artists. The involvement in art, culture and sport could be either direct funding or training sessions, always in harmony with Government policy (supervisory companies) or the provision of artistic, cultural or sporting programmes or facilities for the companies employees and communities at large, since their whole life is affected by the companies activities (operating companies). The supervisory companies would be involved in the proposed Foundation for the Art and Culture.

54. Private enterprise seems also to give some support to the arts and culture. For instance big hotels appear to have bought a great number of paintings or sculptures by local artists, and many of them welcome music, dance or even drama groups to entertain their guests. Moreover the purchase of art works is tax deductible for private art collectors. But until now the area of private sponsoring of the arts has not been fully explored.

VI- THE FUNCTIONAL INSTITUTIONS (CULTURAL AGENCIES)

A - Preservation

55. As stated before, in theory there is a National Museum, placed under the authority of the Culture Division in the Ministry of Education and Culture, and at the same time under the Board of Industrial Training. But the facilities are totally inadequate and the organization and operation of the Museum must be completely remodelled. The objects themselves are in danger of irremedial damage.

56. The Government has approved a comprehensive programme for the development of a series of decentralized museums or "learning centres", administratively linked to a central structure and involving the school and communities through outgoing programmes and mobile exhibitions. These proposals, worked out by a Unesco consultant, gave birth to a task force, which was appointed in April 1980. The most original idea in the whole project is to create a network of museums spread over both Trinidad and Tobago, the main ones being : a Living Museum of Festivals and the Performing Arts (among others Carnival), possibly combined with creative arts workshops in Port of Spain; a Petroleum Museum in the South; a Museum of Agriculture, possibly in the Caroni area (a wild life reservation); a Historical Museum in Scarborough, Tobago; small sites museums and community museums. An independent project by the Coast Guard is to establish an Oceanographic Museum.

It seems that the Living Museum would be housed in the same building (not yet built) as the National Library. As for the existing National Museum, it would be adapted to give a broad picture of Trinidad history, culture, nature and economy. But it must be recalled that the whole project is still under review by the task force and has to be approved by Government, as regards its budgetary implications.

57. A Library Task Force was appointed in April 1978 within the Ministry of Education and Culture, "to consider all aspects of library development and to make recommendations" accordingly, but it gave the highest priority to reporting on the construction of the National Library Complex and gave its report in October 1980. Up to now there were two major libraries in Port of Spain : the Public Library and the Central Library Services, the latter dealing mainly with public reading in the rural areas. So their concern was rather with the development of book reading among the citizens than the preservation of books as such. In the new project, the service would comprise : an integrated public library service, the Heritage Library and the National Archives (at present located at the Prime Minister's Office), a coordinated information network, including research and special libraries in the public and private sector. The public library will be the main one in the Port of Spain region, serving an estimated 250,000 population; it will offer a reference service to adults and children. The Heritage Library will preserve printed books, whereas the National Archives will specialize in manuscripts and typescript materials, of which there is already a huge collection. A single reading room will be restricted to researchers, but a Popular Heritage Room will be open to the general public to foster in the community an awareness of the national heritage and to provide copies of the original documents.

58. Another very recent project is the proposed National Heritage Trust, for which an outline was released in December 1980, together with proposals for legislation for the protection of the cultural heritage. The Trust is to be a permanent commission, appointed and at least partly financed by the Government. It would have powers to "acquire and hold and maintain or allocate in the public interest areas, sites, buildings, flora and fauna and moveable objects of special scenic, scientific, historic, cultural or architectural interest; to encourage and assist cultural pursuits and projects; to commission research in heritage matters and in general to advise the Government in all matters pertaining to the heritage". The members of the Trust would belong to the following areas of interest : forestry, nature, coastal and scientific conservation, museums, planning and development, tourism, cultural heritage, Carnival, architecture, archaeology, legal and financial. In the matter of protective legislation, the Government would cause a list to be made of objects, buildings and other items of historical interest, which thereafter could not be altered or destroyed without official sanction, after the advice of the Trust had been sought.

B - Artistic and cultural training

59. In matter of artistic and cultural training, no general teaching system exists in Trinidad and Tobago. Here again, as in many other sectors, it seems that each institution or organization has its

own training session, which may reach a true efficiency up to a given standard. But at the highest level of professional skill, the artists as well as the cultural specialists in all fields are trained abroad, through the granting of scholarships, these are insufficient in number and selection is sometimes rather arbitrary. The Best Village project and Community Development Division have their own ad hoc training sessions and, in the sector of the media, Trinidad and Tobago Television undertake the training of their own technicians.

60. The only two formalized training systems are the summer course run by the Extra-mural Studies Unit at University of West Indies and the proposed National School of Music. The Creative Arts Vacation Workshop, set up in the University of Saint Augustine offers one of the rare opportunities where participants and tutors from the Caribbean can come together to share their training and experiences. The programme is organized for untrained persons genuinely interested in the arts and talented artists who seek further training. The scope of the programme is rather broad : visual arts (including photography and crafts), music (including drumming and pan tuning), and drama (including theatre in education). The session lasts six weeks and trainees come from the whole of the Caribbean area. As for the proposed National School of Music, it was created, in principle, in 1976 and a Director was appointed in 1978, but it appears that no further development of the project has occurred in spite of the real need in this area.

C - Popularization - dissemination

i) Carnival and the other festivals

61. As was briefly indicated before, the major cultural event of Carnival involves a great deal of organization, management and economic concern, which led to the creation of a Carnival Development Committee, as early as 1958. The Committee was originally appointed to develop all aspects of Carnival, calypso and steelband music, and to promote their improvement and efficient administration. The Committee comprises a social cross-section of the community and includes artists, performers and organizers involved in Carnival, both from the business and Government sectors. The Government is represented in the Committee, since by definition it is merely a section in the Ministry of Education and Culture. In fact, it is much more independent than the average administrative unit, because of its specific mission. The Government grant to Carnival is very large : TT \$ 5.5 million in 1981. The Committee also receives contributions from other public bodies, for instance the Tourist Board, but it is not clear if it is paid for the commercial concessions during Carnival time, which might seem reasonable, since it represents a major commercial opportunity. Moreover, some artists seem to think that their interests are not sufficiently protected under the present system.

62. Among the other festivals, the most famous is the Best Village Competition annual festival, which has already been described. It mobilizes important financial and human resources through a relatively small managerial team. Another important manifestation was the Steelband Music Festival, which took place in July-August 1980 and was totally financed through business and voluntary participation. Many local festivals are held throughout the year all over the country and are related to cultural background of the various communities : here also voluntary participation is the rule.

ii) The performing arts

63. In matter of drama, the only important theatre company is the Little Carib Theatre, a group of a rather experimental nature, which has only a few permanent members and hires the others on contract for each new show, from a small community of semi-professional actors, with no economic security, so that they all have a second job, mostly in teaching. They are trained "on the spot" by the company's woman director and an assistant. But there is a proposal to create a National Theatre, which would combine an acting company growing gradually into a repertory theatre company, a network of theatre facilities in the various parts of the islands and possibly a Drama School (1978). Other proposals indicate that there should be a National Performing Company, acting in dance, drama, steelband, calypso, parang and choral music. The other drama performances are given by temporary companies. For instance, this year (1981) the Hotel Normandie Dinner Theatre. There is neither an association nor a union of performing artists to ensure protection of their rights and obtain better economic conditions for them.

64. As regards music, there is tremendous activity all year long, in calypso as well as in steelbands or choirs singing traditional or contemporary music, but always on a fully private basis. The economic and artistic interests of the musicians are defended by two important associations : Pan Trinbago for the steelband movement and the Calypsonians Association for the calypso singers. But whereas the first seems to be really efficient and cooperative, the second, possibly because of the individualistic temper of most Calypsonians, does not appear under the present conditions to meet the challenge of the commercial impact of show business, and many artists seem to work in very insecure conditions. As for "classical" (i.e. Western sophisticated) music, there is a proposal for Trinbago, the national oil company, to create a National Symphony Orchestra. Other specialists suggest that the orchestra might be more Trinidadian and be either National Steelband or a combined Symphony/Steelband Orchestra. The ideas were discussed among others within the National Association of Musicians and Entertainers, very actively involved in organizing professional and commercial contacts, as well as in exploring new directions in Trinidad and Tobago music.

65. Although there are many dance groups in the Republic, a National Dance Company has not been established as yet. A great number of the dance manifestations are sponsored by the Best Village project. There is a National Dance Association, in which most people involved in dancing, whether classical, modern or traditional, try to cooperate to promote dance in the country, including schools. The major dance company is the Arawaks Dance Group, created in 1955. Another important company, Kala Kendra, is specialized in East Indian dancing.

iii) The problem of facilities

66. One of the most widely discussed subjects in the cultural community in Trinidad and Tobago is the question of facilities for artistic and cultural activities. In Port of Spain the main ones are : the Queen's Hall, used for all kinds of performances, the Savannah Grandstand , used for Carnival and Best Village parades, the Jean-Pierre sporting complex, sometimes used for musical events,

the City Hall and a few school auditoria. Privately owned are the Little Carib Theatre Room, the Lions Civic Centre, the Hilton and Holiday Inn Conference Rooms and Open Theatre spaces. Outside of Port of Spain the major cultural facilities are the Naparima Bowl in San Fernando (destroyed some years ago by fire), the Point Fortin Civic Centre, and the civic centres in Mayaro and Sangre Grande. Most of these are considered as inadequate, because too small, lacking in technical equipment, not comfortable enough, not protected from exterior sounds, etc. Several projects are under discussion at the moment. A specialized association, City Playhouse of Trinidad and Tobago, a voluntary non-profit initiative, was created in 1976, in order to establish and maintain a repertory theatre in Port of Spain. Among the projects worthy of mention is the proposal for a multi-purpose Creative Arts Centre in downtown Port of Spain. The kind of activities which would take place in the Centre has not yet been clearly defined; performances, training sessions, exhibitions are suggested, but the project does not seem to have reached maturity. Moreover, the Budget Speech for 1981 mentions "a cultural complex which will include the construction of a new permanent stand to replace the North Stand, and facilities which will enable the complex to be used for all types of exhibitions, open air shows, beginning with Carnival". Is it the same project or not? It was not possible for the Consultant to find an answer to this question. An art gallery and exhibition hall might be included, the only facilities at present being the art gallery in the National Museum and possibly three private art galleries in Port of Spain.

iv) The public reading network

67. Apart from the preservation function of the National Library, the role of the libraries in the country is to promote reading among all groups in the population. The main public libraries are the Carnegie Free Library in San Fernando, the Public Library in Port of Spain and the Central Library Service, with branches throughout the country specially for schools. According to the report of the Library Task Force, there will be five regional libraries in the new organization, not including the Public Library in Port of Spain, which will have a popular music section, a "serious" music section, and a children's library. In the present organization, there are 2 regional headquarters, 8 branch libraries, 80 book mobile stops and 5 book collections in Trinidad, 1 regional headquarters, 17 book mobile school stops, 21 book mobile stops and 2 branch libraries in Tobago. These figures have to be related to the high level of school education in the country, but they would be more significant if they could be related to figures on books actually read.

v) The mass media

68. Cinema in Trinidad and Tobago is a fully private activity, where the only official control is worked through the Censorship Board, in the Ministry of Education and Culture, the only reason for restricting or banning the showing of a film being an offence against public morals. But the activities of movie theatres and the cultural quality of the films they show belong exclusively to private initiative, so that most of these films are of a very poor content. As for a film industry in the country, nothing worth mentioning exists; as in the record industry.

69. Two national radio stations broadcast regular programmes in Trinidad and Tobago : Radio 610, the National Broadcasting of Trinidad and Tobago, which also operates Trinidad and Tobago Television, and Radio Trinidad, operated by the Trinidad Broadcasting Company Limited. During the school term, Radio Trinidad broadcasts six programmes a week produced by the Schools Broadcasting Unit in the Ministry of Education and Culture. Both radio stations provide an average of 75 minutes a day for the broadcast of programmes produced by the Government Broadcasting Unit, attached to the Prime Minister's Office.

70. Television programmes are "on the air" for 79 hours a week and colour television is fully available. A third of the programmes is locally produced and shows the activities of the various cultural minorities in the country (among other subjects) : there are 2 programmes showing East Indian cultural manifestations (Indian Variety and Mastana Bahar), one for the Chinese community, and the most important programme for the African community is devoted to the activities of the Best Village project, which are not designed as TV shows but could be specially adapted for the specific needs of the audiovisual media. Two-thirds of the programmes are foreign-produced, mainly American. The reason for this choice is on one hand the audience appreciation (a fact which shows the strong impact of American cultural products on the local population), on the other hand economic reasons (the purchase cost of an American programme is TT \$ 230). However, these factors could be reviewed, since it appears that the prime time cost for advertisement on TTT is TT \$ 6,000, so that TTT might perhaps produce more original programmes.

71. The Government is at present studying the feasibility of introducing an educational TV programme, which would imply the creation of a new TV station : Channel 9, fully financed by public funds. The type of programmes and the legal status of the proposed station are still under review. A non-profit private group, the Banyan Television workshop, used television drama to explore inter-personal relationships within the present society and produced a much appreciated family life educational series a few years ago. They use the best actors and directors from among the local professionals and are much sought after by the government and social organizations. The activity of this group was partly supported by Unesco in the past few years, a support which consisted in an intensive course for people belonging to local drama groups. The Banyan Television Workshop also produces educational materials for the Ministry of Education and Culture. It does not undertake commercial advertising programmes.

D - Creation

72. From what was said in the previous sections, it is already clear that the situation of "creators" in Trinidad and Tobago is not satisfactory from the viewpoints of economic and social security and public recognition. Economically and socially speaking this requires that more regular opportunities be given to the artists to enable them to work full-time in their fields. A specially critical point is the question of copyright protection for musicians and singers, which do not appear to be sufficiently protected at the present time. Another question is to widen the scope of creative groups or institutions : the grants given through the National Cultural Council, the Best Village or even by private persons or companies

are both too small and too haphazard to give a firm base for coherent artistic development in the country, a surprising situation in a community where creativity is so general and lively.

73. The question of professional creation cannot be tackled efficiently if it is not related to the general problem of creativity. The conditions under which the non-professional and grass-root activities take place will in the last analysis be as important for the general situation of creation in the country as the measures exclusively taken for the professionals. So, besides the specific question of support to creators, the more fundamental issue of cultural expression has to be taken into account. Trinidad and Tobago are at a critical stage from this point of view.

VII. RECOMMENDATIONS

A - The major features of a cultural policy for Trinidad and Tobago

74. The situation described in this report raises two types of question : what should be done in the various sectors which were reviewed? By whom should it be done? But it is necessary, before providing suggestions, to make a few more general remarks about the overall approach which should be taken to elaborate and to implement a cultural policy for Trinidad and Tobago.

75. The first difficulty in the present situation comes from the lack of precision and firmness in the assertion of the role of the administration and the institutions in all cultural sectors. It seems to be considered as a second rate issue, when the rapid and profound changes in the Trinidadian society demand a clearly articulated cultural policy, the importance of which for the whole country will be demonstrated to the community.

76. The second difficulty is linked with the erratic and ad hoc aspect of most measures which were taken in the past (some of the new projects have a different aspect). This situation, to which must be added the obvious lack of cooperation between the main cultural structures at the present time, explains many of the current issues. A new cultural policy should be definitely integrative, in order to avoid overlapping and to make sure that all sectors involved are covered.

77. Another difficulty may arise from believing that the role of the Government must be as limited as possible in the present phase of cultural development in the country. In a rapidly developing society like Trinidad and Tobago, where traditional structures are decaying very fast, it would be a mistake to rely mainly on structures as flexible as those of the British pattern of an Arts Council, which will be efficient only in a very specific context and might harm the cultural future of a young country. The same could be said about involving the private business sector too much in the key cultural activities. Therefore the importance of the role of the State will have to be recognized for some time in the definition and implementation of the overall cultural **strategy**.

78. The difficulty raised in the Prime Minister's budget speech 1979, about the necessity to avoid "Governmental dictation or interference" must not be underestimated. This problem can be

tackled and solved through systematically developing decentralization in decision-making in certain cases, and promoting popular participation (as was already started in the Best Village project) in the cultural life of the country. The role of regional and local authorities could be expanded, and the main cultural associations and movements invited to take part systematically in the definition and implementation of the major cultural development operations in the islands.

79. Even if the role of the Government is purposely limited, however, the policy as defined will have to be financed on a stable and continuing basis. This means that the recourse to business money, receptive by definition to economic mutability, must remain relatively limited. As regards Government money, it is not very important whether it is in the Culture Fund, the Ministry's budget or another organization's, provided it remains sufficient and regular, and that its use is clearly planned.

80. It must indeed be emphasized from the beginning that a cultural development policy implies an important and long-term effort, which means a perspective towards the future. The exceptional richness of the Trinidad and Tobago cultural environment demands that many actions be taken in the most critical sectors and continued at the same pace for a long time if the aim is to achieve significant changes in the present imbalance of these sectors.

81. But naturally all needs will not be met simultaneously. Therefore, it is indispensable to delineate these needs, to qualify them through careful analysis of their contents, then to establish priorities among them and to programme the various phases of action in order to be able to attain in due course all the objectives determined. For these reasons it is necessary to introduce planning methods in the definition and implementation of the cultural development policy, which the present situation and the probable evolution of culture in the Republic of Trinidad and Tobago make necessary.

B - Identification of the present and future needs

i) Cultural heritage

82. The aide-mémoire between the Ministry of Education and Culture and Unesco emphasizes the necessity "to record...its rich and diverse cultural heritage", and adds that the Republic "is attempting... to carry out an inventory of the country's cultural and natural heritage", and to show it in museums. The scope of the concept and the major tasks which are derived from it are clearly articulated in the document : the community's heritage is at the same time physical (objects, documents, monuments, urban units, natural sites and wild life) and intellectual (dance, music, oral tradition, languages and dialects, customs, traditional knowledge etc.). This heritage must be collected, listed, studied, published and made available through all means of dissemination to the whole population of the country. This is indispensable in a multicultural environment like Trinidad and Tobago. Lastly, this heritage must be carefully preserved, against all types of degradation and transmitted to future generations.

83. The present situation does not permit achievement of these tasks through lack of funding, researchers, and irrelevancy in the law and competent institutions. The needs should be evaluated, and, more specifically, the urgencies in matter of heritage preservation. The present resources should be listed, quantitatively and qualitatively, among scientific staff in the existing institutions (the National Cultural Council for instance) and in less directly involved circles (University, individual experts, associations). The conditions under which non-specialized personnel could be used within certain limits and under scientific control for instance, the use of students or even school pupils in the simplest collecting tasks, should be studied. But it is imperative, in a longer term perspective, to train specialists : art historians, musicologists, ethnologists, sociologists, etc.

84. As for priorities, probably music, dance and oral traditions are in danger of denaturization, or even disappearance, because of the influence of mass culture. In the multicultural environment of the Republic, it appears indispensable also that it should take part in the study on cultural contacts and evolution in the Caribbean, a project which was adopted twenty first session of the General Conference of Unesco held in Belgrade, Yugoslavia, in 1980.

85. In matter of laws, regulations and institutions dealing with the preservation of heritage, it appears indispensable that the National Heritage Trust be created without delay and that work on the following issues be commenced : legal deposit of books and periodicals for copyright purposes, preservation of objects, monuments, historical sites, groups of typical urban houses (for instance around the Savannah in Port of Spain), major natural sites, export of elements of the national heritage. The creation of a National Museum and a network of local museums/ learning centres for arts, heritage, festivals, such as described in the project under discussion, should also be activated, as well the creation of the National Library-National Archives complex. For this last project, one aspect might be reconsidered more carefully : the role of audiovisual documents, either as a specific type of archive (for instance film archives) or as an aid to scientific work in the archive or library sector.

ii) Training

86. Among the urgent issues mentioned in the aide-mémoire, the question of training of cultural personnel was explicitly mentioned. It is indeed one of the difficulties which will have to be faced very shortly, if the creation of a cultural policy for Trinidad and Tobago is desired. The need for training is obvious, as well for creative or performing artists, as scientific specialists or media technicians. It is required also for the improvement of non-professional artists, for instance, panmen, who wish to formalize and widen their musical experience. Another urgent need is in the training of cultural agents of all kinds : administrators or "animateurs" at all levels, for the conceptualization of cultural policy as well as for the management of institutions or stimulation of local activities. If the Government desires to create new structures or to improve the organization of existing structures, it will have to give consideration of this problem an absolute priority.

87. A particular aspect of the training of cultural personnel is trainer training : who will be the teachers for the arts, cultural matters and above all cultural administration is a question which will have to be considered very seriously. The same could be said about the training of school teachers at all levels in the training colleges. The initiation of children to the arts and culture of Trinidad and Tobago is a key question for the cultural future of the Republic. Therefore, the quality of the teaching in artistic and cultural matters at school will be of paramount importance for the younger generation and the training of teachers will have to be reconsidered accordingly.

88. The training of professional artists should be conducted in an Arts Institute, where all artistic subjects would be taught, in the perspective of widening the scope of artistic experience and deepening practice, rather than imposing entirely alien types of artistic creation, since it is clear that the degree of artistic ability is remarkably high in the country. In a first phase, the teachers would be chosen from among the best available artists, then, in a longer term perspective, the teachers might be trained more formally, especially as regards pedagogy, but the training should remain close to the local environment. As regards radio or TV specialists, their training might be included in a training system for media people, including cultural journalists, in the future. An effort should also be made to train more scientific researchers in the cultural field at University.

89. As stated earlier the training of cultural agents in Trinidad and Tobago has not yet been undertaken and this partly explains the relative failure of several interesting cultural projects. The type and the institutional framework of this training is a difficult matter and needs further and specific consideration. The existing training sessions for tutors (in Best Village and Community Development for instance) might be of some use in this respect, but on the whole it appears that recourse to international cooperation is indispensable, especially for the training of cultural administrators. Training systems already working abroad should give useful guidance in this respect.

iii) Cultural dissemination/popularization

90. In the matter of cultural dissemination/popularization, two major questions can be posed : which type of cultural facilities should be created? How is it possible to counteract the flood of mass culture and the danger of cultural commercialization?

91. As regards cultural facilities, differentiation must be made between large-scale projects of national importance and local facilities, which will obviously be smaller. For the large-scale projects, such as the Creative Arts Centre or the National Museum or the proposed cultural complex in Port of Spain, the basic fact is that the present situation cannot last any longer. But at the same time the existence of several distinct projects, which seem to have been conceived without any reference to one another, represents a good example of the present lack of collaboration between those responsible. Any project

of great dimension should be conceived as multi-purpose, giving opportunity for very diverse activities to take place, provided they enhance the value of all. It should be properly financed in relation to development costs as well as to current expenditure. It should also be designed according to the highest technical standards. Here again reference to comparable cultural facilities should be made.

92. All cultural life should not be concentrated in Port of Spain (and even in Port of Spain should not be concentrated in downtown, if the population of the whole urban area is to be serviced on equal terms). The other cities in the two islands must also have their cultural centres well adapted to the needs and to the forecastable activities (For instance the cultural centre planned in Point Fortin seems too big for the local population). In the small or medium-sized towns, a solution might be to annex simple cultural facilities to school buildings in the new programmes, rather than attaching them to community centres.

93. Nevertheless it must not be forgotten that the main channel for cultural dissemination is through the media. This is where the popularization question is the most critical. It is important, therefore, to reconsider the content of the programmes broadcast by Trinidad and Tobago Television, the share of foreign-produced programmes in the whole set of programmes and even more to develop an educational television network (bearing in mind the difference between general education and instructional programmes). In the matter of cinema, a policy should be initiated : relying exclusively on the private sector for film programming leads to a disastrous situation from the point of view of quality. Moreover a review of the feasibility of a national film production should be started. In the matter of big festivals, maybe a more balanced support might be given to those other than Carnival, which in the long run may also be threatened by commercialization.

94. A last remark should be made about the audience for cultural activities. First, popular participation should be considered as of first importance in the present situation. Secondly, special emphasis should be given activities for children and teenagers, who are the first generation to be fully exposed to mass culture. Developing a repertoire for them as well as school cultural activities, having amateurs and facilities specially devised for their needs, appears to be an obvious necessity. Of course these activities could use much modern communication techniques as video, sound cassettes and records, slides, cameras etc. A television programme elaborated by children might also be ideally conceived. More generally, specific pedagogical approach should be made in order to involve specific social groups in cultural expression, such as, for example, the rural population. In this respect, it is likely that useful lessons could be drawn from a scientific observation of Best Village and Community Development cultural activities at the local level.

iv) Creation

95. In the matter of support and stimulation to creation, the

economic insecurity in which most creators live is one of the most preoccupying aspects of the present situation. It indeed undermines the normal development of professional artistic activities, which cannot rely exclusively on the local market, since this is too small and possibly too irregular. Therefore, the first type of support would be traditional in form : subsidies or global grants, Government or public body purchase, scholarships, awards, competitions, incentives to private support, all measures already existing, but which require stimulation. In this the National Foundation for the Arts and Culture could play an effective role. Its financial contribution would be distributed after the counsel of advisory panels, bearing in mind the necessity to avoid monopolization of public assistance by a limited group of specialists and artists (a situation all too frequent everywhere in the world). Matching grants could be used to maintain the vitality of creators and to prevent the development of any kind of official art.

96. But this system in itself cannot achieve excellence, in national cultural activities. It is necessary to create national institutions : a National Theatre, a National Dance Company, a National Orchestra, and these institutions should be adapted to the local cultural context. For instance, starting a Symphony Orchestra of a fully Western type would have relevance only for a very limited audience ; it should be adapted to the Trinidadian cultural tradition in music. Another sector of importance is handicraft, where tradition is not well established and where there is a danger of imitating foreign patterns or creating very banal and stereotyped products. Finally, public support should go too towards the new fields of creation : cinema, audio-visual techniques etc.

97. Another critical point for creators is the protection of their rights (copyright) and the improvement of their access to the international market. Here it is apparent that the present situation is far from satisfactory, mainly in the musical field : steelband music as well as calypso singing, except in very few cases, precisely because it is appreciated abroad, is in danger from piratical practices or simple commercial exploitation, without any payment of royalties. This exclusively economic and cultural problem should be taken care of by the public authorities, since it is proved that it cannot be regulated within the framework of the market system. This would imply the creation of original structures, in administration as well as in business.

98. It must never be forgotten that the real source of creation is the general creative ability of the whole community. All measures taken to preserve, promote, disseminate or transmit through teaching the various cultural traditions of the islands and to transform them into new varieties of cultural expression are indirectly part of the policy for creation itself. In this respect, what has been done in the past in projects such as Best Village or Community Development should be examined carefully and the relevant conclusions drawn from them to start new and efficient cultural programmes for creation.

C - Division of responsibilities

99. If all challenges to the present and future situation of the cultural development of Trinidad and Tobago are to be faced, a general mobilization of all cultural partners should be achieved : administrations, institutions, organizations, groups, individuals, including the private sector as well as public bodies of all kinds. A comprehensive strategy should be evolved, but of course the deficiencies and overlapping which are met with so often in the present situation must be avoided as far as possible. A good definition of the roles of the various types of cultural agents must be established. It must cover the administration specifically in charge of culture, the other administrations in their cultural responsibilities, the quasi-public administration, the regional and local authorities, and the business sector, whether public or private.

i) The organization of the cultural administration (Ministry level)

100. Whether an autonomous Ministry for Culture should be created or the twin jurisdiction of the Ministry of Education and Culture should be maintained is an open question. In a first phase of action the creation of a Culture Department within the Ministry, under the authority of a Deputy Minister could be envisaged. In a longer term perspective, a full Ministry could be created. The administrative structure in any case must be large and sufficiently well organized to allow efficient implementation of the overall strategy in cultural development, since in a short and middle term perspective, the role of the State will be relatively important, in order to "launch" the new measures.

101. Whatever the solution is, this administration would be divided as follows :

a) Heritage Division

Purview : all problems related to heritage preservation as defined before, except for National Library. Relations with associations.

Units and officers : Museums (science and technology, arts and history, museums outside of Port of Spain, etc) National Monuments and Historical Sites, National parks.

b) Arts and Culture Division

Purview : Creative and performing arts; all festivals; cultural decentralization; big projects and specialized institutions (Creative Arts Centre, National Theatre, etc); relations with the Foundation; relations with External Affairs for tours abroad)

Units and officers : 4 sub-divisions : 1 Best Village and other Festivals, 1 Community Cultural Development and Decentralization, 1 Performing Arts (theatre, dance, music, but not cinema), 1 Creative Arts (visual arts, musical composition, literature). The Festival Subdivision would be in charge of the relations with those responsible for Carnival which would be an autonomous body. Best Village and Community Development could be made into distinct Divisions, provided their responsibility remains specifically Festivals and local cultural activities.

c) Artistic and Cultural Training Division

Purview : Relations with the Fine Arts Institute (to be created), the teachers training colleges, University artistic and cultural faculties or departments, special training programmes for cultural agents (for instance international seminars), scholarships for artists to be sent abroad (in relation with External Affairs), school cultural activities.
Units and officers : Higher Artistic Education; Cultural School Education; Cultural Agents Training.

d) National Library and Public Libraries Division (pro memoria)

e) Children's Activities Division

Purview : Relations with schools for subsidies to their cultural activities and technical advice ; relations with children's activities in cultural centres of all kinds, out-of-school (Youth Theatre)
Units and officers : School Supervision (with specialization in music, dance, drama, literature, cinema, new techniques etc); Children's Cultural Activities.

f) Cultural Industries and Media Division

Purview : Support and regulation concerning cinema, books and magazines, records at the industrial level; relations with radio and television on the cultural aspects of programmes (attendance at meetings on these issues), copyright and marketing problems etc.
Units and Officers : Film Office and administration of a Film Fund (to be created from ticket purchase tax); Books, Magazines and Publishing; Sound Industry Unit; Radio and TV Advisory Group; Copyright and Marketing Office.

g) Administration and Finance in general (pro memoria)

h) Legal and Regulation Division

i) Research, Planning and Evaluation Unit (directly under the Minister)

ii) The Cultural role of the other Ministries

102. In order to be able to tackle efficiently the question of the cultural role of the other Ministries, an interministerial committee for culture would be created. It would comprise representatives of the following bodies : Ministry of Education, Ministry of Youth and Sports, Tourist Board, Ministry of Agriculture, Ministry of Industry and Commerce, Ministry of Information, National Advisory Council. This committee would discuss projects of pluri-ministerial impact. It would provide special funding from an interministerial Fund to be created (and nurtured from each member Ministry's contribution). The Ministry in charge of culture would undertake the day-to-day administration of the Fund.

103. The importance of the cultural role of the Tourist Board needs to be emphasized in specific terms. As the Government of Trinidad and Tobago has stated many times, mass tourism would have

disastrous consequences on the cultural environment of the country. So each large-scale tourism project (big hotels, big airports, big holiday clubs) should be carefully evaluated before approval. The most relevant type of tourism for the two islands seems to be "light" tourism, relying on small hotels, guest houses, possibly bed and breakfast type of accommodation. Cultural activities offered to tourists not including Carnival and the major festivals, should be everything linked with initiation to environment, cultural training sessions with local artists, camera safaris, wild life observation, etc.

iii) The proposed Foundation for the Arts and Culture

104. The terms of reference of the proposed Foundation could be as follows : support to the arts and culture in all aspects ; sponsoring artistic and cultural popularization for all audiences; attention to the needs of artistic and cultural circles, aspirations, opinions, reactions; advice to the Government on all big cultural projects; annual report on the artistic and cultural situation of the country.

105. As far as finances are concerned, the Foundation would support creation in all fields, except for cinema and television (or audiovisual) which raise important specific difficulties which need to be tackled separately. It would finance tours, apart from those conducted by the major cultural institutions, which would have financial autonomy, and also tours abroad. It would sponsor festivals other than Best Village and Carnival. Lastly, it would supply finance for local and regional centres of all types.

106. The recognition of the role of the Foundation as being the first and understanding partner for the artistic and cultural community would be essential, since many people seem to feel not understood and derelict in the present situation. So there would be representatives of the Foundation travelling permanently, giving technical advice at ground level to the new groups and projects, helping professionals to solve their problems and cultural associations and groups to be brought into existence.

107. The Foundation would similarly act as adviser to the Government in cultural matters, for technical as well as for strategical problems. Thus the Foundation would be represented in all discussions and working groups on all major projects : National Theatre, Creative Arts Centre, Fine Arts Institute, etc (but in terms of authority these projects would be under the Ministry itself). The Foundation would also be represented at programme council meetings for radio and TV. It would also be a member of the interministerial Committee for Cultural Development. It would have to report to the Ministry of Culture on all these questions.

108. The Foundation would also act as a cultural Parliament. From the annual report of its own advisory panels (see below) it would complete an annual general report to Government on the cultural situation of the country and suggest solutions which would be agreed by the artistic and cultural community.

109. Its organigram would be as follows : a Board of Directors, an Executive Secretary for finance and administration and several advisory panels. The Board of Directors would include persons distinguished in the cultural field; representatives of the main cultural associations : the National Council for Indian Culture; the San Fernando Arts Council; the main professional associations (dancers, National Association of Musicians and Entertainers, Pan Trinbago, etc); the major business leaders from the public and private sectors; the Ministry of Culture; the Association of Local Authorities and County Councils. The advisory panels would include Literature, Dance, Music, Visual Arts. They would give advice on funding in their specific areas. They would also report annually to the Board on the situation in their field. Their members might be sent to give advice to local cultural projects. The Executive Secretary would be the only full-time officer in the Foundation.

110. The financing of the Foundation would be as follows : one initial grant from Government, plus an annual global grant (the Foundation would report annually to the Ministry on its budgetary exercise). The Foundation would be allowed to receive grants or donations from the business public or private sector. Legislation and regulations would have to be drawn up in this respect. The beneficiaries of the Foundation's support would be artistic groups or individuals, researchers (within certain limits, since there is research budgeting through the University or the Government). The cultural associations, the most important cultural projects at the local or county level might also be financed by the Foundation. The Board of Directors would meet three times a year, the advisory panels once a month.

iv) The regional and local authorities

111. Voluntary local cultural associations already exist in a few places in Trinidad and Tobago : the most significant one being the San Fernando Arts Council, briefly described earlier. Whether similar structures could be created in other cities of the Republic is a question worthy of study. At the regional level, it might be an interesting suggestion to create county or district coordinating committees, to harmonize cultural initiatives from various origins and dealing with all aspects of cultural development : environment, training, festivals, school activities, libraries, grass-root activities, etc. As for the island of Tobago, its specific situation and original cultural traditions might lead to the creation of a Tobago Arts and Culture Council.

v) The public and private business sector in arts and culture

112. The involvement of the business sector in the funding or sponsoring of cultural activities is a significant element of the Trinidadian situation, and it is reasonable to expect that this involvement will grow in the future. So criteria should be established to ensure the full effectiveness of their contribution. For instance the cultural projects of big corporations imply investment of important sums and they deserve appropriate technical advice from ministerial officers or cultural agencies, the first being the Foundation. Moreover, the tax deduction in arts subsidizing should be extended to donations to museums and generally given more

publicity than it is at present.

113. However, the most important element here is the creation of state enterprises in the cultural sector. A careful study should be made of the feasibility of public corporations in the film industry, in musical publishing and the record industry. The same solution might be tried for handicraft. A public office for the promotion of steelbands and calypso music abroad might be a means of escaping from the "jungle law" of international show business. Finally, research should be undertaken on the advisability of making the Carnival Development Committee into an independent State corporation, in order to allow it to face more easily the economic aspects of its tasks. All these suggestions should be examined and carefully weighed.

VIII. CONCLUSION : AN URGENCY

114. In all these projects, it is not enough to design structures, to fund projects, or even to express political will if the staff problem remains unsolved. It is urgent to start training sessions for responsible cultural agents or of those required to assure such responsibilities in the proposed new projects. All these projects will fail if qualified and sufficiently trained personnel are not appointed as responsible heads and management officers in the planned institutions. Urgent measures should be taken in this matter, using both national means of action and international technical advice. Quick decisions in this respect are imperative.

115. The other priorities are as follows : the heritage preservation, the media, the cultural industries, the cultural development of children and young people, and more generally the irruption of mass culture in an unprepared cultural environment. None of these problems is susceptible of solution by the taking of a few decisions on a purely ad hoc basis. Therefore, one of the measures to be taken as a consequence of these observations would be to create task forces or working groups on the various questions so as to reach decisions drawing as much as possible upon the truly remarkable competence which can be found in the artistic and cultural community of Trinidad and Tobago.

ANNEX

- PERSONALITIES AND INSTITUTIONS VISITED BY THE CONSULTANT

- 1) The Honourable Cuthbert JOSEPH, Minister of Education and Culture
- 2) The Honourable Richard MANNING, Minister of Information
- 3) The Honourable Muriel Donawa McDavidson, Senator, Minister in the Ministry of Education and Culture, Responsible for Community Development
- 4) Mrs. Sheila SOLOMON, Secretary General, National Commission for Unesco
- 5) Mrs. Marcia MONTANO ROPER, Administrative Officer, National Commission for Unesco
- 6) Dr. C.V. GOCKING, Special Adviser, Ministry of Education and Culture
Chairman, Library Task Force
Vice-chairman of the National Advisory Committee
- 7) Mr. Melvin ROBYN, Director, Division of Culture, Ministry of Education and Culture
- 8) Mr. Bruce PADDINGTON, Banyan Productions Coordinator
Director of Instructional Materials, Ministry of Education and Culture

Mrs. Grace BARON, Community Development Division Director, Ministry of Education and Culture
- 9) Mrs. Margaret WALCOTT, Deputy Director, Community Development Division

Dr. Isaiah BOODHOO, painter, Curriculum Supervisor for Art Education, Ministry of Education and Culture
National Cultural Council member
Chairman of the Caribbean Examinations Council (Art)
- 10) Dr. Alana PIERRE, School Supervisor for Music, Ministry of Education and Culture

Mrs. Yvonne LUCAS, Administrative Officer V, Community Development Division
- 11) Dr. John Saint Lewis, School Supervisor for Dance, Ministry of Education and Culture

Mr. Luis BARRADAS, Administrative Officer, General Administration Division, Ministry of Education and Culture
- 12) The Carnival Development Committee, Board of Directors
- 13) Mr. Wayne BERKELEY, Costume Designer, for Carnival

Mr. Didier SAMSON, Education Officer, French Embassy
- 14) Mrs. Joyce WONG SANG, Director, Prime Minister's Best Village Competition
- 15) Mr. James LEE, National Cultural Council member
Vice Chairman, San Fernando Arts Council
Vice Chairman, National Drama Association
Chairman, San Fernando Citizens Action Committee

- 16) Mr. Archibald CHAUHARJASINGH, Research Officer, National Cultural Council
- 17) Mr. Michael ANTHOY, writer, attached to National Cultural Council
- 18) Mr. Wallis DRAKE, Administrative Officer, National Cultural Council
- 19) Dame Hilda BYNOE, Chairman of the proposed National Foundation for the Arts and Culture
- 20) Mr. Hans HANOOMANSINGH, President, National Council of Indian Culture
- 21) Mr. Edmund RAMESAR, Director, Extramural Studies, University of West Indies
- 22) Mrs. Helen CAMPS, Director, Little Carib Theatre
- 23) Mr. Scofield PILGRIM, Chairman, National Association of Musicians and Entertainers
- 24) Mr. Torrance Mohammed, Chairman, National Dance Association
Director, Arawaks Dance Group,
Chairman, San Fernando Arts Council
National Cultural Council member
- 25) Mr. Azamodeen JANG "DANNY", Kala Kendra Dance Association
- 26) Mr. Felix EDINBOROUGH, Assistant to the Director, Little Carib Theatre
- 27) PANTRINBAGO (Steelband Movement) team of responsables
- 28) Mr. Neville MORCATO, "the Growling Tiger", Calypso singer
- 29) Mr. Rudy PROUT, "Lord Spoutnik", Calypso singer
- 30) Mr. John BARSOTTI, Director of Programmes, Trinidad and Tobago TV
- 31) Mr. John DANIEL, Director, Tourist Board, TOBAGO
- 32) Mr. BORRELL, Director, Trinidad and Tobago Tourist Board
- 33) Mr. W. Andrew ROSE, Chairman, TRINTOC (Trinidad and Tobago Oil Company Ltd)
- 34) Mr. John CUPID, Community Relations Officer, TRINTOC
- 35) Mr. Kiniston McShine, Curator, Museum of Modern Art, New York City
- 36) Mrs. Camargo MORO, Curator, National Museums Corporation, Brasil
- 37) Mr. Leonard HOUZER, Resident Representative of the United Nations Development Programme in Trinidad and Tobago