

REPORT OF THE
CABINET APPOINTED COMMITTEE
ON THE NATIONAL VISUAL
AND PERFORMING ARTS POLICY
AND
PROPOSALS FOR THE FORMATION OF A
CULTURAL COUNCIL OF
TRINIDAD AND TOBAGO

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EXECUTIVE SUMMARY

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I. INTRODUCTION

In February 1996, the Ministry with responsibility for Culture commenced work on the creation of a National Cultural Policy of Trinidad and Tobago. Two Drafts were submitted to Cabinet and the Finance and General Purposes Committee for consideration. A committee was appointed by Cabinet in February, 1998, to review the Draft National Visual and Performing Arts Policy of Trinidad and Tobago (previously called the Draft National Cultural Policy of Trinidad and Tobago) prior to a national consultation.

2. TERMS OF REFERENCE OF THE COMMITTEE

The terms of reference of the Committee were as follows:

- (i) prior to a national consultation, the Draft National Visual and Performing Arts Policy be reviewed by a Committee comprised as indicated at Appendix 1, the said Committee to make suitable recommendations thereon to Cabinet;
- (ii) the Committee be empowered to co-opt other persons and groups as necessary;
- (iii) the Committee's Report be submitted to Cabinet within four (4) months of the date of its appointment.

3. The Committee convened meetings on nine occasions over a period of four months from 18th March 1998 to 21st July 1998.

Advertising

Creation of Economic Opportunities, including those related to tourism.

8. PHILOSOPHY AND OBJECTIVES

After much deliberation, the Committee agreed on what it felt to be an appropriate statement of philosophy:

(i) Philosophy

"We believe that Trinidad and Tobago is a multi-ethnic, multi-cultural society and that this fact must be reflected in our National Policy for the Visual and Performing Arts. We believe that the values of equity, respect and cultural freedom must be integral to our treatment of the Visual and Performing Arts and that recognition of moral and spiritual values must be similarly acknowledged. We believe that, in all artistic expressions, excellence and artistic integrity must be encouraged and aimed at and that the highest standards of creativity should always be the goal. We must simultaneously show respect for , and protect , our national heritage in culture and cultural artifacts.

We also believe that the development of the Visual and Performing Arts must be integral to our national development and foreign policies and that they are indeed tools for economic development in all its aspects, including tourism development."

2. Specialised cultural archives including those for folk culture should be created and the necessary research, collection mechanisms, personnel and funding sources be identified in order to ensure the viability of such facilities.
3. The training of researchers and practitioners in heritage and cultural anthropology should be undertaken and the heritage component of culture should be structured in the school curricula by the Ministry of Education.
4. Following the principle of the establishment of the Carnival Institute, other theme museums in various areas of the arts should be established in Trinidad and Tobago.
5. The Government of Trinidad and Tobago should work with the International Community to develop an international instrument dealing with the legal protection of expressions of Folklore.
6. Archeological and historical sites should be included in a network of Archives and Museums. Historical sites must be protected and should be utilised for cultural performances highlighting traditional culture, and for the development of music videos documentaries, postcards, posters, magazines and brochures - all revenue generating ways of highlighting and marketing the national heritage.
7. There should be the acceleration and deepening of training in marketing skills including that of export marketing. This

6. Include "contributions to culture" in existing legislation, in the matter of tax deductibility for corporate sponsorship and identify the Cultural Council of Trinidad and Tobago as the endorsing and accreditation body.
7. Ensure that government's investment into the film / video industry is premised on international standards of excellence in the area of scripting, storyline and directing.
8. Cause the Photographic Industry Association to conduct a feasibility study on the local greeting card and postcard industry, involving photography, graphics and painting.
9. Encourage improvement of the quality and standards in the areas of craft and applied art.
10. Support a Technology and Design Centre to develop ideas, talents and inventions to handle commercial inventions and craft.
11. Support the development of a local TV Cartoon industry by strengthening trained personnel to teach design art so that young people can develop design art techniques and create computer animation and cartoon animation programmes in an informed and educated context.
12. Establish a Film School and strengthen existing Visual Arts training facilities at UWI, John S. Donaldson Technical Institute, and other regional institutions through the provision of adequate resources.

3. Government's programme of scholarships for training in the arts should be expanded to include all major artforms.
4. Develop a tertiary programme for dance at the Festival Centre for the Creative Arts and strengthen existing programmes for other Performing Arts.
5. Tax deductibility status should be granted to corporate sponsors of cultural groups and individuals.
6. Establish as a priority a National Fund for the Visual and Performing Arts including the Literary Arts which form the basis of all the Visual and Performing Arts.
7. Government should facilitate and encourage Private Sector to develop foundations or grants and itself seek to increase the number of grants and awards to deserving cases in the artistic community.
8. Establish National Performing Arts Companies along the lines of the National Steel Orchestra.

(iv) The Music and Musical Artforms Sub-Committee

1. Government through the Cultural Council of Trinidad and Tobago (CCTT) to facilitate the fora for widening the scope of musical genres that is largely unrecognised locally with a view to embracing diverse musical forms created locally in accordance with the principles of equal opportunity.

8. Restructure a state owned radio station to provide a forum based on equity, for local music of diverse genres that are not normally given airplay to gain access to the media and thereby encourage the creation of original music from all genres.
9. Government to facilitate a website for the diverse genres of local music to gain international visibility at a very low cost with a view to enhancing Trinidad and Tobago's market share of the music industry. This website should be marketed in recognised trade magazines to ensure that the site is visited.
10. Government should identify venues for training facilities across village areas and semi-urban centres where music schools are not readily available. The employment of expert tutors may be conducted through the relevant Government agencies.

v) The Carnival and Carnival Arts Sub-Committee

Government should:

1. Consider the granting of duty free concessions on a number of specific items utilised in the manufacture of Carnival Costumery such as feathers, plumes, sequins, sequinned fabric, braid, glitter dust, lamé.
2. Facilitate the expansion and serious development of Regional Carnival in Trinidad and Tobago, through the National Carnival Commission.
3. Facilitate the development of Carnival Arts business opportunity exhibitions.

iii) To be effectively and efficiently operational, the CCTT must be adequately financed and staffed with the required authority if it is to meet the many challenges it would have to face and the various initiatives it will be obliged to undertake.

iv) Role of the Culture Division

The Culture Division of the Ministry with responsibility for Culture may act as the secretariat for the CCTT, carrying out general administrative, monitoring, financial accounting and accrediting roles. The organisational chart of the proposed council is attached at Appendix III of this Note.

v) Of particular importance to the council, would be the functional role it would have to play in implementing the Honourable Prime Minister's proposals regarding the establishment of Trinidad and Tobago "as a global creative centre and focus of global observance of the beginning of New Millennium," in respect of the following:

- (i) The art of the Americas Exposition
- (ii) The World Calypsoca Festival
- (iii) The Carnival of the World
- (iv) The Children of the Universe festival
- (v) The World Steelband festival
- (v) And other activities which may arise from time to time. (e.g. Miss Universe Competition, 1999)

vi) It is proposed that Council members represent the disciplines which include project planning and development, research, finance, marketing, management and training in the arts. And that these members have an appreciation for the rich diversity of cultural traditions that make up Trinidad and Tobago. The proposed Cultural Council of Trinidad and Tobago must be seen to represent a wide cross section of our multi-cultural artforms. It is also envisaged that the Council may hire additional staff if necessary.

CHAPTER 1:

INTRODUCTION,

PHILOSOPHY

AND OBJECTIVES

1. INTRODUCTION

In February 1996, the Ministry with responsibility for Culture commenced work on the creation of a National Cultural Policy of Trinidad and Tobago. Two Drafts were submitted to Cabinet and the Finance and General Purposes Committee for consideration. A Committee was appointed by Cabinet in February, 1998, to review the Draft National Visual and Performing Arts Policy of Trinidad and Tobago (previously called the Draft National Cultural Policy of Trinidad and Tobago) prior to its consideration through a national consultation.

2. TERMS OF REFERENCE OF THE COMMITTEE

The terms of reference of the Committee were as follows:

- (i) prior to a national consultation, the Draft National Visual and Performing Arts Policy be reviewed by a Committee comprised as indicated at Appendix 1, the said Committee to make suitable recommendations thereon to Cabinet;
- (ii) the Committee be empowered to co-opt other persons and groups as necessary;
- (iii) the Committee's Report be submitted to Cabinet within four (4) months of the date of its appointment.

3. THE COMMITTEE'S APPROACH TO ITS TASK

In considering its terms of reference the Committee examined the shift from the formulation of a National Cultural Policy to that of a National Visual and Performing Arts Policy and held the view that "Culture" and a policy on Culture would form the foundation of any conception of a Visual and Performing Arts Policy of Trinidad and Tobago. In this regard the Committee noted the definition of Culture by UNESCO as " the sum total of ways of life, thought and

be exportable nor should they be customised for the tourist market. The Committee recognised however the critical importance of the 'business of culture' to the survival of the artist and the development of the economy. The Committee thus felt that in order to more effectively carry out its vision of the role of Culture in socio-economic development, a distinction should be maintained between Culture, the Creative Arts, and the Entertainment Industry.

8. In manufacturing terms, Culture could be regarded as the raw material, and the Creative Arts and entertainment as finished products. The two would therefore have different lines of demarcation and development, but can be seen to work closely together in partnership in the production of a total package, that is not only acceptable and given its due recognition locally but is exportable by virtue of its artistic integrity and excellence.

9. The Committee convened meetings on nine occasions over a period of four months from 18th March 1998 to 21st July 1998.

10. Before proceeding with its task however the Committee thought it essential to list the various artforms. These were determined as follows:

(i) VISUAL ARTS comprising:

(a) Media Arts: Videography, Cinematography

(b) Plastic Arts: Painting, Sculpture, Photography, Architecture,
Drawing, Etching, Lithography etc.

(c) Design Arts: Fabric Design, Carnival Costumery, Jewellery, Craft etc.

(ii) PERFORMING ARTS: Music (voice and instrumental), Drama, Dance, Mas'
and Oral Tradition

(iii) LITERARY ARTS: Prose, Poetry, Playwriting/ Scriptwriting.

11. In its review of the Draft National Visual and Performing Arts Policy the Committee recognised that the literary arts formed the basis of all film, drama, television, video, radio and music and that its importance and contribution to the Visual and Performing arts must be emphasised and encouraged. The Committee felt that it should include the literary arts

"We believe that Trinidad and Tobago is a multi-ethnic, multi cultural society and that this fact must be reflected in our National Policy for the Visual and Performing Arts.

We believe that the values of equity, respect and cultural freedom must be integral to our treatment of the Visual and Performing Arts and that recognition of moral and spiritual values must be similarly acknowledged.

We believe that, in all artistic expressions, excellence and artistic integrity must be encouraged and aimed at and that the highest standards of creativity should always be the goal. We must simultaneously show respect for, and protect our national heritage in culture and cultural artifacts.

We also believe that the development of the Visual and Performing Arts must be integral to our national development and foreign policies and that they are indeed tools for socio-economic development in all its aspects, including tourism development."

3. Arising from this statement the following objectives were determined:

- I To legitimise, encourage and strengthen all the Visual and Performing Arts;
- II To ensure that artists achieve higher levels of professionalism in their respective artforms;
- III To develop the necessary infrastructure for the protection of our national heritage, both tangible and intangible;
- IV to encourage the development and integration of the Visual and Performing Arts as a key aspect of socio-economic growth and foreign policy.

CHAPTER 2:

SUB-COMMITTEES REPORTS

I HERITAGE

The Committee agreed on a definition of heritage as the inheritance of all things endowed by nature, and by human cultural artforms and artifacts. The objective of this sub-committee was to develop the necessary infrastructure for the protection, preservation, and promotion of the national heritage, both tangible and intangible.

2. The Committee examined its subject under the following headings :

- I. Language
- II. Archives
- III. Museums
- IV. Oral Traditions
- V. Archeological and Historical Sites
- VI. Protection
- VII. Packaging and Promotion

3. LANGUAGE

The Committee felt that recordings should be made of the heritage languages of Trinidad and Tobago. These included Trinidad English Creole; Tobago English Creole; Patois or French Creole; Bhojpuri, Yoruba, Trinidad Spanish.

4. The production, copying and storage of suitable heritage texts, grammars, and dictionaries are also considered to be fundamentally important.

5. ARCHIVES

The Committee felt it necessary that specialised cultural archives including folk culture and the necessary research and collection mechanisms, personnel, and funding sources be identified.

9. The Committee held the view that it would be necessary for the Private Sector and Non-Governmental Organisations to collaborate with Government in the mounting of special displays, exhibitions and appropriate performances.

10. ORAL TRADITIONS:

The Committee recognised that all ethnic communities have distinctive Oral traditions which range from Storytelling, Poetry and Prose-Readings, Stand Up Comedy, Traditional Carnival Characterisations (Pierrot Grenade, Robber, and Black Indians) and Rapso. It was felt that a databank of these traditions is required. Recognition was given to the annual Talk Tent Festival and the month long annual Rapso Festival as two activities that have enhanced the oral traditions, quite apart from efforts to revive the oral tradition of the Traditional Carnival Characters like the Pre Carnival Vie La Cou show. Storytelling and parables set in the diverse cultural communities need to gain access to the media where cultural heritage can be shared and appreciated.

11. ARCHEOLOGICAL AND HISTORICAL SITES

The Committee felt that archeological and historical sites are important components of our national heritage and should be linked to a network of Archives, Museums and Memory Banks.

12. In relation specifically to the Visual and Performing Arts, the Committee saw historical sites as potential venues for cultural performances highlighting traditional cultures. These activities can be utilised in the development of films and videos, postcards and posters, magazines and brochures - all revenue-generating ways of highlighting and marketing the national heritage.

13. Contingent upon all of this, was the long awaited proclamation of the National Trust Act which the Committee understood was at the stage of a Bill and was being reviewed by a Select Committee which would make final

18. Recommendations of the Heritage Sub-Committee

1. Linguistic specialists should be engaged, to record Trinidad and Tobago's Heritage languages and the appropriate texts, grammars, dictionaries and any like material should be produced. Arrangements should be made for adequate copying and storage of such materials, and the creation of a data bank for educational and research purposes.
2. Specialised cultural archives including those for folk culture should be created and the necessary research, collection mechanisms, personnel and funding sources be identified in order to ensure the viability of such facilities.
3. The training of researchers and practitioners in heritage and cultural anthropology should be undertaken and the heritage component of culture should be structured in the school curricula by the Ministry of Education.
4. Following the principle of the establishment of the Carnival Institute, other theme museums in various areas of the arts should be established in Trinidad and Tobago.
5. The Government of Trinidad and Tobago should work with the International Community to develop an international instrument dealing with the legal protection of expressions of Folklore. Networking with the International Organisation of Folk Art in Austria is advised since no legal instrument has been developed within developing countries.

II VISUAL ARTS

1. The Committee recognised that the Visual Arts is inextricably linked to the Performing and Literary Arts as vital and interdependent components of our cultural expressions. It was also noted that the media arts comprises the audio-visual sector and will thus be dealt with in this section.

2. The Committee endorsed the largely held view that the Visual Arts, like a number of other artforms, have not been given the constant recognition and support they need for their establishment, survival and development and for assuming their rightful position in the industrial hierarchy.

3. The Committee held the view that annually 1% of total public expenditure should be allocated to artistic activity in the Visual, Performing and Literary Arts.

4. The Committee recognised that there is a need for a broadening and deepening of all valid approaches to the Visual Arts throughout the education system. Significant tertiary level Visual Art education is offered in Trinidad and Tobago at two schools: The John S. Donaldson Technical Institute offers a Graphic Design Diploma programme and the Festival Centre for the Creative Arts at the University of the West Indies provides a Fine Arts Degree programme.

5. The Committee noted that both programmes operate under the most trying conditions with totally inadequate resources. Lack of the most basic infrastructure, equipment and supplies as well as insufficient academic staffing are major obstacles to the flourishing of the Visual Arts in particular.

12. The Committee recognised that the film medium is inherently costly when compared to the video alternative, and that rapid developments in video technology including digital imaging, narrows the gulf between the film and video media, in terms of definition and image quality thus making the video alternative an attractive medium.

13. High definition television is already being widely used in the production of source images for feature film especially where complex image manipulation is required.

14. The Committee noted that Britain allocates a percentage of its national lottery to building its film and video industry and recommended that money raised in the local lottery would be a worthy investment in the development of feature films and video productions.

15. The Committee endorsed the strengthening of existing film and video training and recommended the institutionalisation of film and video training facilities equipped with necessary experts and resources which will provide a solid foundation for a thriving indigenous film industry.

16. The Committee recognised that due to the absence of support for this industry, local directors take up residence in London, and direct quality films in locations as diverse as India, Nigeria, California, and New York. The Committee felt that if Government provided incentives to develop this industry these skilled persons may be motivated to return to Trinidad and Tobago, and those at home will have opportunities for creative projects and employment.

17. The Committee cautioned against the creation of feature films for the tourist industry and held the view that a good story, well told and well produced, will be viable.

18. The Committee was made aware that one of the most pressing problems in the area of media arts was the matter of importation of professional equipment for

temporary use by approved undertakings/individuals in the entertainment sector, but particularly in respect of equipment for motion picture production and music bands playing at specified local shows.

19. The current practice is for the importers, through TIDCO, to seek the facility from the Comptroller of Customs for temporary importation without having to post expensive and sometimes prohibitive bonds.

20. The Committee noted that extensive bureaucracy is involved in the above practice, and that the process is undertaken on an ad-hoc basis. The Committee thus felt that the mechanism can become institutionalised with the necessary amendment to the Customs and Excise Act and that the process should be monitored by the Secretariat to the proposed Cultural Council of Trinidad of Trinidad and Tobago and the Division of Culture. Finally the Committee noted with regret that had not the ATA Carnet Act been repealed, the provisions contained in that Act for measures of this kind could have been more than adequate.

21. The Committee thus felt that if these mechanisms were put in place, Government will be making a tremendous contribution to the growth and development of the film and/video industry, the job potential and foreign exchange capacity of which can be significant.

22. BROADCAST TIME

The Committee held the view that before increasing local broadcast time, it is critical to nurture the local media (video, radio and film) industry by way of proper infrastructure, as well as improved and updated technology and professional resources for training and production.

23. Professional standards of production and equipment, as well as diversity of subject matter are critical components of the media industry which must be attended to, prior to increasing broadcast time. The depiction of the diversity of cultural values within

the national landscape, for the benefit of all concerned (the listener/viewer, producer and Government) cannot be overstated.

24. After such standards of excellence are established, the Committee agreed that a greater percentage of broadcast time for local productions, including commercials, as indeed applies by way of example in Venezuela and Canada where the percentage is 35% will be a worthy national goal. This initiative will serve to enhance employment opportunities in the cultural sector. It was noted that local productions embrace a wide diversity of genres in the media arts so that radio stations for example can maintain their preferred tastes and include local types of music that correlate with their format and policy.

25. In this regard, the Committee was not aware of the status of the long awaited broadcasting authority which, if established, can be seen to be an independent body, that will monitor and regulate an effective broadcast code.

26. It was brought to the Committee's attention that one of the areas in which Government can be immediately helpful, is in the rental to local professional filmmakers, of under-utilised and up-dated motion picture-making equipment available from Government production houses.

27. The Committee observed that in respect of cultural activities, existing tax legislation does not anywhere provide relief for corporate contributions, and thus felt that serious effort should be made to include in this provision, on behalf of Visual and Performing Arts, as indeed already applies to charitable organisations and sports.

28. Fine Arts/Plastic Arts: Painting, Drawing, Printmaking, Photography, Sculpture, Ceramics

The Committee noted that the Fine Arts are represented nationally by the National Museum and Art Gallery, the Trinidad Art Society, and to varying degrees by

35. The Committee recognised the need for infrastructure to adequately house Regional Galleries and Museums.

36. The Private Sector as well could make a more meaningful contribution by commissioning more works from Visual Art practitioners.

37. Sculpture

The Committee was saddened by the fact that public (outdoor) art, including monumental sculpture and murals did not appear to have the popularity it deserves despite the work done by Dr. Ralph Baney, Carlisle Chang, Pat Chu Foon and others. The Committee noted that there was a lack of appreciation for sculpture as an integral part of the range of artforms but recognised that sculpture is being practised widely in Trinidad and Tobago.

38. Design Arts

Craft

The Committee noted that craft was considered an integral part of heritage and that efforts can be made to increase and deepen technical assistance to artisans as well as to make a commitment to the identification and maintenance of suitable market outlets locally and internationally.

39. It was recognised that design training for artisans is integral to ensuring that imitative products do not continue to dominate the craft industry.

40. Photography

The Committee noted that commercial photography was well entrenched in Trinidad and Tobago. The Committee felt that the Photographic Industries Association of Trinidad and Tobago may wish to examine the feasibility of establishing a post card/greeting card/poster industry. Further the Committee noted the needs of the photographic artform sector, which include access to the question of duty free

45. Design Arts

Historically Carnival Costumery can be considered one of Trinidad and Tobago's oldest design artforms. Within recent years, however, fabric design and jewellery design have gained some prominence. The Committee was of the view that in so far as Carnival Costumery and engineering are concerned, a formal training facility should be established. In this way the teaching of this most important aspect of Carnival can graduate from the current ad hoc arrangements into a more regularised system. The Committee noted however, the recent decision of Cabinet to create a Carnival Institute whose role will involve training.

46. The Committee felt that the same approach can be taken for fabric design, and jewellery design, bearing in mind that in so far as fabric design is concerned Trinidad and Tobago's own Althea McNish has paved the way internationally in the United Kingdom.

47. With regard to jewellery design, training in the use of indigenous materials, should be deepened, expanded and more vigorously marketed. With increased training in jewellery design more use can be made of Trinidad and Tobago's jewellery design skills in the design of trophies, plaques and the like.

48. Recommendations of the Visual Arts Subcommittee

Government should:

- 1 Institutionalise a system of importation of professional equipment for temporary use by video, film and music producers, and authorisation by the proposed Cultural Council of Trinidad and Tobago for screening, issuing and monitoring the importation of equipment.
2. Provide infrastructure, up-to-date technology and resources as well as the necessary training so that local television programmes, radio, videos and films can operate at international standards of quality and

11. Support the development of a local TV Cartoon industry by strengthening trained personnel to teach design art so that young people can develop design art techniques and create computer animation and cartoon animation programmes in an informed and educated context.
12. Establish a Film School and strengthen existing Visual Arts training facilities at UWI, John S. Donaldson Technical Institute, and other institutions regionally through the provision of adequate resources.
13. Establish a Faculty of Architecture and Town Planning at the St. Augustine Campus of the University of the West Indies or a training facility for architecture in Trinidad and Tobago.
14. Develop the Festival Centre for the Creative Arts into a coordinating body for training in the arts.
15. Establish Regional Galleries and Museums across Trinidad and Tobago.
16. Include in the construction budget of all Government buildings a one percent (1%) allocation for the commissioning of any or all of the plastic arts in particular, as well as other Visual and Performing Arts sectors, upon completion of the buildings.
17. Allocate 1% of total public expenditure annually for artistic activity in the Visual, Performing, and Literary Arts.
18. Allocate a percentage of the profits of the National Lottery Board to the development of the Visual and Performing Arts in particular the establishment of a Video Industry.

allocation for the commissioning of artistic works upon completion of the building, as also mentioned by the sub-committee on the Visual Arts.

5. The Committee suggested that the National Performing Arts Centre be centrally accessible to widen citizen participation from all corners of Trinidad and Tobago. It was assumed that the Performing Arts Centre would include a full-fledged, well equipped, state of the art facility, for music as well as for drama and dance.

6. The upgrading of existing facilities in particular Queen's Hall and Naparima Bowl into functional components of a single Performing Arts Complex was strongly recommended. It was also agreed that Tobago must also be provided for in this respect.

7. Training

The question of training in the arts is critical to the development of standards of excellence and the Committee noted the significance of the Festival Centre for the Creative Arts at the University of the West Indies which received Government support for training and education in the Performing Arts. Training facilities for all artforms, must be improved, expanded and coordinated. Particular emphasis was placed on nurturing more of the arts in the school system and making a paradigm shift from creating art consumers to producing more creative artists, through the appropriate adjustments in the relevant subject curricula within the education system.

8. Funding

In the areas of funding reference was made by the sub-committee on Visual Arts, to the tax deductibility status of financial corporate contributions to approved cultural groups and individuals. This is particularly important for the Performing Arts, which is one of the major components of the local artistic world.

- (iii) providing quality artistic service to every district of the twin island State;
- (iv) representing the nation internationally and earning foreign exchange by performances abroad;
- (v) establishing a career path for aspiring performers;

14. Music

With respect to music as a Performing Art, the Committee recognised the need for a performance hall specifically designed for music performances as distinct from one designed for drama. The Committee recognised that musical performances enjoy a higher level of appreciation in Trinidad and Tobago than others in this group for example dance and drama and that the infrastructure for such performances is grossly inadequate.

15. In the case of Musical artforms and Mas' sub-committees were appointed to treat with these areas in sections 4 and 5.

16. Drama

Specifically in respect of drama, the Committee noted that the National Drama Association of Trinidad and Tobago (NDATT) is an active organisation representing drama groups across the country.

17. In terms of the needs of the drama artform, the provision of up-to-date modern theatrical facilities have already been expressed and should urgently be implemented. In one specific case, the Committee noted that there was an accommodation problem with the Trinidad Theatre Workshop at the old Fire Brigade Station, and hoped that this would be given urgent attention in light of the new construction already commenced of the National Library facility on the adjoining site.

23. The Committee felt that if Arts and Entertainment were to assume their rightful positions in the social and economic hierarchy, full support must come from all possible sources on a continuous basis.

24. **Recommendations of the Performing Arts Sub-Committee**

1. Build the necessary state of the art Performing Arts Centre and ensure its design is functional to meet the requirements of its users. The Centre should be centrally located in order to increase access from all corners of Trinidad and Tobago.
2. The construction budget for the Performing Arts Centre, and indeed all other government construction spending, whether for cultural purposes or not, should include a 1% allocation for the commissioning of artistic works in the area of the Visual and Performing Arts, upon completion of the building.
3. Government's programme of scholarships for training in the arts should be expanded to include all major artforms.
4. Develop a tertiary programme for dance at the Festival Centre for the Creative Arts and strengthen existing programmes for other performing artforms.
5. Tax deductibility status should be granted to corporate sponsors of cultural groups and individuals.
6. Establish as a priority a National Fund for the Visual and Performing Arts including the Literary Arts.

IV MUSIC AND MUSICAL ART FORMS

1. The Committee established the need to recognise, appreciate and understand the diversity of Trinidad and Tobago's music and to create an environment that will enhance this diversity towards commercial viability. The Committee approached these concerns by first viewing music as an industry that builds social capital. This requires planned investment, structural reform and effective marketing to generate revenue.
2. The Committee recognised that a level playing field must be created which embraces all types of music equally, both mainstream and marginalised. The Committee recognised that mainstream music in Trinidad and Tobago share a narrow range from Calypso, Soca, and more recently Chutney and Rapso.
3. The Committee however, affirmed that there exists a plethora of marginalised music that is largely unrecognised, unsupported and is thus at risk. This ranges from Classical music in all its diversity, Rock, Alternative, Rhythm and Blues, Religious (having many diverse categories), Ballads, Fusion, World, Jungle Rave (Techno), Salsa, Jazz and others. No category is to be excluded.
4. The Committee noted from the document Cultural Diversity Action Plan for the Arts Council of England that the issue is not one of problematic marginalised musicians, but one of structures and institutions that have a tendency "whether from ignorance, hostility or apathy to exclude groups and individuals."
5. The Committee felt that in some cases new administrative bodies with their own autonomy may eventually have to be formed but for the most part the proposals outlined in this area could perhaps be facilitated by capital investment into expanding the portfolio of existing bodies such as the Ministry of Culture and Gender Affairs, the proposed Cultural Council of Trinidad and Tobago, EIDECO, and TIDCO.

9.1 The Information Resource Centre

i) The Committee agreed that the establishment of an Information Resource Centre is integral to the development of musicians and the music industry. This Centre may function in respect of coordinating the collection and dissemination of the music industry data which can be established along the following lines:

- (a) Local professional network;
- (b) International trade publications and resources
- (c) Grants, Fellowships, Competitions; (both local and international).

ii) In respect of (a) above the Committee agreed that this can be done via the INTERNET and or in-house. The Committee emphasised that special appeal to musicians outside the local mainstream market must be made in an effort to recognise "new categories" of local music, as well as classical categories which have been previously excluded.

iii) With respect to (b) above, the Committee agreed that if our music is to compete in an international market, our professionals need to be fully equipped with up to date information on technology, trend reports, pressing plants, distributors and the corresponding marketing services.

iv) With respect to (c) above, the Committee noted that songwriting workshops, composing seminars and production courses by various organisations are continually available internationally and that the Information Resource Centre may be the conduit of information related to musical opportunities which may eventually become a Resource Centre for Arts and Entertainment.

9.2 Marketing via the Internet

i) The Committee agreed that a comprehensive web site should be created with all categories possible ranging through Acapella, Calypso, Chutney, Classical to Rock, Symphony, New Age, World, Alternative, Soca, etc. and Zouk. The Committee recommended that this INTERNET site be marketed in recognised trade magazines

which would impact directly on Trinidad and Tobago's foothold in the global market share.

ii) The Committee recognised that music can be sold over the INTERNET i.e. the site can be managed like a record label. This means that an unsigned artist who does not have the resources to press and market his/her CD may have the opportunity of producing and selling a "single" song over the INTERNET thus providing employment opportunities for our artists.

iii) Furthermore this INTERNET record label can become an international mail order distributor for local artists whose albums are already completed. Government can act as a facilitator in this respect through the Information Resource Centre.

iv) The Committee recognised that the success of this project will crucially depend on effective and internationally competitive marketing in established music media.

9.3 Local Radio Policy

i) The Committee recognised the need for an increase in radio airplay of local music in all its diverse genres, particularly the local 'marginalised' genres. The Committee noted that categories regarded as underground locally such as New Age, Rock, Rhythm and Blues, were commercially successful mainstream music on the international market and therefore felt that these genres produced locally if given local airplay and local recognition could reach a wider international market.

ii) The Committee noted that local Classical music was largely unsupported and recognised that Jamaica had produced a Philharmonic Orchestra that is internationally renowned. There has been, however, prolific local work done in Indian and European Classical music that have been largely unsupported.

9.6 Performance Venues

In discussing performance venues, the Committee focussed on the following:

- (i) The enhancement of areas such as the Brian Lara Promenade to provide an environment where diverse performing artists do not have to put out capital to express and develop their musical talent;
- (ii) The construction of a large permanent theatre with proper acoustics, lighting, accommodation etc. The location of such a structure should be centrally accessible to all corners of the country

9.7 Implementation of Copyright Protection

The Committee aired the problem of international copyright protection for artists along an organised system of local registration of intellectual property but it was pointed out that legislation for international protection was already in place in The 1997 Copyright Act which complied with all international conventions and treaties. The Committee recommended that a study should be made of the system of registration in the United States of America before recommending such a system for Trinidad and Tobago.

9.8 Music and the Customs and the Excise Division

The matter of the required treatment by Customs of the importation for temporary use of professional equipment of all kinds was also here recommended. It was noted that the Visual Arts Committee had made an appropriate recommendation in this regard.

9.9 Music and Advertising

The Committee recognised the need for protection of local artists who earn a living exclusively from producing jingles, music beds for advertisements and documentaries. These local professionals must compete with the foreign studios that churn out pre-packaged material, thus denying employment to local artists. It

RECOMMENDATIONS OF THE MUSIC AND MUSICAL ARTFORMS SUB-COMMITTEE

1. Government through the Cultural Council of Trinidad and Tobago (CCTT) to facilitate the fora for widening the scope of musical genres that is largely unrecognised locally with a view to embracing diverse musical forms created locally in accordance with the principles of equal opportunity.
2. Government and relevant agencies to facilitate the development of quality production music videos of diverse musical genres with a view to marketing Trinidad and Tobago's artistic talent locally, regionally and internationally.
3. Government and relevant agencies to facilitate the training and sensitisation of artists to international standards of marketing in order to establish a foothold into the global market share of the music industry.
4. Government should assist in financing the establishment of an Information Resource Centre for culture and entertainment in order to:
 - (i) provide a local professional network to compliment the initiatives that have already begun to be taken by EIDECO and TIDCO in this direction; and
 - (ii) source international trade publications, technical resources and research markets;
5. Government should take immediate steps to implement provisions of the Local Copyright Act 1997, particularly in relation to the feasibility of establishing a unit for registering creative material.
6. The Copyright Unit should provide legal advice on copyright matters to the Government, liaising with and advising police, customs officers and state prosecutors with respect to anti-piracy enforcement, disseminating information on copyright issues and initiating public education and awareness programmes about copyright.

Carnival and Carnival Arts

1. The Committee examined Carnival and Carnival Arts under the earlier headings i.e. economic opportunities including tourism related matters; Marketing; Training; Research Development; Administration and Finance.

2. Economic Opportunities:

The Committee supported the view that Carnival be seen in its totality as an industry and noted that it generates some \$400 million in the economy, of which a little more than 50% is estimated as invisible exports (foreign exchange earnings from tourism). The industry creates jobs in a wide range of sub sectors e.g. manufacturing, transportation, retail and distribution trades, production of shows and events, services, entertainment, food and drink, construction, administration, visitor accommodation and ancillary facilities, rentals, and security. In addition it was observed that the exports of goods and services, emerging out of Carnival takes place throughout the year. As a consequence of the fifty odd carnivals which the Trinidad and Tobago parent has spawned overseas, there has been increased job creation and foreign exchange earnings within the industry.

3. The Committee felt that even as important as it is in the industrial hierarchy, the Carnival industry needs to have certain Government measures taken in order to assist it in realizing its fullest potential. These measures the Committee saw as duty-free concessions on a number of specific items utilized in the manufacture of Carnival costumery, (e.g. feathers, plumes, sequins and sequin fabric, braid, glitter dust, lame).

4. The question of effective control of such duty-free items arose, and the Committee held the view that a system of bonded warehouses on factory premises as applied in the garment industry at one stage of its development, may be examined.

- iii) Prize trips to overseas carnivals for Trinidad and Tobago Carnival Kings, Queens, Individuals of the Year, Calypso Soca and Chutney Monarchs, Panorama champions and Carnival related music bands champions;
- iv) Packaging of traditional carnival characters and their street theatrical presentation for export as special interest segments in overseas Carnivals.

7. TRAINING

The Committee welcomed the establishment of the Carnival Institute which it felt will go a long way towards assisting in the training of Carnival skills in costuming, Mas' choreography and administration and mas', pan and calypso management. Until the Institute becomes operative, however, the gap will have to be filled by other training courses, seminars and workshops in different parts of the country, some of which already exist.

9. The Committee felt strongly that all training should emphasize the economic and industrial role of the Carnival apart from its heritage. The Committee also noted with interest that Cabinet had passed in principle a proposal for the creation of a Centre for Carnival Arts to be setup on the grounds of the Princes Building and that the brief for this structure is still being addressed.

10. Wherever the venue, a Centre for Carnival Arts, will hopefully embrace the "Carnival Village" concept, which includes performances of pan, mas' and calypso, Carnival artisans in a working environment and facilities for training.

11. The Committee noted with pleasure, that archival material and a Carnival Museum are to be included in the proposed Carnival Institute. On this question of museums the Committee noted with interest that a Museum of Carnivals and Masks exists in Binche, Belgium and that it contains exhibits of Carnival costumes, masks and artifacts from Carnivals all over the world except from Trinidad and Tobago.

16. Financing of the Carnival

In terms of financing, the Committee suggested that, given the greater economic role that Carnival will be playing in the future, its financing could be related to a per cent of the money which it generated in the economy. In this regard the Committee noted that St. Lucia, Grenada, Antigua and Barbados are good examples. Further, the tax deductibility alluded to earlier will also generate a greater volume of corporate sponsorship financing.

A subvention of this kind will help to establish the already mentioned special interest umbrella organization and enable it to undertake much needed training programmes among other things, administer soft loans to deserving groups and organizations in the Carnival fraternity, strengthen its local and overseas marketing capability, and give it the wherewithal to introduce a number of facilitation services, e.g. travel documentation for Carnival personnel and officials.

RECOMMENDATIONS OF THE CARNIVAL AND CARNIVAL ARTS SUB-COMMITTEE

Government should:

1. Consider the granting of duty free concessions on a number of specific items utilised in the manufacture of Carnival Costumery such as feathers, plumes, sequins, sequinned fabric, braid, glitter dust, lamé.
2. Facilitate the expansion and serious development of Regional Carnival in Trinidad and Tobago, through the National Carnival Commission.
3. Facilitate the development of Carnival Arts business opportunity exhibitions.

CHAPTER 3

ADMINISTRATION

1. The Committee considered the question of the organization, coordination and administration of the many facets of culture, and how best the many recommendations emerging out of the Committee's deliberations could be effectively implemented. It was suggested that a semi autonomous national cultural organisation be created and an appropriate name for this organisation be " **The Cultural Council of Trinidad and Tobago (CCTT).**"

2. The Committee felt that this proposed umbrella organization will be an implementing, coordinating and monitoring body having as its core functions the development and growth of all art forms and related institutions, infrastructural development, research and archival development, the promotion of our national heritage, the provision of technical, administrative and financial assistance, and training in all artistic disciplines.

3. To be effectively and efficiently operational, the CCTT must be adequately financed and staffed with the required authority if it is to meet the many challenges it would have to face and the various initiatives it will be obliged to undertake.

4. The Committee cautioned strongly against this body being part of Government bureaucracy since it will militate against the smooth flow of effective action and implementation.

5. Role of the Culture Division

The Culture Division of the Ministry with responsibility for Culture may act as the secretariat for the CCTT, carrying out general administrative, monitoring, financial accounting and accrediting roles. The organisational chart of the proposed council is attached at Appendix II.

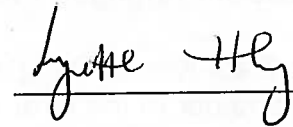
6. Of particular importance to the council, would be the functional role it would have to play in implementing the Honourable Prime Minister's proposals regarding

**ENDORSEMENT OF THE REPORT OF THE DRAFT
NATIONAL VISUAL AND PERFORMING ARTS POLICY
BY THE CABINET APPOINTED COMMITTEE**

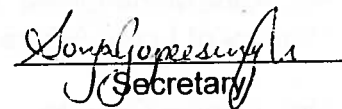
Senator the Honourable Daphne Phillips
Minister of Community Development,
Culture and Women's Affairs


Chairperson

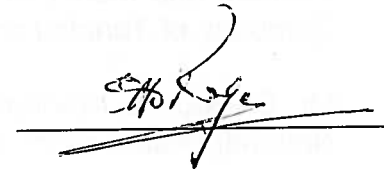
Mrs. Lynette Felix Henry
The Permanent Secretary
Ministry of Community Development
Culture and Women's Affairs



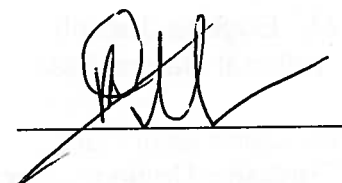
Ms. Sonja Gopeesingh,
Personal Assistant to Minister
Ministry of Culture and Gender Affairs


Secretary

Mr. Val Rogers
Entertainment Industry Development
and Export Company (EIDECO)



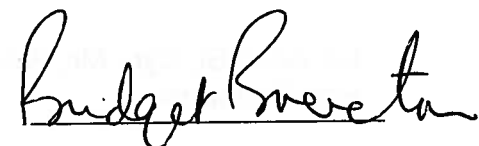
Mr. Rawle Gibbons
Cultural Researcher /Drama Tutor
~~Chairman~~ *DIRECTOR*
~~Creative Arts Centre~~ *FESTIVAL CENTRE
FOR THE CREATIVE ARTS*



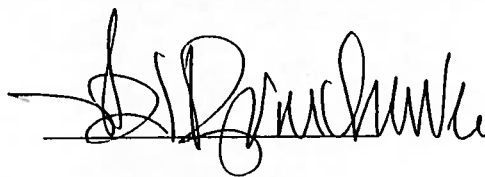
Dr. Keith Nurse
Lecturer
Institute of International Relations
University of the West Indies



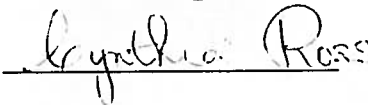
Dr. Bridget Brereton
Professor
Department of History
University of the West Indies



Mr. Val Ramcharan
Trinidad and Tobago Art Society



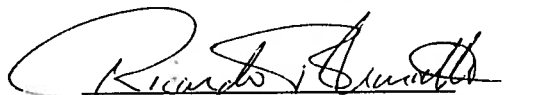
Mrs. Cynthia Ross
National Parang Association of Trinidad and Tobago



Mr. Noble Khan
Representative of Inter-Religious Organisation



Ricardo Bharath
Santa Rosa Carib Community



Iya Molly Ahye,
Orisha Community

Attended twice

Ms. Greer Assam
Executive Director
Trinidad and Tobago Hotel and
Tourism Association

Attended twice

Ms. Charlene Simon- Thompson
Attorney at Law



Dr. Wilma Hoyte
Medical Practitioner (never attended due to ill health)

Ms. Pat Bishop
Musician / Musical Arranger (Never attended)

Mr. Peter Minshall
Masman / Artist (Never attended)

The representatives of the National Trade Union Centre of Trinidad and Tobago and the Media Association of Trinidad and Tobago never attended.

Ricardo Bharath of the Santa Rosa Carib Community and Iya Molly Ahye, representative of the Orisha Community were co-opted by the Committee.

