

**DRAFT**

**THE NATIONAL CULTURAL POLICY  
OF  
TRINIDAD AND TOBAGO**

*"Together We Aspire,  
Together We Achieve"  
Developed country status by  
2020*

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Culture Division  
Ministry of Community Development, Culture and Gender Affairs*

DRAFT

# NATIONAL CULTURAL POLICY OF TRINIDAD AND TOBAGO

## 1. PHILOSOPHY

- 1.1. National Cultural Policy is the statement of government's understanding of the reality within which its citizens have lived historically and through which it is itself called upon to express the desire and willingness to establish and implement a set of coherent principles, objectives and means to foster, protect and promote the cultural expression of its people.
- 1.2. In this regard, then, cultural Policy for Trinidad and Tobago must refer directly to the creation of a coherent new paradigm in which the several paths of human development in our society are fully recognized as sensitive to all those cultural issues that are generic to our lifestyle as a democratic society.
- 1.3. Therefore, a National Cultural Policy must seek to foster cohesion in our multi- ethnic society by making optimum use of the realities and opportunities of pluralism.
- 1.4. To a large extent, it must be aimed at the promotion of creativity in politics and governance, in technology, industry and business, in education and in social and community development, as well as in the arts.
- 1.5. It requires that the media be used to open up communication opportunities for all, by reducing the gap between the information "haves" and "have nots".
- 1.6. It must elaborate a gender perspective which looks at men and women's concerns, needs, and interests while aiming to give the youth, our greatest resource and the bearers of our cultural heritage, a role in the society of Trinidad and Tobago.
- 1.7. In the final analysis, it must accept the premise that cultures cannot survive if the environment on which they depend is laid waste or impoverished; thus there is need for greater understanding of the profoundly cultural dimensions of environmental management, and the creation of institutions that give effect to that understanding.
- 1.8. The need for new and relevant research, especially that which pays attention to the integration of culture, development and our forms of political organization, needs to be thereby stressed.

- 1.9. In Trinidad and Tobago, through the philosophy garnered by this National Cultural Policy, the view of human development based on the individual as being both the ultimate object of development and one of the most important means to it, is pursued. Such human development takes into consideration the influence of a culture and cultural development on our citizens, individually and collectively, so that all cultural development, inclusive of the promotion of the arts and a cultured life-including protection of our cultural heritage, development plans and public institutions such as museums and performing centres-become pertinent to the subject matter of this National Cultural Policy.
- 1.10. It is here, that Trinidad and Tobago must pursue within its cultural policy not only the promotion of cultural diversity as an important element of its national identity, but the use of that diversity as the basis for all its programmes and activities concerned with the development of its cultural industries. In this respect, cultural policy must engage other national development policies and objectives. It must interact with such policies as those on Entertainment, Tourism, Education, Trade and Industry, Environment, Labour and so on.
- 1.11. Yet the cultural policy of Trinidad and Tobago must also, paradoxically, reflect in its expression the notion of cultural excellence and international achievement that our people have established over the years of the struggle to be, those attainments in culture and the arts, sports and academia. We cannot forget the role of such as Beryl Mc Burnie, Mighty Sparrow, Peter Minshall, Brian Lara, Penny Commissiong, Vidia Naipaul and others in the avenues of international power and excellence.

## 2. HISTORICAL OVERVIEW

- 2.1. The nature, meaning and significance of our culture must be seen first, against the background of the historical forces and experiences that have impinged upon the social, economic and political development of the peoples of the Republic of Trinidad and Tobago, and second, within the broader framework of the ongoing tasks of creating and managing a democratic society. The term "democratic" here refers not to any specific model of Western style democracies, but rather to the demonstrated principles, values and laws which the people of Trinidad and Tobago have come to associate with first, their lifestyle, second, a responsible government elected by the majority of our citizens, and third, the realistic, accessible political mechanism present in the system of government whereby they have become empowered and share in the decisions that shape their lives individually and socially

- 2.2. The location of our culture within the context of creating a democratic society is not simply a theoretical approach, but one that is absolutely necessary and extremely important. The relevant issue is that previous to our Independence in 1962, the people of Trinidad and Tobago, for over a century, were engaged in a struggle to overcome an imposed powerlessness from an elite minority upon them.
- 2.3. Indeed, in broad political terms, the opposed principles of authoritarianism and democracy are what have shaped the history and destiny of the Caribbean these past five centuries. There have been, on the one hand, the coercive, repressive forces tending to subordinate everything to the exigencies of an externally controlled, mono-crop economy; and on the other, the democratic impulse, tending toward the creation of a free community against all odds. It is therefore the inter-action of these two principles which has been the basis of many of the significant events that comprise the history of Caribbean regional lands. The Morvant Bay Rebellion, the Haitian Revolution, the rise of labour movement in the 1930s are only some of the more dramatic episodes of a story which continued in the development of the friendly societies or the maintenance of the extended family despite everything. These same principles of democracy versus authoritarianism were seen in the 1881 riots involving Africans and East Indians respectively, in Trinidad and Tobago to gain political enfranchisement and freedom.
- 2.4. In the 19<sup>th</sup> and early 20<sup>th</sup> century, as migrants in a new land, Trinidadians and Tobagonians have had to wage a struggle with the controlling minority to maintain their cultural practices. As such, their customs and traditions, especially those mainly from Africa and India, remained for years in a marginal state bordering on extirpation; it was, principally, the drive of Africans and East Indians especially, not only to survive but to survive with honour, self esteem and respect, that enabled African and Asian customs, with their accompanying values to live, and be passed on to succeeding generations. Culture, in a sense, then became a formidable weapon to fight a formidable enemy for the survival of those values and principles that gave meaning to the lives of enslaved Africans, indentured Asians and many bonded Europeans:
- 2.5. In Trinidad and Tobago, the 1805 conspiracy, the Butler Riots of the 1930s, and the Black Power Confrontation of 1970, imply that Trinidadians and Tobagonians, like other people of the Caribbean lands, have faced severe and critical challenges to the very possibility of creating the kind of society for which democratic forces have always striven and which provided the best context for the flourishing of its culture.

- 2.6. Today, the global economic situation, the movement towards mega-blocs in the area of trade, the stringencies and social dislocations often attendant on structural adjustment, the appeal of North American culture to our youth, the rise of cable television, the uniformity of thought and life-style engendered by mass communication media and a host of other factors are slowly creating a Trinidadian and Tobagonian indeed a Caribbean person, who has less and less loyalty to, feeling for and identification with his and her history and environment, and has little commitment to managing a democratic society with an authentic, many-faceted culture.
- 2.7. Yet, despite this, we have advantages and resources today that our ancestors did not have. Formal political independence, while obviously not a panacea, is nevertheless a necessary first step, which Trinidad and Tobago, as many of our Caribbean neighbors, has taken. The international situation is still not as monolithically hostile as that faced by Haiti under Toussaint L'ouverture, or our own society in 1937, when T.U.B. Butler and Andrew Cipriani fought for the political recognition of the lower classes. Without, therefore, compiling an exhaustive balance sheet of factors for and against, there is a real chance, as we approach the twenty-first century, of developing in Trinidad and Tobago and the wider Caribbean region, a civilization that finds its highest expression in people, and one that recognizes the importance of our cultural heritage and the principles and values associated with it.
- 2.8. Peoples all over the world have always looked to their heritage and searched for a meaning to their existence, living their lives, as a result, by the light of the understanding of the principles, values and laws that have grown out of their cultural heritage. Further, the peoples of the world have explored and expressed that meaning in various ways throughout history. It is because of this innate impulse to find meaning that human life can never be lived on the purely biological, material plane. There is, consciously and unconsciously, in us, a process of emotional response and intellectual reflection concerning the objects, events and persons surrounding our habitat.
- 2.9. Our response to life and reflection on life seeks and finds expression in our design and invention of instruments, in our language, into our ways of praising our creator, in our foods and the type of plants we grow, in our song, in our music, and in many other ways in which we demonstrate our cultural uniqueness.

### 3. OUR MEANING OF CULTURE

- 3.1. Culture has been defined in perhaps its simplest form as **the way of life of a people**. A country's culture is the dynamic reservoir of ways of thinking and doing accumulated over time, which has come to be agreed upon and transmitted across generations in the community. It includes the knowledge, experience, beliefs values customs, traditions and distinctive institutions.
- 3.2. When we in Trinidad and Tobago use the word "**culture**", we refer to the distinctive ways in which Trinidadians and Tobagonians have responded to, reflected on and expressed their historical and presently continuing experience of life, from clothing and cuisine to our methods of farming, from the dimension of biological survival to dance, painting, story telling and all the other art-forms common to our nation. This is not to be read as cultural homogeneity, since a country like Trinidad and Tobago, is composed of several and varied communities, each with its own cultural characteristics.
- 3.3. The national cultural identity will include aspects of each community as they interact to create a common sense of being, thinking and doing, and the individual's will based on his/her familiarity with the cultural characteristics of the community of which he/she is a part as well as in relation to the surrounding community/communities.
- 3.4. Culture, then, is an intrinsic factor, which affects all aspects of human life. It is one of the determinants of attitudes of work, production, and so on. Although it is not identifiable or tangible, it is central to the basic unit of economical development-the individual and the human spirit-and the eventual unleashing of creative energies.
- 3.5. Since the arts are a key element of a people's culture, cultural policy must include a policy for protecting, fostering and promoting the arts in the community. This is a fairly complex process since on one hand, communities benefit from contact with other cultures, receiving a kind of cultural stimulation and fertilization from this exposure and openness. On the other hand however, cultures in communities require special considerations and programmes for their development and may be endangered by the imposition or dominance of other cultures, especially those of more technologically advanced societies.

- 3.6. Therefore, in Trinidad and Tobago, Culture must be seen as the response to the experiences occasioned by the courses of history and time that Trinidadians and Tobagonians adopted in the search for a meaning to their existence, and in the struggle to overcome the problems and anxieties that confronted them as a people, thus enabling them to survive with dignity. This response must be seen as the whole complex of the distinctive spiritual, material, intellectual and emotional features that characterize the nation's ethnic groupings, and includes not only the arts and letters, but also the modes of life, the fundamental rights of people as human beings, and the value systems, traditions and beliefs of all our citizens.

#### 4. THE FUNCTIONAL IMPORTANCE OF THE ARTS IN OUR CULTURE

- 4.1. Within the culture of any society, the arts and by extension the artists have a fundamental role. As we try to shape the democratic society, within which the Trinidadian and Tobagonian will flourish, it is the arts which keep us in touch with our deepest feelings, so that we can know- by the images provided for us, in what-ever art-form- when we are on the road to proper development, or when we are not.
- 4.2. Thus the artists, in conjunction with other functionaries in the same society, especially the political directorate, have roles to play. Integrity and standards of excellence, on the part of the artist, and the creation, by the political directorate, of an atmosphere and context within which the artist can carry out his or her function, are essential elements of this facet.

#### 5. THE GOAL OF THE CULTURAL POLICY

- 5.1. This Cultural Policy then testifies to the actions which the Government of Trinidad and Tobago is taking to support culture and the arts in order to develop our citizens to the extent that regardless of their ethnicity or religious beliefs, they will possess the qualities to enable them to be empowered and live dignified lives in a democratic Trinidad and Tobago.

KEY STATEMENT

## 6. AIMS OF THE CULTURAL POLICY

6.1. The National Cultural policy aims therefore to:

- (a) Give an indication of the plans, programmes and strategies that will be implemented to achieve the set goal.
- (b) Articulate a clear vision of the place of culture in national life and the importance of cultural expression and diversity as essential elements of cultural development.
- (c) Provide opportunities to ensure the full participation of communities in cultural expression and cultural development.
- (d) Outline plans for the promotion of arts and letters, the preservation of cultural heritage, the stimulation of artistic and intellectual creativity, the enhancement of cultural education and museum development.
- (e) Establish links between cultural policy and policies related to entertainment, education, science and technology, intellectual property rights, industrial development, environmental protection and tourism product enhancement.
- (f) Outline strategies for the building of cultural infrastructure and the enabling culture institutions to manage cultural development.
- (g) Declare Government's commitment to providing facilities for ongoing cultural research and the training of cultural practitioners.
- (h) Indicate Government's intentions regarding the documentation and recording of cultural trends, the collection of oral traditions, the development of a national performing centre and spaces for cultural and artistic expression at the level of communities, and the promotion of culture industries and entrepreneurship.
- (i) Identify sources for funding cultural development.



## 7. POLICY FRAMEWORK

7.1 Having outlined the preamble to the National Cultural Policy of Trinidad and Tobago, let us now establish the framework within which this policy will be structured.

- TRINIDAD AND TOBAGO AND VISION 2020
- CULTURAL DIVERSITY IN TRINIDAD AND TOBAGO
- CULTURAL AND ARTISTIC PROMOTION AND DEVELOPMENT
- CULTURAL HERITAGE – PRESERVATION AND PROTECTION
- CULTURE AND DEVELOPMENT
- CULTURAL INDUSTRIES AND ENTREPRENEURSHIP
- CULTURE AND TRADE
- CULTURE AND TOURISM
- CULTURE AND TECHNOLOGY (INCLUDING MEDIA)
- INSTITUTIONS AND INFRASTRUCTURE (INCLUDING HUMAN RESOURCE DEVELOPMENT)
- CULTURAL RELATIONS
- CULTURAL FINANCING
- CULTURAL ADMINISTRATION

## 8. TRINIDAD AND TOBAGO AND VISION 2020

8.1. The present Government of Trinidad and Tobago now has a vision to make Trinidad and Tobago a developed country by the year 2020. In the formulation of a cultural policy, this vision must be the central focus of all deliberations.

8.2. The people of Trinidad and Tobago comprise a rich cultural mosaic, springing from a wealth of religious and ethnic origins, which characterizes the nation as one of the most cosmopolitan on the planet. Culture is a distinctive way our people have responded to, reflected upon, and expressed their experiences of life. It springs from our history and is reflected in our social values, family structure, belief systems, attitudes to authority, sense of social obligation, attitudes to work, the forms and manner of our artistic expressions, the food we eat, the clothes we wear; in short, our behavioral patterns that historically mirror our responses to life.

8.3. It contributes enormously to our personal development and can be used efficiently for the expansion of tourism and the advancement of our national pride. In this age, when the

society is bombarded by so many foreign images, it is of utmost importance to use our Media to promote our distinctive national values and heritage.

- 8.4. In the global age, especially at a time when ethnic tensions have been exacerbated, there needs to be a greater appreciation of contributions that each group has made to the society. In short, any public cultural policy must always portray the true intent and spirit of our national motto, "Together we aspire, together we achieve." *Cultural balance through equal recognition of ethnic contributors.*

- 8.5. It is the view of the Culture and Attitudes Sub-Committee, Vision 2020 that culture and attitudes must be the bedrock of all planning for achieving developed nation status by 2020. Therefore the cultural policy of Trinidad and Tobago must reflect our culture and our attitudes as providing the rhythm of and a thorough catalyst for the growth and development of Trinidad and Tobago.

#### Positions

- 8.6. In this regard the Government of Trinidad and Tobago pledges to:

- a. endorse the necessity for the written cultural policy to relate to vision 2020.
- b. Recognize the rich cultural heritage of Trinidad and Tobago and its contribution to the nation's developmental process.
- c. Encourage all and sundry, regardless of ethnicity or religion, to work together to achieve one ultimate goal.

### 9. CULTURAL DIVERSITY IN TRINIDAD AND TOBAGO

- 9.1. One of the most powerful aspects of our culture is the plethora of cultural diversity we possess, making us uniquely poised to harness the experience of various cultures living together for economic, social and cultural development. The diversity of cultures in Trinidad and Tobago should be regarded as a blessing in disguise. Despite the ignorance of our diverse ways that still exist, there is much that could be harnessed to make Trinidad and Tobago a vibrant, productive and unique society. Our experience of the first wave of globalization should give us the edge in a world becoming increasingly multicultural and marked by another wave of globalization. It is paramount that we acknowledge the strengths and weaknesses of our cultural legacy and celebrate and preserve our distinctive cultural heritage and identity.

- 9.2. Arising from the juxtaposition of our different cultures, we possess a diverse spread of fasts, feasts and festivals all with unique characteristics and blends. In some instances they are different in form and format from the countries of their origin. Such religion inspired festivals or observances as Christmas, Carnival, Lenten and Easter (Europe), Phagwa, Muharram (Hosay), Eid Ul Fitr, Ramleela, Divali and Kirtik Nahan water festival, (India/Asia), and Double Ten (China). Also celebrated is La Divina Pastora- a festival that is interpreted differently by different religious groups and the festival of Santa Rosa (local in origin but of European- Christian influence). Old festivals are also being reintroduced (the river festival of the Orishas) together with some new ones.
- 9.3. It is however in our diversity that our strength lies. Diversity brings creativity, new and innovative ways of looking at old things, recreating a new image without losing the flavour of the existing image, a synergetic society which brands us as unique. Our maturity in handling our diversity enables us to address the "ethnic factor" with sensitivity and understanding.

#### Positions

9.4. *In this regard the Government of Trinidad and Tobago pledges to:*

- a. Recognize the cultural diversity of Trinidad and Tobago and find ways to harness the experiences for economic, social and cultural development.
- b. Preserve and manage the country's diversity with sensitivity.
- c. Promote the protection of Copyright and Related Rights, which are essential to human creativity, the protection of which will increase access to and enhance the enjoyment of culture, knowledge and entertainment
- d. To provide and promote opportunities for Trinidadians and Tobagonians to engage or interact with foreign cultures through the various media and communications channels that abounds while not endangering national cultural expression.
- e. To actively promote cultural diversity through the provision of spaces for national products, in certain instances adopting measures conducive to guaranteeing such spaces that may include content requirements, incentives, subsidies and others.

## 10. CULTURAL AND ARTISTIC PROMOTION AND DEVELOPMENT

- 10.1 Given the philosophy in which the culture of Trinidad and Tobago must be viewed, there can be no doubt that cultural and artistic activity needs to receive the same kind of attention, incentive and support that other areas of national concerns receive. Culture, as it applies to Trinidadians and Tobagonians is not only the fruit but also the root of development and therefore it must be considered in every phase and aspect of the development process.
- 10.2 It must therefore be noted that in the promotion and development of culture and the arts, that all human groups, and their institutions and organizations are affected and consequently, all can interact creatively. In terms of creativity and the arts, all groups are not made up of creative individuals but as collectivities, developing new modes of living together and new senses of directional growth of the society. Creativity in the arts, therefore, is not something special for special people in special situations; **it belongs to everyone.**
- 10.3 Since the arts and artistic expressions strengthen group identity, social organization and the community; overcome feelings of inferiority and alienation; help people to cope with the challenges of cultural differences; and enter the economy through the production of goods and services, there is need for the proper training of artists in all areas of artistic endeavor as a first step towards cultural and artistic promotion and development in Trinidad and Tobago
- 10.4 The sectoral (i.e. dance, theatre, drama, craft etc.) and inter-sectoral activities among institutions and informal group networks are valuable to Trinidad and Tobago. Trinidad and Tobago provides moral and practical support for the development of the following cultural institutions and events: the Caricom Foundation for Art and Culture; the Caribbean Inter-Cultural Music Institute; the Forum of Ministers of Culture and Cultural Officials of Latin America and the Caribbean; the Regional Cultural Committee (R.C.C.); The United Nations Educational, Scientific and Cultural Organization (U.N.E.S.C.O.); The Organization of American States (O.A.S.) and Carifesta.
- 10.5 In the area of cultural promotion and development, the Government of Trinidad and Tobago through its planned programmes and financing, influences the people's culture and thereby affect cultural development. It cannot determine the people's culture. The Government of Trinidad and Tobago is partly determined by the people's culture.

## Positions

11. In this regard the Government of Trinidad and Tobago pledges to;

- a. Ensure that cultural and artistic activity receive the same kind of attention, incentive and support that other areas of national concerns receive.
- b. Provide an atmosphere where the creative approach can be nurtured wherever it appears, where all people can communicate their experiences, their hopes and fears, and where the arts as the most immediately recognizable form of creativity, can flourish.
- c. Recognize and endorse the value of training in all fields of art and culture to the same extent that is recognized in the traditional fields of medicine, law, engineering, management and other realms of learning.
- d. Recognize and support efforts, which will increase national and regional expertise in the arts.
- e. Recognize and emphasize the value of training in areas that lack trained personnel such as anthropology, ethnomusicology, archaeology and arts administration. *Reason?*
- f. Recognize and promulgate training in the arts not only as the need to develop the skills required to produce the artistic/cultural product, but as the need too, to ensure that the product reaches local and international markets through the development of legal management and marketing skills. *Stimulation of workforce, culture & local industry*
- g. Recognize and endorse the value of and concretely support formal institutions, including libraries, that carry out training in the arts, and also non-formal processes and institutions in imparting training (e.g. in traditional craft) and support them appropriately.
- h. Note the need for existing organization to promote the arts, and support appropriately new organizations devoted to that purpose
- i. Recognize that training involves more than a passing on and refinement of technique but it encompasses the transferal of Caribbean civilization.
- j. Recognize and carry out training in the arts at existing and local institutions, especially at the University of the West Indies where and when such training is possible, and at new and foreign institutions as the needs and resources of the nation demands.

- k. Recognize and provide facilities and resources in Trinidad and Tobago that will allow persons trained in the arts to successfully and efficiently operate. *Mandates, allow for community participation.*
- ✓ j. Recognize and provide financial subventions to nationally organized umbrella organizations devoted to the promotion of the arts, to assist such organization with office equipment, administration and a stipend for their principal executive officers.
- ✓ m. Recognize and utilize personnel trained in the arts to advise, help and further train other persons in groups and organizations that are in need of technical and cultural assistance.
- ✓ n. Recognize and endorse the value of and gives active, concrete support to the sectoral (i.e. dance, theatre, drama, craft) and inter-sectoral activities among institutions and informal group networks.
- ✓ o. Show respect and tolerance for the cultural traits of all its citizens, guarantees cultural freedom for all and stands ready to protect not only all groups but also the rights of individuals within groups to carry out alternative ways of living, to experiment, to be diverse, and to display imagination and creativity

## 12. CULTURAL HERITAGE, PRESERVATION AND PROTECTION

- 12.1 **The Cultural Heritage** is the collective memory in various forms, of the people's response to life and reflection on life, going back several generations
- 12.2 **Language** is an important instrument of communication and represents a unique way of viewing human experience and our world itself. In the past, particularly during the age of enslavement and colonization, the language policy of the elite was one whereby language was used as an instrument of domination, fragmentation and reintegration into the ruling political structure. People become poor and enslaved when they are robbed of their ancestral language. In terms of **linguistic diversity**, as gained through our historical experiences, it must be understood that the disappearance of any language means an impoverishment of the reservoir of knowledge and tools for intra-cultural and inter-cultural communication.

- 12.3 In the area of preservation, attention must be given to Trinidad and Tobago's buried past as well as our **monumental heritage**. The modern day stress on modernist paradigms in architecture and city building must take into consideration our monuments, which must be preserved as a source of our identity. While the cultural heritage must not become an exclusive commodity to serve tourism, lest it be degraded and despoiled in the process, it must be brought into a mutually supportive relationship with our tourism plans and infrastructure.
- 12.4 **Museums** are seen as both repositories and sources of information. While generally serving the myth-making process, museums also have the great potential for examining and questioning unproved traditions, skewed myths and conventional values. In the past they were seen mainly as heritage custodians, but in modern times, the tendency in museum development is to emphasize contemporary science, especially knowledge of the earth and its ecology.
- 12.5 The wide areas of **knowledge** now covered by museums and the use made by modern museums of published and unpublished written data, field surveys and the evidence gained from the oral traditions, favours an integrated, multi-disciplinary, regional and local "museum service", with a very clear sense of territory and identity, aimed at developing a positive role in community building. Emphasis is to be placed on the close involvement of the entire community in all aspects of the museum policy and operations. Museologists, scientists, art historians, educators and other professionals are regarded as "facilitators" working to empower the non-specialist population of the community.
- 12.6 Museums also have a role in **recording** and expressing publicly the distinctive identity of their territory, be it local, national or regional.
- 12.7 **Archives** provide irreplaceable information about our histories and bear indispensable witness to past acts, to the intensity of past debates on essential questions, to historical decision making, to the evolution of institutions and organizations and finally, to individual life histories as well as the values, beliefs and convictions on which they were based. Important for scholars and policy makers, the Archives exist too, as a source of information and reference for commoners.
- 12.8 The **research and documentation** in the audio-visual, print and electronic media of historical and current cultural events, practices, processes, groups and institutions and by diverse means the dissemination of information and issues arising from such documentation is essential for the preservation and protection of our cultural heritage.

- 12.9 **Crafts** can be described as truly "living heritage" and involve processes of creative adaptation and innovation.
- 12.10 **Religious pluralism** exists in Trinidad and Tobago and throughout the Caribbean. The history of the Caribbean has left us with several ethnic groupings, each possessing its own religion (e.g. Christian, Hindu, Muslim, Orisha and Shouter Baptist) There is a need to promote dialogue and mutual understanding among people of different faiths and beliefs.
- 12.11 There has been much outcry in Trinidad and Tobago about the preservation and restoration of our national patrimony (**Archaeological and Historical Sites and Artifacts**). Such sights (built and natural) include The Pitch Lake, the mud volcano of the Devil's woodyard, several forts, museums, sugar factories, old buildings and homes plus an array of religious shrines, old cathedrals, churches, mandirs, masjids and mourning grounds.
- 12.12 Due to this the National Trust was appointed and the Copyrights Act enacted, to minimize the unfair use of our protected monuments and environment, and to protect authors and copyright holders from the illegal commercialization of their works. These acts signify too, the intention to ensure that creators of copyright works receive a just share of the local and international market. Trinidad and Tobago has taken the necessary steps to align itself with the efforts of the United Nations "World Natural Heritage Site" programme and to become a signatory to the 1972 United Nations Convention establishing it.
- 12.13 **The Oral Tradition** reveals glimpses into areas of the history of the past. It is a living and endangered repository and transmitter of information, beliefs and values. It is mostly practiced in Rapso and in our heritage festivals through folk characters such as the Pierrot Grenade and the Midnight Robber.
- 12.14 Trinidad and Tobago possesses a rich, diverse culture, which brings with it a vast number of **National Days and Festivals** (e.g. Independence Day, Labour Day, Indian Arrival Day, Carnival, Eid -ul-Fitr, Divali and Tobago Heritage Festival). The celebration of events and phenomena in our heritage helps to preserve our customs and timeworn traditions.

### **Positions**

13. *In this regard, the Government of Trinidad and Tobago pledges to:*

- [a] Broaden the approach towards an understanding of the heritage to include the homely with the monumental aspects of our heritage, the oral with the literature traditions, the workaday with the ceremonial rituals and the profane with the sacred.



- [b] Be committed to the preservation of our language and the recovery of our peoples lost tongues, recognizing that a people become poor and enslaved when they are robbed of their ancestral language.
- [c] Recognize the role of language in shaping our cultural identity.
- [d] Encourage research and preservation of the language of the Amerindians as well as that of Hindi and West African tongues.
- [e] Recognize the contribution of heritage resources to the promotion of tourism and notes that tourism is fast becoming the biggest in the world with the cultural heritage providing much of its live blood.
- [f] Encourage and support the development of museums and their need to have access to information through traditional information's systems and newer electronic and computer networks.
- [g] Be committed to the preservation of history and traditions of minorities, especially our indigenous peoples, the Amerindians, and to protect such collections and information from unfair exploitation by non-museum interests.
- [h] Recognize the role of archives as store houses of historical records in the form of correspondence, notes, books, plans, maps, drawings, photographs, films, microfiches, sound recordings and computerized data.
- [i] Be committed to an open public archives as a necessary element of democratic governance and accountability and thus sees the need for continuous training of archivists, librarians, and conservation specialists.
- [j] Give active support to research and documentation in the audio visual, print and electronic media of historical and current cultural events practices, processes, groups and institutions.
- [k] Encourage and actively promote by diverse means the dissemination of information and issues arising from such documentation.
- [l] Be committed to the development and preservation of crafts both as heritage and as a potential for employment and industry.

- [m] Assist artisans both financially and technically as well as to the provision and sustenance of suitable market outlets for the distribution of crafts in the local and international markets.
- [n] Call upon all religious bodies to recognize and give due consideration to the religious pluralism existing in the nation and throughout the Caribbean.
- [o] Support the need to promote dialogue and mutual understanding among people of different faiths and beliefs.
- [p] Actively promote and support all efforts aimed at the preservation and restoration of the national patrimony.
- [q] Minimize the unfair use of our protected monuments and environment, and protect authors and copyright holders from the illegal commercialization of their works through the national thrust and copyright acts.
- [r] Ensure that creators of copyright works receive a just share on the local and international market.
- [s] Align itself with the efforts of the United Nations "World National Heritage Site" programme and to become a signatory to the 1972 United Nations establishing it.
- [t] Develop and support all efforts to preserve and disseminate knowledge of the oral tradition
- [u] Support and encourage research into and analysis of the Oral Tradition's body of folk-wisdom for the insights it may provide into present individual and social issues.
- [v] Be committed to devising ways and means to ensure that days of national significance are given due reflection on, discussion and- where appropriate-celebration of events and phenomena which have influenced or continue to influence our developments.

## 14. CULTURE AND DEVELOPMENT

- 14.1 Development is not simply a process of economic growth or a rapid and sustained expansion of production, productivity and per capita income; rather it must be seen as a process that leads to a satisfying life of material and spiritual abundance. The role of culture in development ought to be viewed in two ways: First, culture is instrumental to the promotion of economic growth; second, it must be seen as a desirable end in itself in so far as it gives meaning to our existence.
- 14.2 While alert, skilled, educated and well-nourished persons in society are engaged daily in the production of goods and services for the society's well being, it is culture that connects them with one another and makes the development of the individual possible. Moreover, it is culture that defines how people in a society relate to their physical environment, and express attitudes to and beliefs in other forms of animal and plant life. Thus all forms of development, including human development, are ultimately determined by cultural factors. For this reason, all agents of development, **economic, education, health, agriculture, environment, gender issues, mass media, sport, community** and including formal and informal institutions, must be culturally energized so that human existence can flourish in all its forms and as a whole.

### Positions (Economic)

15. *In this regard, the Government of Trinidad and Tobago pledges to:*

- a. Recognize the need for National Planning to take into consideration the cultural content within which people live and work and will be affected by national plans.
- b. Recognize the need for initiating and supporting research into and quantification of the economic contribution of cultural phenomena including national festivals, particularly Trinidad and Tobago Carnival and its related art forms.
- c. Recognize the need for establishing infrastructural and other support systems that will allow for the development of cultural industries surrounding our arts and crafts
- d. Recognize the need for establishing support systems that will lead to the marketing and trade of cultural products including cultural performances and artistic skills.

## Positions (Education)

15.1 In noting that education is a major transmitter of culture itself and that in the past our formal educational institutions have not provided for our people the vital cultural experiences and values gained from our heritage and noting the extent to which our folk culture is grounded in the organic life of our people in their work and their communities **the Government of Trinidad and Tobago pledges to:**

- a. Recognize the formal and non-formal methods of disseminating information and fostering desirable values in all citizens.
- b. Promote educational programmes in the arts both within and outside the formal system of education with a view to nourishing creativity, self-esteem and self-empowerment.
- c. Support private organizations bent on developing programmes in the arts.
- d. Support the establishment of an Institute of Carnival and other indigenous arts for the spread of education in the arts and Carnival generally.
- e. Recognize the need for all children in formal institutions to be provided with the curriculum content that is steeped in the culture of the people of Trinidad and Tobago so that the customs, traditions, and values associated with our heritage can be passed on to succeeding generations.

## Positions (Health)

15.2 In noting that good health is one of the most important asset of a citizen and that all aspects of social activity depend upon the good health of the nations citizens, **the Government of Trinidad and Tobago pledges to:**

- a. Recognize the need for our citizens today to understand the health practices, including the use of herbs, by which our fore parents maintain good health especially during the era of enslavement and indenture.
- b. Endorse and support research into the health practices of our fore parents with a view to implementing those practices that are valid and economically feasible into our modern day lifestyle.

- c. Recognize and support research of our traditional health practices with a view to incorporating the findings into modern history.
- d. Recognize the importance of traditional cultural beliefs and practices in the design and implementation of modern day health programmes.

### **Position [Agriculture]**

**15.3** Noting that Agriculture is itself the culture of farming, that it has been the main economic activity of the people of Trinidad and Tobago and indeed the Caribbean for centuries and that many of our beliefs, attitudes, and practices have emerged from it **the Government of Trinidad and Tobago pledges to:**

- a. Recognize the traditional beliefs and customs that surround activity in Trinidad and Tobago.
- b. Recognize and supports research into the traditional beliefs and practices of our fore parents with a view to enhancing today's Agricultural efforts.
- c. Recognize and supports the use of the findings of research into traditional Agricultural methods when planning, designing and implementing modern day Agricultural programmes.
- d. Recognize the part Agricultural production plays in the economy of Trinidad and Tobago.

### **Position [Environment]**

**15.4** Bearing in mind the need for a sustainable development that is based on maintenance, replacement and growth of capital assets both human and physical, and that attention must be paid to the maintenance to the physical environment conditions for the well being of its citizens **the Government of Trinidad and Tobago in striving for sustainable development pledges to:**

- a. Recognize and emphasize the cultural aspect of sustainability in that the health, welfare and prosperity of the people which matter more than the products produced goes hand in hand with a clean healthy environment.
- b. Recognize the importance of our cultural beliefs and practices in maintaining and preserving our environment.

- c. Recognize the need to give consideration to cultural practices and beliefs in finding solutions to modern day environmental problems.
- d. Recognize the damages done to the environment and to traditional patterns of relationships between societies and their physical environment by urbanization and modernization.

### **Position [Gender Issues]**

**15.5** It is noted with great concern the discussions and findings of the 1995 Beijing Conference, against the history of oppression and discrimination meted out to women in Trinidad and Tobago and indeed the wider Caribbean. As such, noting the role the women have played in our developmental past, their special needs which are noted in the issue of gender relations, and the past gender gaps in education and health **the Government of Trinidad and Tobago pledges to:**

- a. Recognize the need to protect the rights of women and men to gain legal equality as well as access education and health so as to end any presumably existing gender gap.
- b. Recognize the need for women to be eligible for election to high office and high level positions in national, regional, and local government bodies.
- c. Recognize the need to incorporate a gender awareness approach in national planning.
- d. Recognize the need for carrying out research into and evaluation of studies on gender and development with a view to empowering women.
- e. Recognize the need to strengthen and expand existing channels of direct support for organized forums of women's institutional involvement in the areas in which women's associations operate.
- f. Recognize the need to emphasize gender issues in all areas of development.

### **Position [Mass Media]**

**15.6** Noting the potential of the mass media to educate and to posit perceptions and values that can effect the development of its citizens both negatively and positively the Government of Trinidad and Tobago pledges to:

- a. Recognize the need to use methods, including legislation to promote a free flow of information for the greater participation of our people in our democracy thereby contributing to human development.
- b. Recognize the damage that can emanate from gratuitous violence, phonography, and immoral values through the media.
- c. Recognize and support the use of the mass media to promote activities that will lend self-esteem and empowerment to all citizens.
- d. Recognize and support the media in disseminating the cultural products of local artists.
- e. Actively promote and support efforts to utilize the media to foster a spirit of Caribbean unity.

### **Position [Sport]**

**15.7** The Government of Trinidad and Tobago pledges to:

- a. Recognize the vital role that sport has played in empowering the citizens of the nation, in integrating the Caribbean and promoting a Caribbean cultural identity at home and abroad.
- b. Recognize and support efforts to promote and develop sporting activities among the youth especially, both nationally and internationally.
- c. Recognize and support efforts to assist persons who have by their sporting activities brought fame and glory to the nation, but who may be ill, physically incapacitated or unable to earn a decent living.
- d. Recognize, support, and encourage research into and promotion of sporting, recreational and leisure activities that are traditional to Trinidad and Tobago and the Caribbean and that may be in danger of disappearing.

## Position [Community Development]

**15.8** The mission of the community development division in Trinidad and Tobago is to improve and sustain the quality of life of the people in local communities through the process of Community Education, Empowerment, Mobilization and Integration. The role of culture in development ought to be viewed in two ways. First, culture is instrumental to economic growth; second, it must be seen as a desirable end in itself in so far as it gives meaning to our existence. In order to achieve its mission, the community development division has introduced community and cultural programmes such as the **Geriatric Adolescent Partnership Programme (GAPP)**, the **Retirees Adolescent Partnership Programme (RAPP)**, the **Community Safety and Enhancement Programme (CSEP)**, the **Community Enhancement and Regeneration Programme (CERP)**, the **Prime Minister's Best Village Trophy Competition and Anaculture**. The objectives of these programmes are basically to develop the individuals of the community through social, moral, physical, spiritual, emotional or cultural means. The development of the individual contributes to the development of the community, which then contributes to the development of the nation. Noting the extent in which our folk culture is grounded in the life of our people in their work and their communities **the Government of Trinidad and Tobago pledges to:**

- a. Provide and support programmes that will improve the lives of the elderly.
- b. Encourage the utilization of the skills and experience of retired persons in providing assistance and supervision for young persons.
- c. Encourage the development of proactive programmes and projects aimed at crime prevention and the enhancement of community life.
- d. Identify low-income communities for intense and coordinated programmes of physical improvement work and social development activities.
- e. Support and promote programmes that provide opportunities for the social, artistic and cultural development of the individual specifically, and the community generally.



## **16. CULTURAL INDUSTRIES AND ENTREPRENEURSHIP**

- 16.1 One of the challenges that face culture is the tension between cultural practices or expression that form a natural base for the social and spiritual order of the community and the translation of that knowledge/expression into tools/goods/services/products for economic power and development.
- 16.2 Yet, daily, the individual consciously uses the elements underpinning his or her cultural diversity and expression in the fulfillment of social and economic goals.
- 16.3 The issue then is to develop strategies and mechanisms that would harness the elements of our cultural expression into meaningful, organized, systematic activities geared at the economic advancement of the entire community. When achieved, this will produce a widening of the scope for employment, a residual effect of pride and confidence in the community and rebound to the promotion of social wellness and prosperity.
- 16.4 Cultural industries are more often described than defined. They may be considered to be economic activities/systems/enterprises related to or founded in the cultural expressions of a society i.e. music, theatre, dance, recreation and leisure, entertainment, film and television, food, fashion, advertising, media and communications among others not named here or still to be created.
- 16.5 In most developing societies where there is an emphasis on traditional industries like sugar, banana, and bauxite, cultural industries have largely been undervalued or ignored. Music and dance though among the strongest areas of cultural activity in this regard are relegated to light entertainment for after work recreation. The reality of the massive cultural industry in developed countries has not propelled us to invest in our own, yet Trinidad and Tobago has the potential to rival any of the cultural industries of the world, as our cultural content/product is definitely world class. Our music industry [steelpan] ranks among the leading entertainment industry in the world, yet it is still largely under-invested and the country is not earning even near its potential.
- 16.6 In Trinidad and Tobago there is great urgency to invest in cultural industries as a viable alternative to energy industries. Culture industries, especially Music, are directly related to empowerment possibilities of our people, especially young men and women, and offer real opportunities for employment and wealth creation.

- 16.7 Further to the development of cultural industries is the need to foster and promote entrepreneurship within the wider community. This is directly related to the systematic facilitating of high levels of exportation and self-sustenance/self-reliance through the empowerment of our people towards self-employment, income-generating activities, inventing and manufacturing, which are the goals of entrepreneurship. There is a need to recognize and evaluate that entrepreneurial spirit and systems that have caused us to survive and excel and convert them into institutionalized processes of action.
- 16.8 It must also be stated, however, that cultural industries may require special treatment because of the very nature of these products. Cultural products are vectors of identity, values and meaning and reflect a community's way of being and understanding. They are important indicators of social health and are directly related to self recreation, poverty alleviation, violence reduction and promotion of peace and democratic values. Based on international conventions, [Human Rights and the Covenant on Cultural Rights], individuals have an inalienable right of access to their culture and cultural products.
- 16.9 In many instances, cultural products, especially in developing societies like Trinidad and Tobago, need to be particularly sustained and nurtured for their development. Governments must therefore recognize this when negotiating and establishing frameworks, strategies, measures and instruments for cultural industries.

## **Positions**

### **17. In this regard the Government of Trinidad and Tobago pledges to:**

- a. Give direction to activities geared at the development of cultural industries through the provision of incentives for private sector involvement in this area. Such directions should seek first to establish priorities for investment/involvement based on the projection of the possibilities for advancement identified in particular industries.
- b. Provide coordination and coherence among agencies and institutions offering programmes and activities centered on cultural industry promotion and development in order to foster clear and dynamic opportunities for the artists and the wider community involved in activities in this area.
- c. Articulate clear and coherent actions between this industrial sector and other industries/sectors in order to ensure that strategies, instruments and mechanisms already in place or being negotiated in those other sectors may be of benefit to cultural industries. These actions should focus on such institutions as: 1. *Manufacturers Association of Trinidad and Tobago* and 2. *Small Business Association of Trinidad and Tobago*.

- d. Provide administrative and financial support as well as resources for the promotion of actions and strategies aimed at the creation, production, distribution, exhibition and marketing of cultural products within the local, regional, and global market place.
- e. Foster and promote measures, strategies and actions aimed at the development of cultural industries, that take into consideration the particular nature of the products, through the provisions of incentives for investment in the industry, co-production agreements, content requirements, or any form to be determined.
- f. Provide financial support, directly or indirectly, to individuals, artistes, producers, institutions involved in the promotion and development of cultural expressions, in particular those related to cultural industry development for activities and programmes aimed at the promotion of domestic cultural promotion. Such financial support may be by direct transfer of funds, tax exemption or remittance or any other form and should only be accessible to domestic producers or, in special cases, to foreigners.
- g. Promote within the education curriculum, programme activities and strategies geared at the promotion of careers in cultural industry through the direct involvement of students in activities related to the industry, from copyright protection to the processes of production, presentation and distribution of their cultural products.
- h. Encourage and promote within the school system activities and strategies geared toward the nurturing of proper entrepreneurial practice among the entire school community, but in particular the student population.
- i. Give direction and support to the establishment of instruments, strategies and mechanisms related to the encouragement and promotion of entrepreneurship in the wider community through the provision of facilities and incentives to persons engaged in this type of activity. These facilities/incentives must be based on the use of cultural expression in creative, innovative and dynamic forms related to self-employment and self-reliance.

## **18. CULTURE AND TRADE**

- 18.1 Culture in trade agreements within the multilateral trading regime of the World Trading Organization (WTO) is dominated by the developed world, making it difficult for small island Caribbean states to battle these forces and assert their identity against the barrage of foreign films, television and music domination with its consequence effect on lifestyles

- 18.2 The challenge lies in creating a demand for consumption of local products and services both domestically and internationally and thereby reap the so call benefits of "free trade" in the face of protectionist policies adopted by the developed world.
- 18.3 At present, in Trinidad and Tobago, there is little concern for this situation and the number of artists and technicians affected.
- 18.4 There is need to stimulate growth in the sector so that it leads to employment creation and also assists with identity formation, attracts foreign investment and decreases export earnings by:-
- Creating policies for the audiovisual sector which provides grants, loans and other kinds of funding for the production of films and television programmes to nationals and non-profit organizations
  - Training for professionals
  - Marketing cultural projects, programmes and films internationally
  - Regulating radio and television broadcasting content
  - Controlling access to the local market using quotas.
  - Giving rebates on Box Office taxes for cinemas that show national films.
  - Controlling measures re foreign films
  - Regulating licensing restrictions
  - Developing fiscal measures
  - Reviewing the Telecommunications Act
  - Using co-production approaches to stimulate local capacity.
- 18.5 There is much evidence of similar approaches in many countries around the world. Increasingly it is being recognized both regionally and internationally that protectionist measures for the international trade of cultural goods and services are not enough. It is therefore necessary to develop this sector according to its special idiosyncrasies. Cultural public policy therefore should not only contribute to domestic content but also discuss that content in the context of international considerations.

18.6 Trinidad and Tobago will have to examine its existing policies and legislation that impinge on the production of cultural goods and services against new developments at regional and international level. Such examination will help to determine the necessary:-

- Sanctions to be applied e.g. licensing quotas
- The amount of backward linkages to national and the stimulation of employment and revenue to be derived from nationals
- The need to treat with multinational and transnational media producers
- The relationship between foreign investment in the audiovisual, film and music sector and national content.

18.7 The challenge to Trinidad and Tobago then is to find ways to ensure that the country benefits from strategies and programmes that seek to enhance its cultural product and ensure that all future negotiations on trade in cultural goods and services (cultural products) are conducted within the framework of giving consideration for the needs for cultural industry development and the promotion and preservation of cultural diversity.

## Positions

19. *In this regard, the Government of Trinidad and Tobago pledges to:*

- a. Give direction to the Ministry responsible for Foreign Trade and the Ministry for Planning and Development for the inclusion of the Ministry responsible for Culture in the deliberations and negotiations on trade in cultural goods and services.
- b. Provide resources for the creation, production and distribution of cultural products of a commercial nature that will ensure their viability in the global market sector.
- c. Promote within the regimes of international trade policies, especially the WTO, activities related to the creation, production and distribution of our cultural products through content quotas, direct or indirect transfer of funds, incentives, tax exemptions and remittance, and any other mechanism deemed important to cultural industry development..
- d. Promote the inclusion of cultural goods and services within all trade fairs or expositions in the global market where other Trinidad and Tobago products are to be exhibited and/or marketed.
- e. Coordinate the collection of data and promote research on cultural industries in order to access the value of these industries and the significance of the contribution of the sector to the national product.

- f. Ensure in trade negotiations that co-production agreements as well as those giving foreign cultural industries access to our domestic markets are accompanied by agreements for the use of local content/personnel and contribution/assistance to the development of local industries whether through training of human resource development, provision of technological or technical assistance, and any other form of assistance or support considered significant.

## 20. CULTURE AND TOURISM

- 20.1 Trinidad and Tobago is blessed with a mosaic of races, creeds, classes and cultures. Our races have been plucked from the great and ancient civilizations, with their inherent, unique, cultural patterns of thought, behaviour, social development, and artistic expressions. We have also developed, over the relatively short period of our independence, a socio political system (executive, judicial and legislative), of governing ourselves, albeit in its infancy stage. We also enjoy the hospitality of the sacred ground of our Amerindian ancestors. In this context we have developed a 'culture', which identifies us as a unique society.
- 20.2 The Travel and Tourism Industry remains the world's largest and fastest growing industry with the greatest potential for employment generation. It is also one of the more dynamic industries with changes taking place rapidly at the local, regional and global levels which impact on tourism demand. The advent of new technologies is also increasingly changing how tourism services are delivered to its customers. In the Caribbean, to some extent, we have not kept pace with changes in international visitor needs and wants due to a lack of resources to make the requisite modifications.
- 20.3 Culture plays a major role in the development and sustenance of the tourism industry. For indeed culture and its products, art and artistic expression, whether these may emanate from the creative, performing, literary, plastic, culinary arts, our environment, or our inherent respective race consciousness; are an integral part of the on-going process of societal change and development.
- 20.4 "Trinidad, with its carousel of rhythm, colour and movement, where voice and dance combine, where nature runs riot, and a Caribbean city throbs, and Tobago, a peace seeker's idyll, a quiet chunk of perfection, where the sun caresses and the green hills tumble to turquoise seas", together they make an ideal tourists destination and provides the opportunity for the development of a vibrant tourism industry.

- 20.5 The Ministry of Tourism is the chief public sector agency with responsibility for tourism facilitation and oversight. Presently the public sector structure of the industry consists of the Ministry of Tourism, Tourism and Industrial Development Company of Trinidad and Tobago Limited (TIDCO) as the implementation agency in Trinidad, and the Tobago House of Assembly in Tobago.
- 20.6 In January 2003, the Government of Trinidad and Tobago started crafting its long-term vision for Strategic Development in a policy entitled Vision 2020. The Ministry of Tourism is the lead agency in the development of a tourism policy that will provide the framework within which the Vision 2020 strategic plan for the tourism industry will operate.
- 20.7 Tourism is a growing industry in Trinidad and Tobago, particularly Tobago. It is therefore important that communities understand its relevance to the country and their own role in tourism. Tourism interests must also make cognizance of the contribution to the industry of the creative expression of the Trinidad and Tobago people and must fashion strategies to include the people both in the industry as well as in the profits.

## Positions

### 21. *In this regard, the Government of Trinidad and Tobago pledges to:*

- a. Give direction to and promotion of a close and integrated policy relationship between the Ministries responsible for Tourism and Culture, as well as culture agencies in order to ensure the programming of on going training for workers in the tourism sector geared toward ensuring the authenticity of our product and information.
- b. Identify, package and market our cultural products, our folk arts and artisans, our feasts and festivals, our flora and fauna as vibrant industries yet without exceeding their load bearing optimum capacity or losing the original spirit and essence of these products.
- c. Encourage creativity and innovation by facilitating exposure of our art forms and artists to discerning audiences and by supporting the development and growth of the existing cultural organizations and icons, which are involved in the above activities.
- d. Assist in the development and marketing of our entertainment industry as a viable and potent source of income generation.
- e. Be proactive in facilitating the identification and restoration of our heritage, whether built, natural, or identified ancestral grounds and our artifacts.

- f. Continue to provide the enabling environment for the private sector to invest in sponsorship of cultural organizations and works of art by identifying and facilitating the provision of tax concessions and other allowances. These would include sponsorship, the purchase of art works, the rehabilitation of heritage sites or buildings of national importance as identified through clearly defined criteria.
- g. Encourage research and documentation of our rapidly disappearing cultural art forms including our cultural history, our folk medicines and their makers and custodians and promote their reintroduction/re-establishment for local and foreign consumption.
- h. Assist in creating an enabling environment for the pursuit of training in the existing art forms. The aim would be to identify and assist in promoting a cadre of trained teachers, performers, creators of artistic works and practitioners; both for local consumption and the foreign markets.
- i. Prepare and implement a long-term plan for developing differential sustainable cultural tourism products.
- j. Negotiate with other agencies of the government; institutions; community based and non-governmental organizations; including civil society, both local and international, and identify products and services in Trinidad and Tobago of a cultural nature for development.
- k. Work to synergize the efforts of different stakeholders to produce maximum value, including value added for existing products of Trinidad and Tobago.
- l. Continue to assist the makers of mas and mas products including music [pan etc.] to take full responsibility for the development and retooling of Carnival, and packaging of mas and its various product as viable business enterprises for export marketing.
- m. Prepare data bases of organizations and specific skills available both within the country and outside of Trinidad and Tobago, which can be tapped in the delivery of cultural goods and services characteristic/unique to Trinidad and Tobago.
- n. Develop and promote the nexus between Trinidad and Tobago conferencing capability and eco tourism destination, conferencing and entertainment, yachting/marine sports and entertainment.
- o. Seek to establish a holistic settlement for the creative and performing arts, [a cultural theme park], including housing of our master artistes and master craftsmen and artisans, by providing the environment conducive to the transference of knowledge.



## **22. CULTURE AND TECHNOLOGY (INCLUDING THE MEDIA)**

- 22.1 One of the fundamental challenges of culture from age to age is the tension between tradition knowledge, as promoted and upheld by societies and casually conveyed, largely through language to the next generation, and the open embracing of new technologies by the now generation.
- 22.2 Yet, the need to take on new technologies must become a reality of cultural expression and development, if even because they ultimately, and sometimes immediately, have a great impact on way of doing and thinking.
- 22.3 Local cultures, especially in developing societies like Trinidad and Tobago, are at risk of disappearing as the young embrace the new values and realities brought to their living room by way of these new technologies. Because of these technologies, our societies and especially our young are constantly bombarded by foreign influences and values, seeking to like them than valuing being themselves.
- 22.4 While there is little chance of keeping out these influences, there is a real need to strengthen and consolidate domestic experiences of local expression in order to reduce the impact of these foreign cultural products. In fact, this confrontation is essential to the dialogue within and between cultures that is the objective of the policy of cultural diversity
- 24.5 While Trinidad and Tobago has the opportunity to disseminate its cultural excellence among its people through cultural; community programmes as the Best Village and the Tobago Heritage, there are not enough performing spaces and trained personnel. Therefore it becomes difficult to reach the required amount of citizens in order to make this dissemination effective.
- 24.6 It is therefore through the use of electronic and various media that we would be able to allow more Trinidadians and Tobagonians to experience our own cultural expressions. The growth of the internet, the proliferation of the cable communication networks and the increase in radio stations have affected the realities that our children experience. The challenge then is to be able to use these technologies to allow our people greater access to our cultural expressions.
- 24.7 Even here we have tremendous difficulty. Local radio and television stations continue to broadcast more foreign material than invest in local talent and expression. This is especially true of television. There is a deficiency of local programming on television as less and less we see ourselves. A new television station, GAYELLE, which televise 100% local material, has been newly introduced. This augurs well for local programming.

24.8 All the above is in recognition of the role of these technologies, of the media in the communication and dissemination of information and in the shaping of ideas, values and attitudes. Radio, television, print media and the internet are essential tools in the process of stimulation of debate, self expression and community expression.

24.9 The media will continue to play a major role in how we continue to see ourselves, especially based on if we see ourselves, in the strengthening of a pro-active civil society and in the maintenance in the ideals of participatory democracy, the framework for popular cultural expression.

## **Positions**

23. In this regard, the Government of Trinidad and Tobago pledges to:

- a. Provide support for domestic production for television through such instruments as incentives, direct transfer of funds, subsidies and co-production agreements.
- b. Give support to programmes and strategies in the corporate and wider society geared at the discovery and invention of new communication technologies and in the upgrading and consolidation of local technology in an effort to enhance and promote local productions of a high quality.
- c. Promote a vibrant mass media; through the enactment of legislation to encourage a free press, access to information and the role the media can play as an expression of cultural values as an instrument of information, dissemination and education.

## **24. INSTITUTIONS AND INFRASTRUCTURE (INCLUDING HUMAN RESOURCE DEVELOPMENT)**

24.1 As the rest of the Caribbean and the world at large, Trinidad and Tobago is experiencing extreme high crime rate, and the authorities are finding it extremely difficult to remedy the situation by introducing effective measures.

24.2 One of our outspoken artists, Rubadiri Victor, was asked by a journalist of one of our daily newspapers, his opinion on how Trinidad and Tobago can 'fight' crime. His response was:

- *"Government and the resourced class need to build the 'missing institutions.' These are institutions that consecrate and pass on the best of our legacies. A civilization is not built by luck and chance; it is built by purpose. What is our purpose? What have we selected from our history to build on? Certain communities have suckled Trinidad into existence, Laventille, Couva, Point Fortin, among others. These are precisely the communities that are collapsing. Why? Because nothing has been built to consecrate their gifts. Nothing has been given back. Laventille, infrastructurally, is the same as it was on Emancipation in 1834. We are paying for those sins now. Community activists and artists have been demanding these things for decades, and have been ignored. We must build the temples for the youths to enter. The Carnival and Steelband Museum and the National Performing Arts Centre are some of our temples. The 50 per cent local quotas for radio and television and such laws are our oxygen. There are others. The love, we as Trinidadians and Tobagonians, do not give ourselves, is the lovelessness that is returned to us by the soulless boys now running rampant. The savagery with which we have dealt with our best is the savagery now being returned to us by our worst. **We must build the temples to consecrate our gifts. Build it and they will come**"*

24.3 In a few words Mr. Victor has stated the importance of institutions and infrastructures to the development of any society. The challenge to Trinidad and Tobago, then, is the building of a cultural infrastructure that encourages and fosters growth while at the same time maintaining the centers of excellence/ cultural treasures for which we have become well known. This infrastructure must reflect a coherent philosophy of cultural development as embraced by Government, manifesting itself therefore in precise, definitive structures/entities by which the people may express their thoughts, tell their stories, and access their cultural products without confusion.

24.4 The institutions we create must by nature be the reflections of the very spirit of our people and they must serve therefore as vehicles for cultural expression and diversity, providing the access, advocacy and nurturing necessary for sustainable development. They must collectively provide /promote training in the cultural expression, the creation, production, distribution, exhibition, and marketing of cultural products, the interpretation, preservation and promotion of the country's heritage and the generation of the type of environment within which national development can be enhance and sustained.

- 24.5 The above has implications for the staffing of the institutions since in some cases the problems that may confront them may be as a result of the levels of commitment and competence of the various staff or the nature of terms of their employment in the public sector. A whole process of human resource evaluation, training and development is needed in the culture sector.
- 24.6 Training must therefore be made available at varying levels and on an on-going basis for persons in all areas of creative pursuit. This includes writers, artists, crafts people, designers, culture agents teachers, professionals in film, theatre, museums, libraries *et al.* These are the persons who as catalyst will in turn motivate others and stimulate creativity, especially in young people. They are the driving force in the process of development and the cornerstone for the Vision 2020 of Trinidad and Tobago.
- 24.7 Opportunities should therefore be provided for the strengthening of these institutions, the promotion of a coherent cultural infrastructure, and, through adequate remuneration as well as possibilities for professional development, the training of cultural personnel, in particular cultural managers/ administrators, who would then be encourage to remain in their field.

## Positions

### 25. *In this regard, the Government of Trinidad and Tobago pledges to:*

- a. Facilitate the creation of institutions that that will collectively provide training in the cultural expressions, e.g. Academy for the Performing and Creative Arts.
- b. Facilitate the creation of institutions that will collectively provide /promote the creation, production, distribution, exhibition and marketing of cultural products.
- c. Facilitate the creation of institutions that will collective provide /promote the interpretation and preservation of the country's heritage and the generation of the type of environment within which national development can be enhance and sustained.
- d. Facilitate the building of a cultural infrastructure that reflects its coherent philosophy of cultural development and manifesting it in precise, definite structures/entities by which the people may express their thoughts, tell their stories, and access their cultural products.
- e. Provide opportunities for training on an on-going basis for persons in all areas of creative pursuit, and through remuneration as well as possibilities for professional development, the training of cultural personnel, in particular cultural managers/administrators.

## 26. CULTURAL RELATIONS

- 26.1 The history of the Caribbean shows that there are many commonalities in the area of culture linking its peoples. In addition, since the early years of the 19<sup>th</sup> century there have been migratory movements whereby peoples of the Caribbean have influenced one another culturally. In the light of the above, and in keeping with the spirit of the **Treaty of Chaguaramas**, the Government of Trinidad and Tobago regards cultural relations with the other nations, especially those on the Caribbean, as vital to regional unity and trade, as well as the maintenance of international peace.

### Positions

#### 27. *In this regard the Government of Trinidad and Tobago pledges to:*

- a. Institute and support mechanisms to foster exchanges of products, and persons skilled in their Arts with all nations, especially those in the Caribbean and Latin America.
- b. Make use of resources available at the University of the West Indies, the Institute of Carnival and other Indigenous Arts, the National Carnival Commission and many other institutions of similar standing, to facilitate and promote exchanges among artists of the region in particular, and the international world in general.
- c. Uphold and support the common principles which have developed and have given birth to the many ties that have bound together the English speaking lands of the Caribbean in particular, and other lands in general.
- d. Use the resources available at international agencies such as UNESCO and the OAS to promote cultural exchanges.
- e. Recognize the special importance of Caricom countries and the significance of Caribbean diaspora communities in tier dealings with the wider Caribbean, Latin America and the international world.
- f. Pay close attention to the work and position of nationals overseas especially in areas that relate to cultural issues.
- g. Promote information and understanding of the contributions of outstanding nationals to the Caribbean and the wider world.

- h. Recognize the potential of Carnival and Carnival arts as products that can generate foreign exchange income for the nation.
- i. Endorse the agreements already established with member states of Caricom, Latin American countries, and countries of the wider world.
- j. Remove the restrictions on entry into Trinidad and Tobago of skilled nationals of qualifying Caribbean countries.
- k. Recognize the crucial role that culture plays in laying the foundation for trade and other social, economic and political relations with international lands.

## 28. CULTURAL FINANCING

**28.1** The ultimate objective of Trinidad and Tobago's culture policy is development whereby the human conditions improved. In order for human beings to develop fully the financing for all cultural projects, programmes and research is essential. The Government of Trinidad and Tobago is aware of the fact that in the past, culture and the arts have not received a fair share of revenue in keeping with their importance and their contribution to the enrichment of society. Noting the economic potential that cultural activities can generate towards the revenue of the nation, and noting the need to match cultural activities with the corresponding financial resources, **the Government of Trinidad and Tobago pledges to:**

### A Research Needs

- a. Support research aimed at quantifying the contribution of culture and the arts to the national economy.
- b. Support research aimed at ascertaining indicators of the positive as well as the negative aspects of culture.
- c. Support research to ascertain the impact of decentralization of public expenditure and taxation on the development of human resources.
- d. Support research on gender and development.
- e. Support research on methods of socializing the youth with the values and practices of our heritage.
- f. Support research on methods of eradicating poverty.

- g. Support the need to inculcate the findings of cultural research into national planning efforts and programmes.

## **B Private Sector Needs**

- a. Provide financial incentives for the private sector to support/encourage cultural production and heritage preservation.
- b. Establish and manage endowments from private contributions for arts, promotion and development.
- c. Encourage and support the private initiative of individuals and organizations to enter into partnership with Government and governmental organizations, with a view to funding cultural projects and programmes.
- d. Recognize the need for non-governmental organizations to mobilize the community for the development of the arts and culture.
- e. Recognize the need for funding private organizations for the development of the arts generally.
- f. Recognize the need for funding organizations that function with specific cultural mandates in the society.
- g. Recognize the need for funding individuals, groups and organizations in their desire to spread the cultural arts, artifacts and crafts of Trinidad and Tobago overseas.
- h. Recognize and support individuals, groups and organizations in the celebration of national days and festivals.

### **C. Public Institutions**

- a. Support all public institutions that hold mandates for the development of the arts and culture in the nation.
- b. Set up national endowments for the promotion and development of the arts and culture.
- c. Pursue consultation and work in harmony with agencies, sectors and ministries within Government itself with a view to encouraging positive interaction among all administrative governmental agencies, and providing funds for the development of the arts and culture.

### **D. Other Institutions**

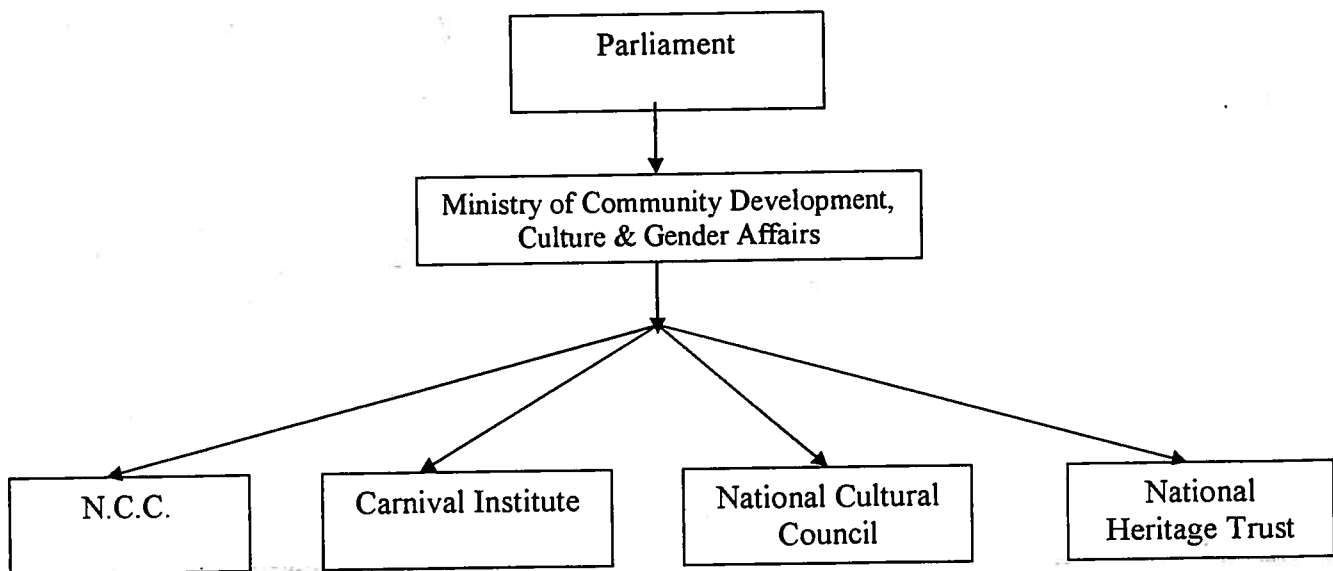
- a. Co-operate with international agencies such as UNESCO, IDB and the EFC [European Foundation Centre] in funding local and regional projects and programmes in the arts in particular, and in culture generally.
- b. Co-operate in the provision of funds for the development of art and culture locally, with independent sector bodies in other regions such as the Mexican Foundation Centre, the Asia Pacific Consortium of Foundations and the Smithsonian's Institute.
- c. Co-operate with other nations, regional and international, to provide funds for artistic and cultural programmes locally, regionally and internationally.
- d. Co-operate with other nations, regional and international, to provide funds for programmes aimed at the improvement of the human condition, locally, regionally and internationally.



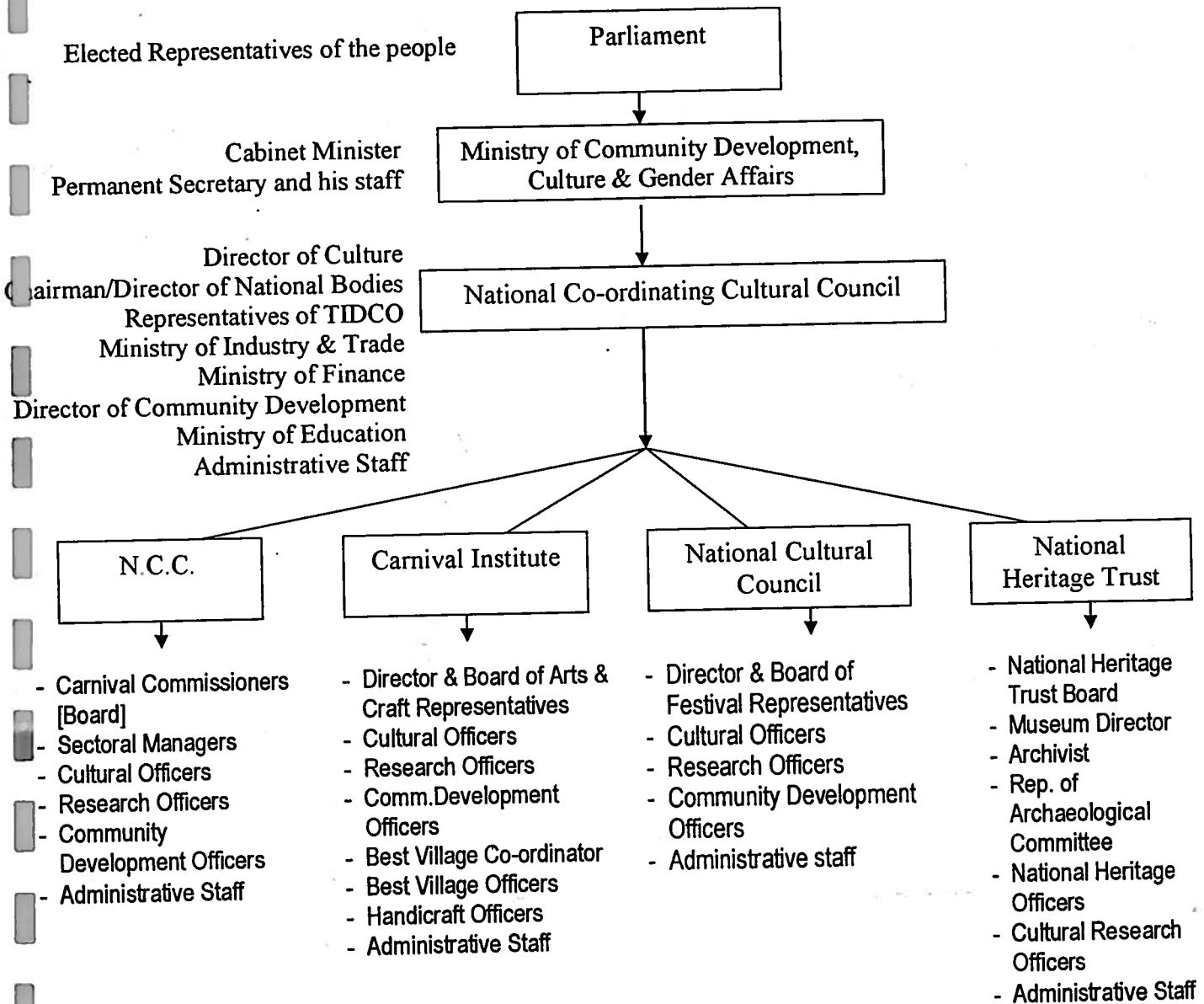
## 29 CULTURAL ADMINISTRATION

29.1 In its effort to harmonize the interplay of Government, the public bodies, the private sector, and the cultural groups, it is important that clear lines of responsibilities and functions be established. This will help to improve relations between Government of Trinidad and Tobago therefore will administer the business of culture through the following bodies:

### CURRENT STRUCTURE



## RECOMMENDED STRUCTURE



## **29.2 DUTIES AND RESPONSIBILITIES**

### **Parliament**

National Budget; National Legislation; Cultural Policy and Cultural Policy Regulations.

### **Ministry of Culture:**

Drawing up of Budget for Parliament; Ensuring that Cultural Policy is effected; Appointments of Board and Committees; Liaison between National Co-ordinating Cultural Council and Cabinet; Drawing up of Cabinet Notes; Appointment of permanent staff for all bodies.

### **National Co-ordinating Cultural Council:**

Responsible to the Ministry of Culture; Implementation of Central Government Cultural Policy; Direct responsibility for the four [4] subordinate bodies; Follows developments in cultural matters so as to provide Government with a comprehensive basis for its policy; Publishes reports on cultural matters; Research; Research co-ordination; Determines allocations for subordinate bodies; appointment of temporary staff; Advising Minister on matters of policy, staff and cultural decisions; Marketing and trade of Cultural products; Conferences; Seminars; Investigations.

### **National Carnival Commission**

Planning, implementation and development of Carnival and Carnival Arts.

### **Board of Creative and Performing Arts**

Development of Arts and Crafts; Artists and Performances; Arts and Craft Exhibitions; Assistance to Non-Governmental Organizations; Steelband Development; Prime Minister's Best Village Trophy Competition; Training of Artists; Traditional Arts and Craft.

### **National Heritage Trust**

Responsible for the preservation, restoration and archiving of the National patrimony.

### **Careers in Carnival**

Mas Band Manager, Mas Designer, Costume (other types) Designer, Section Manager, Marketing/PR Specialist, Events Specialist

Tent Manager, Steel Band Manager,

Documentalist/Researcher, Consultant, Lecturer in Carnival Arts, Primary/Secondary Teacher in Carnival Arts, Lecturer in the Business of Carnival, Primary/Secondary School Teacher in the Business of Carnival

Photographer, Journalist, Carnival Supplies Retailer

### **Careers in Dance**

Primary/ Secondary School Teacher, Lecturer, Dance School Administrator, Dance Critic/ Writer, Documentalist

Choreographer, Artistic Director, Costume Designer, Lighting designer, Set Designer, Stage Manager, Administration/ Management

Dance Merchandise Retailer, Dance Journalist, Physical Therapist, Dance Photographer

### **Careers in Visual Art**

Architecture, Landscape Design, Fashion Design, Costume Design, Furniture Design, Industrial Design, Interior Design, Graphic Design, Textile Design, Film, Animation

Illustration, Gallery and Museum Work, Installer, Photography, Historic Restoration, Fine Art Painting, Sculpture, Art Marketer

Primary/Secondary School Teacher, Tertiary Level Teacher, Art Academic, Art Historian, Art Critic, Journalist, Appraiser

### **Careers in Theatre**

Acting Coach, Drama Coach, Animal Talent Coordinator, Script Coach, Primary/Secondary School Teacher, Lecturer, Instructor, Guidance Counsellor, Critic

Costumer, Actor/Actress, Model, Mime, Director, Narrator, Announcer, Playwright, Producer, Art Director, Impersonator, Puppeteer, Magician, Costume Designer, Make-up Artist, Sound Designer, Script Manager, Stunt Person, Stage Manager, Set Designer, Draftsman, Talent Manager, Stand-in

Media Planner, Media Salesperson, Customer Service Manager, Mediator, Mime, Advertising/Marketing Specialist, Agent Movie Theater Manager, Amusement Park Entertainer, Facilities Manager, Negotiator/Mediator, Booking Manager, Broadcast Journalist, Program Assistant, Business Manager, Prop Manager, Casting Director, Lighting Designer, Public Relations Specialist, Communication Technology Specialist, Lighting Operator, Radio/TV Announcer, Copy Writer, Exhibit/Display Designer, Theater Manager, Special Events Coordinator, Talent Scout