

NATIONAL CULTURAL POLICY

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DRAFT NATIONAL CULTURAL POLICY OF TRINIDAD AND TOBAGO.

PREAMBLE

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

The Government of the Republic of Trinidad and Tobago has a vision to take Trinidad and Tobago to developed status by the year 2020. This vision is the central focus of all deliberations in the formulation of this cultural policy,

The Culture and Attitudes Sub-Committee of Vision 2020 sees culture and attitudes as 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 and provide a thorough catalyst for the growth and development of Trinidad and Tobago.

*The Culture of Trinidad and Tobago is the distinctive way our people respond to, reflect upon, and **express their experiences of life**. It emanates 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. This contributes enormously to our personal development and can be used efficiently for the advancement of our national pride.*

However our local cultures are evolving due to the challenge brought on by the new values and realities brought to our living rooms by way of new technologies. Our young seek to embrace these new values more than valuing being themselves. When a society is bombarded by so many foreign images, it is of utmost importance that we promote our distinctive national values and heritage and develop our cultural goods and services as we explore the need to find a sustainable vehicle for economic development. Special care then must be made on two fronts. The first is preservation of a certain set of aesthetic, moral and economic values through the documentation, housing, preservation, consecration, display and the dissemination of Memory and Legacy

*The second is the **facilitation of a strong Cultural Industry** that can engage tradition, modernity and the marketplace- made up of practitioners throughout the Folk, Fine, Classical, Avant Garde and the Popular Arts and everything in between. In this way there is a balance between the best lessons of the past and the facilitation of the contemporary that can leverage the future.*

*Another key factor at a time when **ethnic tensions** have been exacerbated is the need to have a greater appreciation of the contributions that each group has made to the society. In short, any public cultural policy must always portray the true intent and spirit of the national motto, “**Together we aspire, Together we achieve.**”*

1. PHILOSOPHY

The National Cultural Policy premise is that culture is the key to the country's **strength**. It recognizes the fact that you cannot have legitimate **holistic development** unless you have a strong cultural base.

The policy provides the opportunity and framework for different groups and sectors of the society to find their **full expression** whilst at the same time providing an umbrella for the fashioning of a national identity.

A National Cultural Policy of Trinidad and Tobago must foster **cohesion** in our multi- ethnic society by making optimum use of the realities and opportunities of our diversity. To a large extent, the policy must be aimed at the **primacy of culture at all sectors of the society** including politics and governance, technology, industry and business, education and social and community development, as well as the arts. At the same time the policy must strike a balance between nation and group.

The policy recognizes the importance of the **media** in the modern world and its responsibility to reflect the country's rich **cultural heritage**. The policy must also elaborate a **gender** perspective which looks at men and women's concerns, needs, and interests while aiming to give the youth, the bearers of our cultural heritage, a role in the society of Trinidad and Tobago. The policy also recognizes the need for ongoing, dynamic and **relevant research**, which will ensure the vitality of the cultural sector. This research will also help to ensure that the Cultural Policy is able to successfully **adapt to the ongoing changes** in the sector and the society.

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 also the use of that diversity in its programmes and activities concerned with the development of its **cultural industries**. The cultural policy must also engage other **national development policies and objectives**. It must **interact** with all the other similar policies such as those on Entertainment, Film, Tourism, Education, Trade and Industry, Environment, and Labour.

2. HISTORICAL OVERVIEW

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

Amerindian Origins

The foundation of Trinidad and Tobago’s culture is the early existence of several distinct tribes of Amerindians (the Yao, Lokono, Nepoio, Shabao, Carinepagoto, Calipunians, Chaimas, and the Chaguanas) prior to the conquest of the country of the Europeans. The Amerindians established settlements throughout the country including in Arima, Mucurapo and Tobago. The use of indigenous crops, their modes of dress, their place names derived from their native languages, (many of which still exist today such as Naparima and Carapichaima) bear testimony to our rich, cultural heritage. The country- originally called Kairi- was a religious and spiritual centre for many tribes throughout the Caribbean and on the South American mainland and possesses many sacred sites.

The Coming of the Europeans

The native population and the local landscape was dramatically transformed by encounters with successive waves of European explorers

and colonists who brought with them their culture and social systems. The first wave was led by Christopher Columbus who 're-discovered' the island on his third voyage to the Indies in 1498. Spanish colonization led to the enslavement and decimation of the Amerindian people. An early example of resistance was the 1699 Arena massacre in which Amerindian tribes rose up and killed Capuchin friars, the Governor and his entourage and burnt down the Mission Church. Meanwhile the Spanish settlers did little to develop the country's infrastructure.

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

Tobago

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

In 1608 King James I claimed sovereignty over the island and for the next 200 years Tobago changed hands many times between the Dutch, the French and the English but for most of the 17th and 18th Centuries Tobago was a haven for pirates. In 1763 the French ceded Tobago to the British. Like Trinidad, Tobago shared the fate of most islands in the West Indies and became a British sugar colony.

Slavery and Post-Emancipation

One of the most important historical factors influencing the make-up of the Caribbean was African slavery which replaced Amerindian indentureship as the prime source of labour on the islands. Although slavery came late to Trinidad its impact was equally harsh and oppressive as in the rest of the region. This led to a number of slave rebellions that characterized the period of slavery. There were other forms of resistance, including cultural resistance, which included such cultural retentions as the oral traditions, costuming and musical satire. The art of calypso was born in this period. Gros Jean, one of the slaves of St Hilaire Begorrat of Diego Martin, is said to be the first calypsonian as he used his extraordinary ability to sing witty remarks on other people. This skill was taken up by slaves on other estates leading to the genesis of the calypso art form in the island.

The traditions of the French Grand Balls and the African masking rituals, embodying forms of caricature, sacred rituals and festive merry making, led to the development of the unique Trinidad and Tobago Carnival.

Waves of Immigration

On October 12, 1806, the first organized settlement of **Chinese** in the Americas occurred when 192 Chinese immigrants were brought to Trinidad on the ship Fortitude. **Portuguese** laborers from the island of Madeira began arriving between 1834 and 1860. Cultural diversity was broadened on May 30, 1845, when the first indentured (contract) laborers were brought from **India** to work on the plantations. From 1845 to 1917, it is estimated that approximately 130,000 immigrant laborers (100,000 Hindus and 30,000 Muslims) came from India. These immigrants brought many religious customs with them including the festival of Divali (Hindu) and the observance of Hosay (Muslim).

Cultural Unrest

Between 1881 and 1884 Carnival was in danger of being stopped all together by the colonial authorities. The resistance to this was collectively known as the 1881 Canboulay riots. At around the same time, in 1884,

there were serious disturbances in and around San Fernando called the Hosay Riots, when the authorities introduced regulations that attempted to restrict and confine the Hosay celebrations to the estates.

Riots and conflict between the 'natives' and the authorities led to the banning of the drum after the 1883 Carnival because the colonial powers feared that the passing of secret messages might become the impetus for social unity and revolt among the blacks. From 1900 to 1934, this banning of the drum led to the use of tuned bamboo sticks, called tamboo bamboo, in street parades. From 1932, biscuit tins were included as the rhythm instruments in the tamboo bamboo bands. In 1934 the bands were banned due to street clashes between rival groups. There was a gradual change to the use of steel instruments between 1935 and 1938. 1938 to 1939 are considered the birth years of the steel drum and soon the tamboo bamboo bands switched over to steel pans.

The Road to Independence

If Trinidad was a sugar economy in the 19th Century it became an oil economy in the 20th. The advent of the automobile and the conversion of the British Navy from coal to oil encouraged the search for and the production of oil locally. Oil was discovered in the Guayaguayare, Point Fortin, and Forest Reserve areas. Over time oil and oil related exports came to dominate the economy and transformed much of populace from a rural to an urban one.

The twentieth century was also characterized by the demands of the people for self-government and independence.

In 1903, the population demonstrated its opposition to the colonial authorities, when the Red House was burned to the ground during the Water riots of that year. They protested the lack of relationship between the government and the governed and the total lack of contempt for local public opinion.

The country had its first general elections in 1925 but it was not until 1946 that there was the first election allowing universal adult franchise. During this period there was an explosive social situation arising out of the discontent of workers who had no legitimate means of expressing their grievances. There were widespread disturbances in 1937 leading to the attempted arrest of union leader Tubal Uriah Buzz Butler in Fyzabad. This sparked off what has become known as the Butler Riots that spread throughout the island and across the Caribbean. It culminated with the Moyne Commission Report in 1939 that highlighted the need for major improvements in the social and welfare apparatus of the country.

Another important event was the establishment of U.S. bases on the island in 1941. This was agreed to in exchange for 50 destroyers that at the time were sorely needed by Britain in its fight with Germany. These bases included a large section of the Chaguaramas Peninsular as well as an air base at Wallerfield and in other parts of the country. The Americans injected their culture and money into a stagnant economy and shifted the focus of country from Britain to the U.S. Their presence further fuelled the desire for self-determination and independence.

In 1956, Trinidad and Tobago achieved self-governance, in 1962 Independence and in 1976 was made a Republic.

Post Independent Trinidad and Tobago

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

With the assimilation of the various ethnic groups over the previous 150 years, almost every religion had followers in Trinidad: Catholicism (26%); Hinduism (23.8%); Anglican (10.9%); Muslim (5.8%); and

percentages of Presbyterians, Baptists, Orisha, Pentecostals, Seventh Day Adventists, and Moravians.

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

3. THE HISTORY OF NATIONAL CULTURAL INSTITUTIONS OF TRINIDAD & TOBAGO

Pre-Independence Era (1962)

Prior to Trinidad and Tobago achieving Independence in 1962, the Ministry of Education and Culture had responsibilities for all cultural matters. At that time M. P. Alladin led the Division of Culture. He was a Visual Artist and had no substantive staff assigned. The two areas which received particular attention were: Visual Arts in the primary and secondary schools and Dance, which was piloted by Dance Icon Beryl Mc Burnie and the Little Carib Movement. During that period the fora for showcasing the talents of the creative sections of the communities were the National Junior Arts Festival and the bi-annual Music Festival both organized by their respective Festival Committees. Carnival, another of our major festivals, was managed and organized by the Carnival Development Committee (CDC).

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

Post Independence Era

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

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

Two of the major outcomes of the N.C.C. were the formation of the National Drama Association and the National Dance Association of Trinidad and Tobago, led by Mr. James Lee Wah and Mr. Torrance Mohammed respectively, both members of the Council at that time. Mr. Anthony Prospect, another member of the Council, was given the responsibility to establish a similar Musical Body but this never came to fruition.

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

The Culture Division grew out of a combination of the Division of Culture, Ministry of Education and Culture, and the Cultural Unit of the Community Development Division and was first located in the Ministry of Community Development and Culture. In the early stages it functioned mainly in the areas of Research and Training but during the second half of the 1980's, the focus shifted from its original function to one of Arts and Culture Management. It operated as an agency of Government that was charged with the responsibility of facilitating, promoting and preserving the culture of Trinidad and Tobago. This responsibility ensured that citizens continued to develop to the extent that regardless of the differences they will possess the qualities to enable them to be empowered and live in dignity.

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

- Ministry of Education and **Culture**
- Ministry of Community Development and **Culture**
- Ministry of Sport, **Culture** and Youth Affairs
- Ministry of Youth, Sport, **Culture** and Creative Arts

- Ministry of Community Development, **Culture** and Women's Affairs
- Ministry of **Culture** and Gender Affairs
- Ministry of Human Development, Youth and **Culture**
- Ministry of **Culture** and Tourism
- Ministry of Community Development, **Culture** and Gender Affairs.

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

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

The National Archives of Trinidad and Tobago, the repository for permanent records and archives of the government as well as historical records of national significance, was established in the aftermath of the great fire of 1903 at the Red House, Port of Spain. This fire destroyed almost all the records in the Colony. Subsequently, provision was made in the construction of new Government buildings for fireproof strong vaults for the storage of records. Despite provision of vaults, there was no policy or procedure for the acquisition and preservation of historical records. Over the years the situation gradually improved and in 1960 Mr. E Sewal was appointed Government Archivist. The Archives came under the

Office of the Prime Minister and was located at the basement of the Prime Minister's Office at Whitehall. There was an absence of support staff and appropriate accommodation. During the years 1964 - 1970 the Archives changed location several times. In 1970 the main repository was established at 105 St. Vincent Street. In 1970 the staff was increased to 20 people.

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

In the late 1980s the The Faculty of Humanities and Education of the St. Augustine Campus of the University of the West Indies introduced programmes in the Creative and Festival Arts. The Department of Creative and the Festival Arts (formerly the Creative Arts Centre) provided in depth training in Dance, Drama, Music, Visual Arts and Carnival Arts. For the first time creative artists could acquire tertiary qualifications in the field of Arts and Culture.

In the early nineties the Carnival Development Committee (CDC) was changed to a Statutory Body and renamed the National Carnival Commission (NCC) with over-all responsibility for the development of Carnival. A Board of Commissioners led by a Chairman managed the affairs of this body. The carnival interest groups- Pan Trinbago, Trinbago United Calypsonians Organization (T.U.C.O.) and the National Carnival Bands Association (N.C.B.A.)- each have responsibility for the

development of three of the country's major cultural industries, Pan; Calypso and Mas. Representatives from each body were instituted as Commissioners of the NCC Board of Management.

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

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

Since the decades of the 1970s and 1980s there was a significant rise in cultural awareness. Cultural organizations of different cultural disciplines rose to prominence and sought increased technical and financial support from the private and public sectors. In the 2002 Budget projections Government introduced a 150% Tax Deduction to the Private Sector for their financial support to cultural groups and organizations. This was a welcome gesture for the creative artists, but proper institution of the Act is yet to be finalized in order to realize the effective implementation of this policy.

In October 1999 Cabinet Minute No. 2359 established a National Policy on the Performing and Visual Arts and the Cultural Council of Trinidad and Tobago was agreed to. But the Council was never instituted.

In 2005 the Culture Division of the Ministry of Community Development, Culture and Gender Affairs was given the responsibility of preparing a Draft National Cultural Policy of Trinidad and Tobago, which is at the completion stage at this time.

In July 2007 the Government of Trinidad and Tobago unveiled an innovation to the Steelpan (which was declared the National Instrument of Trinidad and Tobago in 1992) called The G-Pan. The G-Pan is actually a family of steelpanns that significantly improve upon traditional steelpanns,

which were developed over time in an ad hoc fashion. The revolutionary G-Pans were developed and produced by a team of local researchers, headed by Professor Brian Copeland, Dean of the Faculty of Engineering, UWI. St. Augustine. The improvements include a consequent reduction in the minimum number of steelpans required to effectively cover the steelpan musical range from eleven to four. Particular mention must be made of the fact that the playing surface of The G-Pan is made from high-grade steel. The result is an instrument that has a musical accuracy and definition, wide musical range, excellent sound projection and improved signal to noise ratio.

April 2008 saw the Launch of the National Steel Symphony Orchestra, which began its work in December 2007. The Orchestra is administered by the Ministry of Community Development, Culture and Gender Affairs and is composed of 37 auditioned players who represent the best combination of technique and literacy among steelband players in Trinidad and Tobago. The choice of instruments for the NSSO is the “Genesis” steelpans or as they are more commonly known – the G-Pans.

4. 21ST CENTURY CHALLENGES

The modern world presents new challenges for the country. The movement towards mega-trading blocs- such as the European Union (EU) and the stringencies of structural adjustment from the International Monetary Fund (IMF) - has led to dislocations in communities as well as in traditional and cultural industries in Trinidad and Tobago.

Another challenge towards a country's Independence and sovereignty is the appeal of North American culture especially to the youth. The rise of cable television and the attendant uniformity of thought and life-style engendered by the mass communication media are slowly creating a Trinidad and Tobago citizen, indeed a Caribbean person, who has less and less loyalty to, feeling for and identification with his or her history and environment. Such an individual has little commitment to the continued development of a democratic society with an authentic, many-faceted culture.

Yet, despite this, we have advantages and resources today that our ancestors did not have. There is a great opportunity in this twenty-first century, of developing in Trinidad and Tobago a civilization that finds its highest expression in the idea that people are the centre of all development. It is also a philosophy that recognizes the importance of our cultural heritage and the principles and values associated with it. Our response and reflection on life seeks and finds expression in multiple ways, such as: our design and invention of instruments; in our language; our ways of praising our creator; in our foods; the type of plants we grow; in our song; in our music; and in many other ways in which we demonstrate our cultural uniqueness.

Our Culture must also take into account the challenges and realities of the contemporary global environment. We cannot afford to not embrace modern technology, despite the potential threats to our indigenous culture. Cultural workers must master the multi-media environment and exploit

the many possibilities offered by being part of the global village. Special emphasis must be placed on the Internet; digital audio and video technology including the use of blogs and podcasts.

The world is fast becoming 'flat' and access to the new technologies offers great possibilities to produce materials and promote and market Trinidad and Tobago's unique and diverse culture. The emergence of broadband technologies and such Internet sites such as Facebook, MySpace and YouTube offer exciting opportunities. They can provide global audiences at minimum cost and provide the opportunity to explore and celebrate previously marginalized communities and cultures.

Technology has spurred tremendous growth in the cultural industries, for the most part as the main driver of transformation. In particular, digitalization has created a range of new opportunities for creative expression, production and distribution; and has propelled new modes of business such as computer software, telecommunications, advertising, film production, music production and distribution and architecture. Among these, the computer and video game industry is perhaps the most mature and developed. In the Global music industry approximately 1.8 Million people bought digital music in 2004, generating sales of US\$330 Million; a tenfold increase from 2003 to 2004. By 2010, 25% of record company revenue will come from digital sales. Local entrepreneurs, producers and software developers must take advantage of these opportunities and receive support from the public and private sectors.

The State of the Arts

The present state of the Arts reflects contrasting forces: the rich historic Legacy of the country to the relative under-resourcing of this Legacy and the cultural industries by the public and private sector.

Despite this T&T nationals have won many of the most prestigious awards in international culture. These include: Oscars (Sam Mendes); Grammys (Billy Ocean, Dexter Simmons); Emmys (Peter Minshall);

Tonys (Heather Headley, Geoffrey Holder); Bollywood Oscars (Horace Ove); Commonwealth Book Prizes (Earl Lovelace); and Nobel Prizes (VS Naipaul, Derek Walcott). Other practitioners have been acknowledged in the Guinness World Book of Records such as Horace Ove (who directed the first Black independent film in Britain). We have produced many gold, platinum and multi-platinum musical artists (Billy Ocean, Winnifred Atwell, Heather Headley, Nigel and Marvin, Anslem Douglas).

The nation of Trinidad and Tobago have produced a Diaspora of people with incredible creative talent that has put us on some of the greatest performance stages of the world, on international TV and movie screens. Trinidad and Tobago has given the world 150+ Trini-styled Carnivals many of which generate significant economic spin-offs for their host countries. The country is a unique nation of Festivals, and has produced an indigenous culture of near unparalleled richness in its iconography, folkways and cultural vocabulary.

This abundance of riches has occurred despite limited supported cultural legislative and infrastructural development. The nation requires major public sector and private sector support so that it can have an infrastructure and legislative framework that is worthy of its Legacy and that withstands international scrutiny and comparison.

The challenge to ensure that Trinidad and Tobago achieves international status in the Arts must focus on 4 major areas.

- Physical infrastructure such as facilities and institutions. This is being dealt with at present through the construction of the 2 Academy of the Performing Arts; the completion of the National Library, and the refurbishing of Queens Hall and Naparima Bowl.
- Legislative support
- Documentation, collection, storage, protection, celebration and dissemination of Heritage and Legacy
- Facilitation of the human resource through which cultural activity happens

5 THE MEANING OF CULTURE

Culture has been defined in perhaps its simplest form as **the way of life for an entire society**. UNESCO's (2002) states that Culture is a set of distinctive spiritual, material, intellectual and emotional features of society or a social group that encompasses in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.

In Trinidad and Tobago the word '**culture**' popularly refers to the distinctive ways in which Trinidadians and Tobagonians have responded to, reflected on and expressed their historical and contemporary 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 this 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.

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 identity will be 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.

Culture, then, is an intrinsic factor that 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.

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 cultures in communities require special considerations and programmes for their development as they may be endangered by the imposition or dominance of other cultures, especially those of more technologically advanced societies.

Therefore, in Trinidad and Tobago, **Culture** must be seen as the response to the experiences acquired through time that Trinidadians and Tobagonians have 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 panorama of the distinctive spiritual, material, intellectual and emotional features that characterize the nation's ethnic groupings. This 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.

6. THE GOALS OF THE CULTURAL POLICY

The goals of the cultural policy are:

(1) The development of a citizenry grounded in its nation's culture to the extent that regardless of their gender, ethnicity or religious beliefs, they will possess the qualities to enable them to be empowered and live dignified lives in a democratic society;

(2) The development and promotion of the country's diverse cultural expressions;

(3) The facilitation and stimulation of the growth of the cultural industries;

(4) The preservation and dissemination of heritage, legacy and memory.

7. OBJECTIVES OF THE CULTURAL POLICY

The objectives of the Cultural Policy are:

- a) To create a Policy framework that enables the Cultural Industry to maximize its potential- and in so doing become one of the foundation industries in the diversification of the local economy reducing its dependence on the Energy sector.
- b) To create strategies that will enable the T&T government and its people to effectively engage the challenges of globalization
- c) To facilitate the promotion of the Arts and the Cultural Industries
- d) To develop the plans, programmes and strategies that will be implemented to achieve its set goals.
- e) To articulate the place of culture in national life and the importance of cultural expression and diversity as essential elements of national development.
- f) To provide guidelines and strategies to ensure the full participation of communities in cultural expression and cultural development.
- g) To identify, rationalize, and support programmes and strategies for the facilitation of training in all areas of cultural activities for the benefit of cultural practitioners and the society at large
- h) To outline plans for the promotion of arts and letters, the preservation of cultural heritage, the stimulation of artistic and intellectual creativity, and the enhancement of cultural education
- i) To establish cohesion and agreement between the National Cultural Policy and other National policies related to entertainment, film, education, science and technology, intellectual property rights,

- industrial development, environmental protection and tourism product enhancement.
- j) To develop and implement strategies for the building of cultural infrastructure and the enabling of culture institutions to manage and facilitate cultural development, including: spaces for cultural and artistic expression at the community level that feed into national performing centres
 - k) To identify and support programmes for the promotion and facilitation of entrepreneurship within the cultural industries in order to create sustainable employment and income generation at all levels of the sector.
 - l) To identify and support strategies for the distribution and marketing of cultural products in the international marketplace
 - m) To identify and support the creation and development of facilities and programmes for the recognition, preservation, and the development of National Heritage. This will include: ongoing cultural research and analysis: the collection, curation and exhibition of oral traditions and artifacts; the documentation and recording of cultural phenomena of all types;
 - n) To identify and facilitate a comprehensive legislative framework- local and international- to protect and support the development of local cultural activities and products.
 - o) To identify plans and strategies to create and access sustainable funding for the local cultural sector from local, regional and international financing sources.

8. POLICY FRAMEWORK

Recognizing that any listing of areas of cultural activity is to some extent debatable and certainly incomplete, the following are presented as some of the essential components, which Trinidad and Tobago should consider in determining a direction and framing an action plan for cultural development. This requires a shift in our present perception of development that is based on a restrictive economic model to a developmental model in which culture is a critical component

The policy framework is therefore presented under the following headings:

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- CULTURAL DIVERSITY IN TRINIDAD AND TOBAGO
- CULTURAL AND ARTISTIC PRODUCTION AND DEVELOPMENT
- CULTURAL AND ARTISTIC PROMOTION
- 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
- CULTURAL EDUCATION AND TRAINING

8.1 CULTURAL DIVERSITY IN TRINIDAD AND TOBAGO

Trinidad and Tobago's cultural diversity makes it uniquely poised to harness the genius of its various cultures for economic, social and cultural development. Despite a limited understanding of the intricacies of our history we have still been able to construct a creative, vibrant, productive and unique society. By unlocking the genius of our respective and collective histories there is much that could be harnessed to make Trinidad and Tobago one of the beacons of the world.

The waves of migration that created the modern state of Trinidad and Tobago 300+ years ago placed us in the forefront of the encounter with globalization. Our experience as being part of this first wave has given us the edge as pioneers in tolerance and managing diversity in a world becoming increasingly multicultural, and marked by a new wave of globalization. In view of our experiences in confronting globalization it is paramount that we acknowledge the strengths and weaknesses of our cultural legacy. We must then celebrate and preserve our distinctive cultural heritage and identity for the sake of our survival and as a gift to the world.

Arising from the juxtaposition of our different cultures, Trinidad and Tobago possesses a diverse spread of feasts and festivals all with unique characteristics. In some instances they are different in form and format from the countries of their origin. Such religious inspired festivals or observances are Amerindian Heritage Day, Christmas, Carnival, Lent and Easter (Europe), Phagwa, Hosay, Eid Ul Fitr, Ramleela, Divali and Kartik Nahan water festival, (India/Asia). Also celebrated are La Divina Pastora, a festival that is interpreted differently by different religious groups and the festival of Santa Rosa (local in origin but of Amerindian/European influence). Ancient traditional festivals are also being reintroduced such as the River Festival of the Orishas. In many ways Trinidad and Tobago is the land of Festivals and these festivals are sources of cultural and economic power.

Diversity brings creativity with new and innovative ways of looking at old traditions and recreates a new image without losing the authenticity of the existing one. The maturity in handling our diversity enables the country to address the issues of marginalization and separateness with sensitivity and understanding in order to develop a harmonious society

Recommendations to promote cultural diversity

- a. The recognition of the cultural diversity of Trinidad and Tobago in all aspects of public policy and the creation of programmes to harness the experiences for economic, social and cultural development
- b. The provision of opportunities for the dissemination of information on the people's diverse ways and practices, in order to encourage appreciation and respect for each other's culture.
- c. The active promotion of cultural diversity through the provision of spaces for national products, adopting measures, conducive to guaranteeing such spaces, that may include such measures as: content requirements; incentives; subsidies; and others.
- d. The provision and promotion of opportunities for Trinidadians and Tobagonians to disseminate their cultural diversity in the international market through performances, tours, and the distribution of cultural and media products

8.2 CULTURAL HERITAGE, PRESERVATION AND PROTECTION

The Cultural Heritage of a country is the collective memory of a people manifested in various forms. These forms encompass the entire range of human creativity and expression- from festivals, oral traditions, crafts, art-forms, and more. The Heritage expresses a people's response to life and reflection on society going back several generations and shows people both the positive and negative aspects of themselves, which must be known in order to build and develop a contemporary society.

Given then the importance of Heritage, it must be preserved, protected, documented, analysed, housed and disseminated to the entire population as a critical cornerstone in nation building. Trinidad and Tobago is a signatory to the UNESCO Convention for the Preservation and Protection of Intangible Heritage and so has a mandate to deal with Heritage in a responsible manner.

Without memory of our cultural inheritance, and institutions that preserve that memory, there is no recognition and acceptance of the significance of the past and its contribution to the present. Civilisation is the constant continual building, utilization and refinement of ideas, practices, structures and accomplishments. It is this that results in the creation of new forms from generation to generation. When there is no institutional memory or Heritage a society is constantly being forced to re-invent itself rather than build on its past achievements. Heritage establishes certain norms and practices, which contribute to the harmonious and orderly workings and progress of a society. Heritage is also the critical element in the formation of national pride and it engenders a sense of belonging.

One of the critical challenges facing the nation is that Trinidad and Tobago's Golden Age generation aged 65 and over is dying without their Legacy being recorded. It is estimated that the majority of significant cultural practitioners from this generation will have died by 2010. The country's Golden Age between 1930 and 1950 was the period when much

of the cultural vocabulary of Trinidad and Tobago was formed. These include the popularization and development at community and national levels of festivals such as Divali, and Carnival; the creation of the 'modern' forms of pan, mas and calypso; and the creation of religious and secular institutions. This generation is passing with much of its technical and biographical information unrecorded and without a plan for the capturing of their artifacts and other materials for the National Collection.

At the same time this is happening it must be recognized that 70% of the population is 35 and under. Most of them are under 16 and have minimal knowledge and understanding of this Golden Legacy. There is therefore a major crisis of transference of cultural practice from generation to generation. Strategies must be devised to prevent this crisis.

Trinidad and Tobago has a rich creative civilization stretching back to its Amerindian past to its multi-cultural present. It is a significant cultural capital of a larger Caribbean and American civilization. The enormity of Trinidad and Tobago's contribution to New World culture requires that special attention should be given to the appreciation, preserving and understanding of this rich legacy.

Trinidad and Tobago is also unique in the fact of being formed out of arrivants from major continental old world civilizations who brought with them practices, artifacts, languages and other cultural traditions and items. This diversity must be acknowledged in policies for preservation and protection as this in turn engenders tolerance and respect for the other.

The development of an informed civilization requires the full understanding of the past in order for the people to learn from its experiences and create a harmonious, progressive and enlightened society.

There are a series of actions that should be adopted to ensure that the present generation must have a greater understanding of and benefit from this Heritage. The adoption of these actions aimed at returning the national patrimony and at preserving, analyzing and disseminating

knowledge of the traditional, historical and natural aspects of our culture can lead to greater self actualization and to greater achievements.

To ensure the preservation and protection of our cultural heritage a number of areas require attention:

(a) GOLDEN AGE LEGACY

Recording and transmitting the Legacy of the Golden Age generation is critical to the cultural health of the nation. Trinidad and Tobago has only a few more years before the Golden Age generation passes en masse. The nation must therefore act strategically during the next few years to ensure the gathering of oral, visual and scribal histories and the collection of artifacts. The period should also focus on the critical transmission of artistic practices and skills from generation to generation.

- The University of the West Indies and the University of Trinidad and Tobago's 3 Academies must work in harmony to ensure the effective documentation of this Legacy drawing on the skills and experience of elders and practitioners in the field. In this way these programmes can focus on the transmission of highly specialized knowledge to a next generation as well documented and analyzed practices.
- The private and public sector need to fund and facilitate a massive Oral and Visual Recording programme that can document the dying Golden Age generation's Legacy.

(b) LANGUAGE

Language is an important instrument of communication and represents a unique way of viewing human experience and our world itself. A critical aspect of language is the Oral Tradition. It reveals glimpses into areas of the history and the past. It is a living and endangered repository and transmitter of information, beliefs and values. It is mostly practiced in our heritage festivals through the art of story telling as in Ramayan singing and folk characters such as the Pierrot Grenade and the Midnight Robber.

- There must be the recognition of the role of language and the oral tradition in shaping our cultural identity and the encouragement and support of programmes into areas such as: research into our nation languages; the establishment of academic courses in the diverse languages that impact on Trinidad and Tobago; the creation of dictionaries and other teaching and learning materials; and the encouragement of research and preservation of the oral traditions and the language of our indigenous peoples and ancestors.

(c) MONUMENTAL HERITAGE

Monumental Heritage is the built Heritage of the country.

- Through a comprehensive and strong Heritage legislation our monuments must be identified, protected, and preserved. The current Act of the National Trust of Trinidad and Tobago was passed in 1991 and amended in 1999. However the procedure for listing for the protection and preservation of buildings has not been finalized. The Act therefore does not yet have the necessary executive instruments to protect and preserve listed Heritage sites. The list of buildings and protected sites also needs to be greatly expanded to include a host of disappearing national treasures. These Heritage sites are not only sources of our identity but also can function as points of leisure and pride and generators of cultural and economic activity. The National Trust Legislation should also cover artifacts, archaeological and natural sites such as the *Pitch Lake*, the *mud volcano of the Devil's Woodyard*, *Fort George*, *museums*, *sugar factories*, *old buildings and homes*, plus an array of *religious shrines*, *old cathedrals*, *churches*, *mandirs*, *masjids*, *steelpan yards* and *mourning grounds*.

(d) MUSEUMS

Museums are seen as both repositories and sources of information. In the past they were seen mainly as heritage custodians. In modern times the tendency in museum development encompasses genre museums such as Museums of Science and Folklore. For a country like Trinidad and Tobago- where folk forms still play a vital role in culture- the idea of ‘the living museum’ is also critical. The living museum is a form of museum that not only preserves but also participates and facilitates the living culture.

- There must be the development of a system of museums from community to national level celebrating many different aspects of our nation’s history; the natural environment; and the world of science. These museums require access to information whether it be through traditional information systems or through newer electronic and computer networks. At all times they must stay abreast of contemporary ideas of museum curatorship and programming. The National Museum represents a system of institutions that must embody community and genre museums. The system should be expanded to include such institutions as a dedicated National Art Gallery, and a Carnival and Steelband Museum. It should have as its focus exhibitions of a National and Caribbean vision but also it must include space for exhibitions of an international nature.

(e) ARCHIVES

Archives provide irreplaceable information about our histories and bear witness to past acts. They exist as a source of information and reference for researchers.

- There must be the recognition of the role of archives as storehouses of historical records and the development and modernization of such institutions at community and national level. These records need to be preserved in as many retrieval forms as possible including print, audio-visual, and electronic media. This preservation in multiple forms and the use of current methods is essential for the protection

of our cultural heritage. There must be continuous training of qualified personnel such as archivists, librarians, and conservation specialists to operate these institutions. The reconstruction of the National Archives building, the preservation of current documents and replacement of damaged archive material must be an urgent national undertaking.

(f) **CRAFTS**

Crafts are key components of our ‘living heritage’ and involve processes of creative adaptation and innovation and their derived artifacts.

- There must be the commitment to the development and preservation of crafts, both as heritage and as potential for employment and industry. This involves the identification of the techniques, processes and products that constitute a nation’s craft. Schools, guilds and other institutions should be created to: facilitate the documentation of historical and best practices and techniques; train practitioners; and transmit craft knowledge from generation to generation. These crafts may then be converted into niche cultural economies, which if supported by the public and private sector can link talented local craftspeople with wider and more profitable niche international markets. Programmes must be encouraged to develop the business of entrepreneurship to take advantage of these local, regional and international opportunities.

(g) **FESTIVALS**

The history of the Caribbean has resulted in several ethnic groupings, each possessing its own religion (e.g. Christian, Hindu, Muslim, Evangelical, Orisha and Shouter Baptist). Trinidad and Tobago possesses a rich, diverse culture, which brings with it a vast number of National Days and Festivals (e.g. Independence Day, Republic Day, Labour Day, Indian Arrival Day, Carnival, Eid-ul-Fitr, Divali, Hosay, Best Village and Tobago Heritage Festival).

- There must be the recognition and the provision of financial and technical support for Festivals and days of National significance at national and community levels. There must also be a dissemination of the information about the Festivals in order to encourage the appreciation and the respect of the significance and beauty of each other's culture.

(h) **COPYRIGHT**

A critical underpinning of the cultural industries is copyright, which secures the economic/commercial value of cultural commodities. Copyright safeguards the process of knowledge and technology by which these products and services are produced, distributed and traded. Cultural industries now operate within what may be characterized as a new 'techno-economic' business context that is driven by technological shifts and the business of copyright, which is the monetization of intellectual, artistic and cultural endeavors. At every stage of cultural production and dissemination, the intellectual property component is now the key commodity and basis of wealth. As technology continues to change, the value of intellectual property increases. Copyright has become a primary competitive resource and the basis of competitive advantage in the cultural industries.

The Copyright Act of Trinidad and Tobago 1985 was the first national legislation that provided protection for copyright for nationals of Trinidad and Tobago who until then were only provided protection under British law. The Copyright Act of 1997, which still prevails, was passed in order for Trinidad and Tobago to comply with the treaty provisions TRIPPS (Trade Related aspects of Intellectual Property and Protection) which formed part of the international agreement that was signed with the World Trade Organisation (WTO) in 1994.

The Copyright Amendment Bill 2008 is still in Parliament. The aim of this amended Bill is to bring Trinidad and Tobago in line with the digital

environment, and to facilitate enforcement in terms of civil and criminal proceedings.

It has been observed that the music industry has undergone some redefinition moving from an industry primarily selling manufactured commodities, to an industry of services in which “baskets of rights” are exploited. The ‘Baskets of rights’ refers to all the rights held by creators of cultural products and artifacts. These rights include copyright, publishing rights, mechanical rights, neighbouring rights and performing rights. A creator barter and negotiates away portions of these rights in exchange for resources or access to distribution.

The same redefinition occurs in other cultural industries such as advertising; architecture; video, film, and photography; music and the visual and performing arts; publishing; software, computer games, and electronic publishing; radio and TV; art and antique; designer fashion; crafts; and design. Trinidad and Tobago must ensure its creative products are protected and that it keeps abreast of all technological shifts so as to fully exploit the opportunities provided.

‘Developed’ countries are maximizing the value located in intellectual property and its attendant rights. In 1999, US licensing and royalty fees contributed as much as US\$37 billion to GDP, making this the highest contributing “financial driver” in that year. UK creative industries accounted for approximately £51,300 million in value-added to GDP in 2000, increasing to £53,400 million in 2002. Canada’s core, non-core and partial copyright-based industries exports reached CAN\$53, 408 million in 2002, nearly doubling the 1996 export total of CAN\$26,987 billion.

Globally, cultural industries and the copyright system remain largely challenged by piracy, as opportunities to infringe copyright become easier with new modes of technology. The proliferation of reproduction equipment and the advent of digital technology present new options of use that leave cultural industries vulnerable to exploitation. Piracy has begun to erode the income potential of the cultural industries. It was estimated

that the global pirate market for recorded music totaled some 1.7 billion units in 2003 to a value of US\$4.5 billion.

(i) **PATENTING**

Patenting is also a critical aspect of intellectual property protection and has particular applications for a country like Trinidad and Tobago with so many unique cultural inventions. Products such as the steelband and all its related technologies; different forms and techniques of mas making; and unique crafts all need to be protected so as to ensure that proprietorship is retained locally and the value of its exploitation can be maximized.

- In view of the numerous threats to intellectual property and indigenous inventions, Trinidad and Tobago must pay particular attention to patent registration and protection.

8.3 CULTURAL AND ARTISTIC PRODUCTION AND DEVELOPMENT

Cultural and artistic activities require the same kind of attention, incentives and support that other areas of national development receive. Culture is the essence and foundation of development and therefore must be considered in every phase and aspect of the country's future.

The centre of the development of Culture and Artistic production is the nurturing of the artists themselves. The National Cultural Policy therefore must develop and promote the cultural industries by facilitating the individual artist and their work. Artists must be provided with means whereby a work of art can be nurtured from its appearance as an idea, throughout its incubation and then its eventual manifestation as a finished product. This also extends to the exhibition, marketing and distribution of the work in the community and marketplace- from the local to the international level; and finally to its analysis and acceptance as part of the national legacy collection.

It must therefore be noted that in the production and development of culture and the arts, all human groups, their institutions and organizations can participate and interact in creative endeavors. In terms of creativity and the arts, all groups are not made up of creative individuals, but as collectivities all people are creative. Creativity in the arts, therefore, is not something special for special people in special situations; **it belongs to everyone.**

The Arts and artistic expressions can 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 serve the economy through the production of goods and services.

There is therefore need for the sensitization of the entire national community as to the importance of Culture and the Arts. There also is the critical need for proper training of artists in all areas of artistic endeavor as a first step towards cultural and artistic production and development in Trinidad and Tobago

The Policy therefore seeks to provide a ‘facilitating holistic environment’. It is in fact a comprehensive ecology of legislation, institutions and inducements that maximize the creative capacity of the Trinidad and Tobago citizen - from local community to national level- and prepares homegrown artist to develop his or her full potential to achieve excellence in Trinidad and Tobago, regionally and internationally.

The Institutional and Events ‘facilitative environment’ for the Arts includes:

- **Formal Educational Centres which provide Art Training from Early Child-hood to Primary, Secondary, and Tertiary levels.** This should take the form of: arts education in the school curriculum; the creation and facilitation of Model schools and primary and secondary level based centres for the artistically gifted students; and the provision of an internationally recognized tertiary level education system of institutions- led by the country’s Universities (UWI with its Department for the Creative and Festival Arts, the Department of Liberal Arts and the Film programme) and the UTT’s 3 Academies. Training in every possible aspect of the arts should include areas such as: research, design, production, evaluation, curating, promoting, marketing, managing, and administrating. The arts must also be promoted as a mode of teaching and as a valid way of delivering any aspect of the curriculum.
- **Community Centres and Outreach centers:** Facilities for and programmes in training, production, exhibiting, marketing and distribution of work must form critical parts of all community centers. The 100 community centers to be constructed and

refurbished nationally must be seen as the major incubators of Cultural Memory and the cultural industry. All community centers must have minimum specifications for purpose-built performing arts stages and facilities. Additionally consideration should be given to the local social, geographic and cultural environment and the express needs of the local community. There must also be facilities where training in the Arts can be conducted. Properly constructed and designed community centers must become incubators of cultural skills and the launching pad for careers in the arts. These institutions must help alleviate the social crises affecting many communities. One way in which these institutions can do this is by playing an important role in developing self-esteem in young people and with the inclusion of sporting activities can play a major role in helping to reduce crime throughout the country.

- **Regional and International Bodies and Institutions:** Trinidad and Tobago provides moral and practical support for the development of the following regional and international cultural institutions: 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.); and The Organization of American States (O.A.S.). The policies and programmes that sustain these agencies must be harmonized in order that cultural development is meaningful and sustainable. They must be rooted in the same understanding of: the nature of the Arts and Cultural Industries; the primacy of the creative impulse in Caribbean civilisation; and the indispensability of the Caribbean Artist. All the extra Caribbean entities then must be grounded in an understanding of local and Caribbean artistic legacy and talent, its challenges; its potential; and the opportunities available to it in the global marketplace.
- **The Caribbean Festival of the Arts (CARIFESTA):** Special attention must be paid to CARIFESTA as it is the only real inclusive

regional cultural Festival. CARIFESTA must be supported as it remains the primary forum for regional artist to meet, network, showcase and market their various cultural practices and products. The Trinidad and Tobago government as part of CARICOM should work with other countries in CARICOM to ensure that CARIFESTA is held on a regular and timely basis with adequate financial support. There must be a full-time administrative body established to co-ordinate the planning, activities of implementation from Festival the Festival.

In the area of cultural production and development, the Government of Trinidad and Tobago through its statutory bodies, institutions, planned programmes and financing, influences the people's culture and thereby affect cultural development. There is a large network of bodies and institutions managed or partially funded by government that directly impact on the Arts and Cultural Industry.

The networked web of cultural industry institutions include:

- **The National Cultural Institutions:** The National Performing Arts Centres (2); the proposed Carnival and Entertainment Centre; Queen's Hall; Naparima Bowl; the Academies of Performing Arts and Letters (3); the Carnival Institute. These performing arts spaces that service the entire national community must have purpose-built facilities- internally and externally; onstage, backstage, lobby and audience; covering the technical to aesthetic dimensions.
- **The Civic Institutions:** The National Museum; the National Library; the National Archives. These 3 institutional branches should be rationalised under one body and then be resourced appropriately so they can fulfill their functions to the national community. For instance the National Museum is understaffed, under-resourced and needs to be dramatically expanded to include a network of museums and institutions

such as a properly constituted National Gallery, a Natural History Museum, a Caribbean and T&T History Museum, the Carnival and Steelband museum and others. These facilities must include extensive research centres. and shops where artistic works can be acquired.

- **The Community Institutions:** Government plans to build 100 Community Centers all over the island. These Centers must be outfitted with minimum specifications to facilitate the creative impulses of the community it serves. All Community centers should have: purpose-built performing arts halls with lights, sound and back stage facilities; exhibition rooms; and community Halls of Fames.
- **The Representative Groups:** These include such interest groups as Pan Trinbago, Trinbago Unified Calypsonians Organisation (TUCO), the National Carnival Band Leaders Association (NCBA), National Dance Association of Trinidad and Tobago (NDATT), and National Chutney Foundation. The public and private sectors should fund such representative bodies appropriately. These bodies must be institutionally strengthened and managed by qualified administrative staff with the relevant expertise.
- **The Facilitating and Funding Bodies:** The Entertainment Company and The Film Company are two new facilitating agencies that have been created to enable the Arts. The Entertainment Company is mainly an export-led, trade- biased vehicle. A transparent National Funding agency needs to be established to support and facilitate the development, production and distribution of artistic and cultural work at an embryonic, incubational and foundational level. Diverse sources of Arts Funding should be investigated and pursued including a special Oil and Gas Tax Funds, Lotteries money (the British Model) and special connections to International Grant Funding. Policy needs to revisit the National Cultural Foundation for the Arts and the CARICOM Foundation for the

Arts and reconcile their relationship with this over-arching National Funding body. These organizations together with already functioning Foundations like the Beryl Mc Burnie Foundation and The Arts Support Alliance (TASA) will provide adequate financial support for the local artistic fraternity.

- **Privately held Public spaces:** Galleries; Performance halls; studios; steelband yards, and band-rooms. Policy must recognize that without these incubative facilities many creative products will die prematurely. Therefore these spaces must be recognized as a supportive role in artistic production. Properly constructed and outfitted community centers should also be accessible to the public. Additionally the creation of strategically located buildings outfitted with studios and band-rooms where usage is available at a minimum fee should be introduced.

There are a number of critical institutions still missing from the national landscape. The absence of these institutions critically impairs such activities such as retention of Heritage and cultural production. Some of these institutions include: the National Archive of Television, Film and Radio and the House of Music. Trinidad and Tobago has one of the oldest recording industries in the world and therefore needs and requires a public musical archive where any part of this musical Legacy can be accessed. A properly constituted, purpose-built, administrated and curated facility needs to be constructed, and selected archives purchased so that this aspect of Heritage can be enjoyed by the nation. Such an institution also possesses enormous economic possibilities as well.

The country requires a professionally trained cadre of art and cultural administrators. A number of scholarships must therefore be awarded to suitable candidates to create the administrative expertise necessary to manage the Institutions and buildings that exist and are being planned.

The Legislation:

Facilitating legislation is necessary for many cultural reforms, institutions and the objectives of this culture policy to function effectively. Legislation facilitates institutions and policy and makes them live, work and succeed. The following areas of legislation have been requested for many years by local practitioners and interest groups and should be implemented:

:

- 1. Minimum 50% quotas for local programming and content on TV and Radio.** Such legislation is present in most of Western Europe, Australia, Venezuela, Chile, Canada and Ireland and has resulted in massive economic benefits for their nations and cultural industries. In Canada their industry began to thrive with the creation of Canadian content regulations in 1971
- 2. 3-5% of all corporate building budgets should go toward 'corporate art'** on construction. A percentage of that should go towards the creation of open-air art adjacent to or on the premises of the building or in the surrounding community (e.g. public sculpture). Every successive year at a percentage at least 3-5% of business profits should go towards acquiring art according to the financial scale and status of the organisation.
- 3. Removal of select tariffs on artist equipment and materials** e.g. Select materials ritually used by cultural practitioners should be subsidized or have tariffs reduced to support the development of the cultural industry. Examples include: for Craftsman – beads and leather; for TV and filmmakers- cameras, lenses and accessories, editing suites, computer hardware and software. Considerations should be given for the removal of Custom duties on foreign manufactured recordings.

4. **Legislation for the establishment of a Foundation for the Arts should be set up whereby there are transparent grants and awards that can be applied for in any area of cultural production.**
5. **Removal of work-permit requirements for artists' movements between CARICOM countries.** This has been instituted under the CSME but definite operative arrangements are yet to be finalized.
6. The Act of the National Trust of Trinidad and Tobago- passed in 1991 and amended in 1999- empowers **The National Trust- to protect certain people, places and things as national treasures.** Every effort should be made whereby an official listing of these treasures is officially documented and approved. Money and resources also must be made available for the creation of properly constituted Heritage sites.
7. **Trinidad and Tobago should be a signatory to CARNET an international 'treaty' that ensures free and easy movement of equipment and personnel across customs and over borders. CARNET also ensures** uniformity of taxes on all visiting film, video and media broadcast crews. These taxes should then go to the local filmmakers fund.
8. **A series of Colonial legislations still on the law books should be revisited. Discussions should be opened for the repealing of the colonial Theatre and Dancehall Act, which makes 'objectionable language and behaviour' an arrestable offence.** An age appropriate ratings system for shows should be instituted and consideration should be given to the revoking of the Colonial ban on Drumming which is still on the Law books

In order to ensure cultural and artistic production and development:

- a. Cultural and artistic activity must receive the same kind of attention, incentive and support that other areas of national concerns receive.
- b. There must be a need for existing organizations to promote the arts, and support appropriately new organizations devoted to that purpose.
- c. There must be the provision of institutions, facilities and resources that will allow persons in the arts and cultural industries to successfully and efficiently operate.
- d. There must be the provision of financial subventions and facilitation to nationally organized umbrella organizations devoted to the promotion of the arts.
- e. A proper and facilitative legislative agenda must be undertaken to ensure the survival, economic advancement and effective promotion of the Arts and cultural industries

CULTURAL AND ARTISTIC PROMOTION

For the effective promotion of the cultural industries, Art and Culture must be recognized and endorsed to the same extent as the traditional fields of medicine, law engineering, management and other realms of learning as a viable career path which plays an important role in job creation and employment generation. Therefore, there needs to be a programme sensitising the populace to the Arts and Cultural Industries in the school, workplaces and throughout the media.

Cultural and artistic promotion must also happen on community, regional and international levels. There must be the popular dissemination of the work, name, brand and critical appraisals of artists and/or traditions within the national community. There must also be the facilitation of the regional and international dissemination of artists and their work and traditions. The public and private sector must play an essential and pivotal role in this endeavour.

Institutional mechanisms should be established and strengthened to promote the cultural industries both locally and internationally.

The Ministry responsible for Culture needs to be resourced in order to facilitate such promotional activities. The other institutions currently involved in the marketing and promotion of Trinidad and Tobago's cultural industries must also be supported. These include:

- **The Tourism Development Company:** The TDC is the implementing arm of the Ministry of Tourism and is charged with the duty of promoting Trinidad and Tobago as a premium tourist destination.
- **The Ministry of Tourism:** (see above)
- **The Trinidad and Tobago Entertainment Company:** This company is responsible for facilitating the development of a

globally competitive Entertainment Industry (including music, dance, theatre and visual arts).

- **The Trinidad and Tobago Film Company:** This has as its mandate the promotion of Trinidad and Tobago as a location for international film projects, as well as the development of the local film industry and its promotion locally, regionally and internationally.
- **Advertising Agencies:** Incentives and encouragement should be given to local advertising companies in the use of local content and practitioners in the creation and production of their ads. The technology and expertise of advertising agencies should be utilized to promote cultural development and the cultural industries.

STRATEGIES:

- There must be the legal protection of Cultural forms through Copyright and Heritage Legislation and the signing of the relevant International Conventions and Treaties, is a critical preparatory stage before promotion and exploitation. This ensures proprietorship and protects the benefits of exploitation.
- There should be programmes that encourage and strengthen the appreciation of Art and Culture and their critical role in nation building. These programmes should be channeled through our educational system as well as in the media, workplace and private and public institutions.
- The efficient promotion of Art and Culture at a community and national level requires purpose-built community and national facilities and institutions that can provide the forums and exhibition spaces to accommodate them, e.g. art exhibition halls, dance studios, pan-yards, specialized cinemas for local and independent films.
- Incentives must be provided especially to private enterprises to enable them to facilitate art and artists projects. Government must introduce legislation to support and facilitate the development of

such initiatives. The 150% Tax incentive for corporations who support artistic works needs to be properly operationalised with the necessary regulations and administrative procedures

- The necessary marketing and promotional tools must be provided to build a strong local cultural market place and industry- one that is able to build critical mass in order to sustain itself, compete effectively internationally and penetrate the world markets. This will provide the pathways for others to follow.
- Particular attention must be paid to the creation, education and maintenance of a class of indigenous cultural critics, writers, historians and analysts whose job it is to create the body of work that intervenes between the artist, local and international audiences and the very forces of history itself.
- Create and disseminate a *Directory*/national database of artistes, cultural entrepreneurs and cultural products
- There must be the introduction of quotas for the broadcasting of local content and/or incentives that encourage the local industries to be implemented to ensure the proliferation and professionalism of the local industry.
- *There must be proper, up to date and continuous Research* as to the state of local, regional and international markets and the state of the cultural industries and forms in them
- *There must be intelligent and sustained Marketing and Promotion* with strategic international industry stakeholders to establish and maintain global linkages for the local industries.
- Implement a structured approach- using varied strategies to access international media networks for the promotion of the work of local artist and the industries: E.g. Purchasing airtime in international mainstream and niche magazines, TV channels, internet sites, newspaper/magazine and interviews.
- *Support the use of internet platforms and other telecom based digital systems for the dissemination of local content*

- Both private and public sector must assist in ensuring that local artists and arts are represented at international trade shows, expositions (e.g. Midem and Midcom), and festivals in order to provide maximum exposure and opportunities for: the selling of local cultural and commercial products; the increasing of international market share; the increasing of visibility and revenues for the artists, Trinidad and Tobago arts, and brand Trinidad and Tobago.
- There should be Joint venture projects to stage *International Promotional Music Concerts* and *Major Theatrical Productions* abroad;
- Create and maintain spaces and habitual ‘ports of call’ in the international marketplace for the work of local artist.
- Assist in the creation of unique niche markets abroad for local indigenous arts especially using the platform of the diaspora.
- In order to achieve penetration of international markets the more than 150 global Trinidad style Carnivals need to be optimized as the primary vehicles for the exposure and exhibition of many aspects of Trinidad and Tobago culture.
- All local Festivals must be understood and resourced as destination events. Proper financial, administrative and facilitative resources need to be granted to each festival in order for them to maximize their potential- whilst preserving their integrity.
- Organise *Familiarization Tours* of the country for international executives in the music, film and entertainment industry as well as successful Trinbagonian visual and performing artists living abroad to assist in exporting our local talent and products;
- The agency called The Trinidad and Tobago Entertainment Company must be resourced so that it can fulfill its mandate. TTent was created with the specific purpose of facilitating the local cultural industries global thrust. It does so principally by funding worthy applicants in their overseas initiatives. Some of its other

proposed initiatives include the purchasing of airtime on mainstream broadcast media to showcase the music and music videos of Trinidad and Tobago's artists in the United States and United Kingdom. Other initiatives include inviting international broadcast companies such as British Broadcasting Corporation (BBC) and National Geographic to do feature programmes on the visual and performing arts.

8.5 *CULTURE AND DEVELOPMENT*

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.

While the labour force (skilled, unskilled and educated) in society is productive, it is culture that sometimes links individuals to each other and this therefore promotes growth and development. 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, such as **economic, education, health, agriculture, environment, gender issues, mass media, Sport** and including formal and informal institutions, must be culturally energized so that human existence can flourish in all its forms and as a whole.

It is important that Trinidad and Tobago understands the synergies that are possible between the creative industry and other sectors of the Economy. However it is equally important that the nation understands how important the Arts and the cultural industries are as an engine to the economy on its own!

Cultural products are among the largest contributors to the economies of countries such as the US, UK, Canada, and Australia, with their annual growth rate surpassing that of traditional industries such as agriculture,

aerospace and defense, and utilities as well as the whole economy. For example, during the period 1977-1997 US copyright industries grew at an annual rate of 6.3% as compared to the country's overall growth rate of 2.7% per annum. During that period, copyright industries contributed more to the US economy than chemicals, aircrafts and aircraft parts, electronic equipment, automobiles and automobile parts, industrial machinery and clothes. In the UK, creative industries grew at approximately 6% per annum during the period 1997-2001, surpassing the annual growth rate (3%) of the entire economy over this period.

The estimated global market value of creative industries is said to be US 1.3 Trillion in 2005 (from \$831 Billion in 2000) Global estimates forecast that the creative industries will grow by 33% in the next four years* *Price Waterhouse Coopers*. Consumer demand for creative content is driving the new sales (30- 50%) in computers, broadband, cell phones, e-commerce.

'Creative Industries' include the recording industry; music and theatre production; the motion picture industry; music/magazine publishing; book, journal and newspaper publishing; the computer software industry; photography; commercial art; and radio, television and cable broadcasting industries.

Trinidad and Tobago has significant capability and untapped potential in the creative industries. The global demand for T&T creative products and services is growing and provides good returns on the investment. T&T can improve its competitiveness once the human resources, investments, innovation pathways, industry institutions and governmental agencies are upgraded. All the creative sectors need greater INVESTMENT by governments and private agents.

In order to promote the contributing factor of culture in the development of the society, it is important to implement the following measures:

- a. Ensure the harmonizing of all governing Ministerial policies as regards cultural matters
- b. Ensure the existence, maintenance and integrity of all cultural institutions and cultural supportive legislation
- c. Improve the institutional capacity, networking and the advocacy capability of industry support groups
- d. Upgrade training in the entrepreneurial aspects of artistic endeavour (e.g. UWI's Arts and Cultural Enterprise Management programme)
- e. Advocate for the protection and encouragement of local services and intellectual property in Trade Policy negotiations
- f. Align government funding and investment with the goals of the cultural industries (Entertainment Company, The Film Co. of T&T, TDC)
- g. Create independent funding schemes for creative people to fund their projects such as. Arts Foundations, Venture Capital
- h. Boost competitiveness and export capabilities through business support services, targeting trade fairs (e.g. MIDEM, WOMEX, Cannes)
- i. Initiate and support research into and quantification of the economic contribution of cultural phenomena including national festivals, particularly Trinidad and Tobago Carnival and its related art forms.
- j. Identify benchmarks and document the sector's performance (GDP, Exports, employment)
- k. Identifying, supporting and rewarding Best Practices in the cultural industry and various sub-sectors
- l. Continuous strategic planning for each of the sectors
- m. Establish institutional capacity to conduct research and marketing intelligence (UWI, UTT)
- n. Support the cultural industries through encourage public/private sector partnerships
- o. Create and facilitate opportunities for T&T businesses in creative industries to contribute to investment, employment generation and wealth creation

- p. Reduce the input cost to cultural industries through subsidies, tax and import-duty exemptions and removals, and tariffs
- q. Ensure cultural service suppliers receive proper Market access in developed nations by removing or reducing current barriers to the export of cultural goods and services (WTO negotiations, etc)
- r. Develop a consistent, effective and efficient export policy for the cultural industry
- s. Align Cultural Policy with Trade Policy as well as with Telecommunications and Broadcast Media Policy
- t. Support programmes that educate institutions- such as the private and public sector- on the role and importance of Culture and the Arts in the development of society.
- u. Promote the use of cultural material in the didactic elements of all Ministerial and private sector developmental programmes

8.6 *CULTURAL INDUSTRIES AND ENTREPRENEURSHIP*

Cultural industries may be described as economic enterprises related to or founded in the cultural expressions of a society such as music, theatre, dance, recreation and leisure, entertainment, film and television, food, fashion, advertising, media and communications.

In many developing societies like the Caribbean where there is an emphasis on traditional industries like the agricultural sector, natural resource industries like bauxite, oil and gas, as well as tourism and the financial sector, 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 is that cultural industries in developed countries are among the major income earners and contributors to Gross Domestic Product. This reality has not propelled the country nor the region to invest in these areas. Despite our under-investment in the sector Trinidad and Tobago has the potential to rival any of the cultural industries of the world as its national cultural content/ is world class and has won major international awards, market share and recognition. Our music, for example could make a greater impact on the global music industry but it is still largely under-invested. The country is only earning a fraction of its potential revenue in area.

Taking into consideration the Trinidad & Tobago's government's 20/20 Vision and its mandate to diversify the economy the cultural industries have been identified as one of the viable alternative to the dependence on the energy sector. At present the cultural industry contributes around \$1 Billion to the country's Gross Domestic Product (GDP), but it is estimated that this contribution can be multiplied many times.

The results of the Entertainment Industry Survey conducted by the Ministry of Trade and Industry showed that the Entertainment Industry is

estimated to generate TT\$351.8 million annually and employs some 10,854 persons. These conservative figures provide an indication of the vast number of persons employed in the overall cultural industries in Trinidad and Tobago and the possibilities of culture as a major economic force.

Cultural industries, especially Music, are also directly related to empowerment possibilities for the young people and offer real opportunities for employment and wealth creation. The Arts therefore can be seen as entrepreneurial activity and should be treated, explored and resourced accordingly.

It must also be stated, however, that cultural industries may require special treatment because of the very nature of their products. Cultural products are vectors of identity, values and meaning and reflect a community's way of being and understanding. In international treaties like GATT and LOME, European States negotiation ensured that broadcast industries could retain their quotas thus protecting local cultural content arguing that such industries were 'more than industries' they were in fact items of 'National Sovereignty'. Vibrant cultural industries are also important indicators of social health and are directly related to self-recreation, poverty alleviation, violence reduction and promotion of peace and democratic values.

In many instances, cultural products, especially in developing societies like Trinidad and Tobago, need to be particularly sustained and nurtured in their development until they can find their entrepreneurial space and practice. Thus a comprehensive developmental programme related to the promotion and acquisition of entrepreneurial skills in the cultural industry has to be implemented.

Two of the pillars of the Government's 20/20 Vision are: the enabling of competitive business; and developing innovative people. These are directly related to building a culture of self-reliance through the empowerment of citizens resulting in self-employment, income-

generating activities, inventing and manufacturing. These entrepreneurial activities will develop the capacity to produce cultural products for the domestic and export markets.

In order to ensure the stimulation of growth of the cultural industries, the promotion of entrepreneurship amongst its practitioners, and their contribution to economic development, the following measures should be implemented:

- a. Provide administrative and financial support, as well as resources for, the promotion of activities and strategies aimed at the creation, production, distribution, exhibition and marketing of cultural products within the local, regional, and global market place.
- b. Provide training for and information about the wide range of job opportunities in the field of Arts and Culture. Special attention must be paid to all aspects of the sector- from management and administrators to technicians and practitioners.
- c. Utilise the wide range of developmental economic tools available to strengthen the industry, such as: the provision of incentives for investment in the industry; co-production agreements; and content and quota requirements.
- d. Provide transparent and accessible avenues for financial support to individuals, artistes, producers, institutions involved in the promotion and development of cultural industries. Such financial support may take the form of: grants and subsidies; direct transfer of funds, tax exemptions, or remittances.
- e. Promote within the education curriculum, programmes and strategies geared at the promotion of careers in the cultural industries through the direct involvement of students in activities related to the industry-, from copyright protection to the processes of production, presentation and distribution of cultural products.

- f. Give direction and support to the establishment of instruments, strategies and mechanisms related to the encouragement and promotion of entrepreneurship in the wider community.
- g. Review and amend legislation that impacts on areas of concern to the promotion of the cultural industries.

8.7 *CULTURE AND TRADE*

Cultural industries have become major catalysts of growth in the global economy. They have moved closer to the centre of economic action across the world, and thus can no longer be deemed secondary to the 'real' economy. Perhaps more than any other type of production, cultural production spawns a wide variety of products and services from architecture to festivals and software production, all of which interact in an industrial system of production.

The most recent available data on cultural trade flows presented in the UNESCO Report (2000) "Study on International Flows of Cultural Goods Between 1990-98", indicates that the volume of cultural products traded has increased substantially since 1991, particularly with the growth of the "new media" cultural industries in the mid-1990s.

Developed countries are the largest traders in cultural goods. In 1998, Japan, USA, China, Germany and the UK were the top five exporters, accounting for 53% of global cultural exports, while imports were highly concentrated among US, Germany, China, UK and France, representing 57% of total imports.

Some developing countries have also gained positively from the development of cultural industries. On the Asian continent for example, employment is generated in indigenous cultural industries such as textiles, crafts and cultural heritage. Trinidad and Tobago should pursue similar economic strategies and objectives in this area.

Given the dynamic nature of culture as a social good and a tradable commodity, culture has always been at the centre of controversy in international trade and multilateral trade negotiations. Central to the debate is the importance of cultural diversity within international trade.

The impact of trade on culture, therefore, must be addressed in both international and multilateral trade discussions. The international trade regime must focus on enhancing efficiency in the trade of goods and services whilst also focusing on such social issues as the exchange and retention of cultural values and diversity. Avenues must be created to transform cultural identity- an essentially intangible concept- into tangible goods and services.

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 like Trinidad and Tobago to battle these forces and assert their identity against the barrage of foreign films, television and music domination with its consequent effect on lifestyles

In 1999, UNESCO took a decisive interest in the debate on preserving cultural diversity. It took a lead role in crafting a new international instrument on Cultural Diversity. The overall intention is to “define a set of general culture policy principles” that would “ensure the necessary autonomy in national policy” that would guarantee “balanced international cooperation”.

The issue of cultural diversity holds particular relevance for the Caribbean, since the region, like other developing countries face the daunting challenge of preserving their culture and heritage amidst strong external cultural forces. The Caribbean is particularly vulnerable to the world’s most dominant cultural power as a result of geographical proximity. Thus, domestic demand for Caribbean cultural goods and services remains relatively weak.

Despite this, the music industry of Trinidad and Tobago has generating US\$26.9 million while the Jamaican music industry has generated US\$52.5m and employing 15,000 persons. The Barbados music industry is estimated to have earned approximately US\$15 million in 1999 while

the music industry in the OECS, which is largely based on festival tourism, accounts for over US\$20 million in 2000.

Trade and cultural policy need not operate in mutually exclusive spheres. A country's compliance with its international trade obligations must not come at the expense of exercising its sovereignty in pursuing cultural interests. Any approach towards the development of culture and cultural industries should embrace trade negotiations as one of the important pillars that can provide opportunities and avenues for the creative industries and creative persons to find a world stage enabling them to market their talents and products.

The challenge lies in creating a demand for consumption of local products and services both domestically and internationally and thereby reap the so called benefits of "free trade" in the face of protectionist policies adopted by the developed world.

To date, there are few provisions at the international policy level governing the cultural industries as a sector. At the WTO, trade in cultural goods and services are subject to the same trade rules governing other goods and services. However the Europeans under GATT have been able to negotiate cultural goods as items of national sovereignty.

Trinidad and Tobago's Arts and Culture and its industries thrive in talent, creativity and product. The time is thus opportune to develop and implement a policy trading framework; institutional capacity; and legislative support to ensure global competitiveness.

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. The country's ongoing international trade negotiations should ensure that the promotion and production of cultural goods and services- and thus national sovereignty- should not be negatively impacted by these agreements but be advanced in its international profile.

Trinidad and Tobago then has to find ways to ensure that the country benefits from strategies and programmes that seek to enhance its cultural products 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 development of cultural industries and the promotion and preservation of cultural diversity.

It is also important to note that culture should also be used to open up markets for all other Trinidad and Tobago manufactured goods and services. Cultural ambassadors, brands and products can make an easier entry than traditional goods and services into foreign markets, and can be worthy ambassadors for all that Trinidad and Tobago has to offer.

In order to maximize the benefits and profits of cultural industries in regional and international trade, the following measures will be implemented:

- a. Ensure that the Ministries responsible for Foreign Affairs; Trade and Industry; and the Ministry for Planning, Housing and the Environment include the Ministry responsible for Culture in the deliberations and negotiations on trade in cultural goods and services. The negotiating package-including Culture- should reflect all local stakeholders interests.
- b. Provide resources for the creation, production and distribution of commercially viable cultural products that will ensure their competitiveness in the global market sector.
- c. Promote within the regimes of international trade policies, , activities related to the creation, production and distribution of local cultural products through such initiatives as: content quotas; direct or indirect transfer of funds; incentives; tax exemptions and remittances; and any other related mechanisms

that will encourage the development of local cultural industries.

- d. Ensure that cultural goods and services are actively promoted, displayed and marketed at major regional and international trade fairs and expositions. This should include venues where other Trinidad and Tobago products are exhibited and/or marketed.
- e. Coordinate the collection and publication of data and encourage research activities on cultural industries in order to promote and access the value of these industries and the significance of the contribution of the sector to the national economy.
- 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 promotion of local content and assistance to the development of local industries, whether through training of human resource development, provision of technological or technical assistance, and other forms of assistance.

8.8 *CULTURE AND TOURISM*

The Travel and Tourism Industry remains the world's largest and fastest growing industry. It makes a significant contribution towards national economic development through the growth of the GDP; employment and income generation; and downstream creation of small and medium size enterprises. It is also one of the more dynamic industries with changes taking place rapidly at the local, regional and global levels. The advent of new technologies has also increasingly changed the way tourism services and information are delivered to its customers. Trinidad and Tobago is well suited to take advantage of the possibilities of this sector.

Culture plays a major role in the development and sustenance of the tourism industry. Culture and its products, art and artistic expression, are an integral part of the development of a sophisticated tourism product.

Trinidad and Tobago is blessed with a mosaic of races, creeds, classes and cultures. The people came from great and ancient civilizations bringing with them their inherent, unique, cultural patterns of thought, behaviour, social practices and artistic expressions. The country also has roots in an Amerindian past that is still present in their community's home in Arima; Amerindian place names; nature trails; and in the country's architectural heritage. Due to this rich heritage, Trinidad and Tobago has developed a multi-faceted 'culture' that identifies it as a unique society in the family of nations.

This confluence of peoples has resulted in a rich array of cultural and religious Festivals including Ramleela; Divali; Hosay; Phagwa; Emancipation; Amerindian Heritage Day; Tobago Heritage Festival and Carnival. These festivals present great opportunities for: cultural tourism; the branding of the country internationally; the encouragement of small and medium size enterprises; the generation of foreign exchange earnings;

and the production of cultural goods and services that have international potential.

Trinidad's attraction lies in its cosmopolitan character, Festival culture and rich and infectious cultural rhythm, colour and movement. Tobago's tourism strengths are in its eco-tourism product, its idyllic nature, as well as its traditional cultural forms and festivals. Together this makes the twin-island State an ideal tourist destination and provides the opportunity for the development of a vibrant tourism industry. The Legacy of the talent of the people of Trinidad and Tobago and their ability to make inroads internationally, the uniqueness of the creative industries, as well as the inventiveness as evidenced by the creation of the steelband are all elements that will attract foreigners to these shores.

The agencies currently responsible for tourism policy and implementation are: the Ministry of Tourism; the Tourism Development Company of Trinidad and Tobago (TDC); and the Tobago House of Assembly. These should work with the Ministry of Community Development, Culture and Gender Affairs and stakeholders to develop and promote the strengthening of the cultural component in tourism policies and product.

To ensure the contribution of culture to the development of a vibrant Tourism industry the following are recommended:

- a. Promote and direct a close and integrated policy relationship between the Ministries responsible for Tourism and Culture as well as other cultural agencies.
- b. Encourage and organize on-going training programmes for all workers in the tourism sector geared towards ensuring the cultural authenticity of the country's tourism product and information.
- c. Identify, package and market the nation's cultural products and services such as the folk arts, the feasts and festivals, and the flora

and fauna. This must be achieved without losing the original spirit and essence of these products.

- d. Facilitate the exposure of local art forms and artists- especially the work of our leading artists- to audiences locally, regionally and internationally. The public and private sector should actively support those cultural organizations that are involved in such activities.
- e. Assist in the development and marketing of our entertainment industry. This in itself serves to produce powerful national brand ambassadors and events that promote the country as an international destination.
- f. Be proactive in facilitating the identification and restoration of local artifacts, ancestral grounds and the country's heritage, whether built, natural.
- g. Encourage research and documentation of Trinidad and Tobago's rapidly disappearing cultural history, art forms, and practitioners. This should include our folk medicines, their makers and custodians, and also include their promotion, reintroduction, and re-establishment for local and foreign consumption.
- h. Assist in creating an enabling environment for the pursuit of training in all 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 for foreign markets.
- i. Prepare and implement a long-term plan for developing sustainable cultural tourism products.

- j. Develop and promote the nexus between Trinidad and Tobago's cultural heritage and its conferencing capability; eco tourism; yachting/marine sports and other aspects of the tourism sector.

- k. Establish spaces for the exhibition and performance of the creative and performing arts- including places where our master artistes and master craftsmen and artisans can practice and display their skills and products. These spaces should be environments conducive to the transference of knowledge.

8.9 *CULTURE, TECHNOLOGY AND THE MEDIA*

One of the fundamental challenges of culture throughout the ages is the tension between traditional knowledge, and the embracing of new technologies by the ‘young’ generation. These new technologies have made a major impact on all aspects of life in the 20th and 21st century. The need to embrace them must become a key component of cultural expression and development.

The mastery of these new technologies can positively impact the production, packaging, exhibition, marketing and distribution of cultural products on an individual and on a collective basis.

In developing societies, such as Trinidad and Tobago, certain critical aspects of local culture are at risk of disappearing as the young embrace the new values and realities brought to them through these new technologies. Such societies and especially the young are constantly bombarded by foreign influences and values affecting their self-image and development. These influences are real and all pervasive, thus there is a critical 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.

At present Trinidad and Tobago disseminates its cultural excellence among its people through cultural, community programmes such as; the Best Village and the Tobago Heritage Festivals; local television shows; and in its celebration of national days and festivals such as Divali and Carnival. However the physical infrastructure has to be developed at community and national levels, and the supportive legislation needs to be

redesigned, in order for cultural excellence to effectively reach the desired audiences.

The growth of the Internet, the proliferation of the cable communication networks, and the rapid rise in the number of radio stations has dramatically increased the flow of foreign information and has influenced the behaviour of the people. The challenge then is to master the use of these technologies to: allow people greater access to cultural expressions; provide new avenues for traditional cultural products; and to create new cultural products. These new technologies also provide new platforms for the marketing and dissemination of cultural products regionally and internationally.

In order to encourage the use of new technology to support the local cultural industries the following measures should be implemented:

- a. Provide support for domestic production of local television and radio programmes, films, music, and other areas of cultural expression through such instruments as incentives, grants, subsidies and co-production agreements.
- b. Give support to new technology and communication programmes and strategies in the corporate and wider society. Upgrade and consolidate local technology initiatives 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 ensure a free press and access to information. As an instrument of information, dissemination and education the media can play a key role in the expression of cultural values.
- d. Provide incentives and rewards for innovation and pioneering use of new media and technology to benchmark best practices

8.10 INSTITUTIONS, INFRASTRUCTURE AND HUMAN RESOURCE DEVELOPMENT

Cultural institutions and infrastructure are important to the development of any society. The challenge to Trinidad and Tobago, then, is to build a cultural infrastructure that encourages and fosters growth in new areas of cultural development, whilst at the same time maintaining the traditional centres of excellence in key aspects of culture. For the proper organisation of the cultural industries appropriate institutions and legislation should be established and maintained at all levels from community to national. These institutions include: ones that document, house, analyse and disseminate cultural legacy; ones that train practitioners and support personnel; and others that exhibit products and performances.

The institutions that are created must by nature be the reflections of the very spirit of the people and must serve as vehicles for cultural expression and diversity, providing the access, advocacy and nurturing necessary for sustainable development. They must collectively provide and promote: training in 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 enhanced and sustained.

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 administrators, managers, agents, writers, artists, crafts people, designers, teachers, professionals in film, theatre, museums, libraries and others. These trained persons will act as catalysts and in turn motivate others and stimulate creativity, especially in young people. This trained cadre will be the driving force in the process of development and the cornerstone for the Vision 2020 of Trinidad and Tobago.

Opportunities should therefore be provided for the strengthening of these institutions and the promotion of a coherent cultural infrastructure. Trained cultural personnel- in particular cultural managers and administrators- would be encouraged to remain in their field through adequate remuneration as well as possibilities for professional development.

The provision of cultural institutions and a coherent infrastructure is a critical component in the development of a society and its human resource. To ensure this the following measures should be implemented and the public and private sector should:

- a. Facilitate the creation and development of institutions that will provide and promote the collection, documentation, interpretation, preservation and display of the country's heritage, such as: expanded Heritage sites, The National Museum, The National Trust of Trinidad and Tobago, The Carnival Institute of T&T, National Association of Libraries and Information Services, The Library at UWI, The National Archives.
- b. Facilitate the creation and development of institutions where the nation's Oral History is researched, recorded, collected, preserved, analyzed and displayed and made accessible to students and the general public. There should also be places where people can express their thoughts, tell their stories, and access their cultural products.
- c. Facilitate the creation and ongoing administration, maintenance and sustainability of institutions that will provide training in the cultural expressions, such as: the Academy for Arts and Letters, Culture and Public Affairs and the Academy for the Performing Arts at the University of Trinidad and Tobago, and the Department of Creative and Festival Arts, at the University of the West Indies.

- d. Facilitate the creation and development of institutions that will provide funding and support for creative people to create cultural products such as a National Foundation for the Arts
- e. Facilitate the creation and development of institutions that will provide and promote the creation, production, distribution, exhibition and marketing of cultural products such as The Trinidad and Tobago Entertainment Company and The Trinidad and Tobago Film Company.
- f. Facilitate the creation and development of performance and exhibition spaces from community to national levels in areas such as music, dance, drama, film, video and new media. These spaces should have adequate funding for administration, operations, maintenance and sustainability such as: Little Carib Theatre, Queens Hall, Naparima Bowl, and the National Performing Arts Centre.
- g. Ensure that all these cultural institutions are purpose-built with stakeholder consultation and participation in the planning stages.
- h. Ensure that all these institutions have qualified institutional administrators and have relevant and structured programmes
- i. Ensure that all cultural institutions have short, medium and long term plans for maintenance, sustainability and upgrades

8.11 CULTURE AND EDUCATION

The regulation and promotion of the Arts and cultural education is critical to the development of the education system from pre-school to tertiary level. An educational programme must be introduced both within and outside the formal system of education with a view to nourish creativity, self-esteem and self-empowerment. Culture in Education is also a vehicle for the transmission of cultural traditions and expressions from generation to generation.

The design of Trinidad and Tobago's National Cultural Policy must incorporate The Ministry of Education's draft policy for the Visual and Performing Arts in Education. Its philosophy states:

- All students possess innate creative abilities and should be exposed to a stimulation-arts programme to allow them to maximize these abilities
- Arts education is essential in the development of citizens in our diverse and multi-cultural society. It is one of the potent avenues through which communication, understanding and appreciation of diversity and individual differences can be experienced
- The study and practice of the Arts provides important knowledge and skills such as research, planning, organising, observing, creative and critical thinking and taking an idea to a finished product.

Arts education also provides “an opportunity to explore and express feelings, to stimulate creativity and the imagination; to develop visual sensitivity to nature and the environment, and to discover the visual and qualitative world.”

It is also a field that contributes richly to the total learning experience of the student. There is abundant evidence to support the case of the arts being central to the business of educating children. Its ability to harness all the elements that interact in the process of learning in one localized

discipline should offer it pride of place in the hierarchy of subjects in the school curriculum...”

The Visual and Performing Arts also perform other important functions in society and are important vehicles for “transmitting a wide range of messages to students and the public at large. It provides opportunities to underpin the national effort to promote healthy lifestyles, including the fight against HIV/AIDS.”

The involvement of the Arts in Education is also important as it enhances and creates visually pleasing environments and encourages the development of murals, installations, sculptures and other visually stimulating offerings in schools and public community spaces.”

In order to achieve these aims there should be linkages and partnerships between the Ministries of Education; The Ministry of Community Development, Culture and Gender Affairs; the Tobago House of Assembly and a number of other agencies- public, private and civil society- that are actively involved in the promotion and development of the Arts.

Primary, Secondary, Tertiary and Life-long Education and Training

Training and education in Arts and Culture should be promoted and encouraged in both the formal and informal sectors encompassing formal educational institutions as well as community- based initiatives. Arts and culture should be part of the curriculum as well as it should be an integral part of how the curriculum is delivered.

Relevant curriculums must be designed for primary, secondary and tertiary levels. There should be programmes that embrace the full range of artistic endeavours- from the traditional arts to the new state of the art technologies. These should provide opportunities for: skill acquisition; certification; skills improvement; as well as the building of character, self-esteem and self-fulfillment and the pursuit of relaxation and pleasure.

STRATEGIES:

The Ministry of Education's Visual and Performing Arts in Education draft policy contains a series of strategies that are relevant and should be implemented:

- a) All schools should be resourced to offer the visual and performing arts and there should be adequately trained teachers to deliver the curriculum.
- b) Discussions should be held with training and certifying agencies such as UTT, UWI, COSTAAT with respect to programme content to ensure that graduates are competent in the areas that the curriculum dictates.
- c) Where possible schools should encourage and support the use of its facilities with the wider community thus establishing more worthwhile linkages, allowing for a sense of ownership and belongingness by the community.

Other strategies that should be supported include:

- d) The Cultural Legacy of Trinidad and Tobago should be an integral part of the primary, secondary and tertiary level curriculum. This would assist in the development of self-esteem, the creation of a sense of patriotism and the provision of role models.
- e) A network of Model schools should be created at primary and secondary level for gifted students and students with a aptitude for the Arts
- f) A transparent system of grants and scholarships to access community, national and international institutions and training initiatives should be made available.
- g) A comprehensive range of relevant programmes in artistic disciplines at primary, secondary and tertiary level must be introduced
- h) A cadre of teachers and trainers who will be able to transmit traditional and other relevant artistic skills in formal and informal

situations should be trained and employed to participate in the system

- i) Special emphasis should be placed on providing arts education and training initiatives in Tobago and rural areas
- j) Wherever possible these programmes should be offered at a reasonable economic cost in order to encourage the widest possible participation

8.12 CULTURE, REGIONAL AND INTERNATIONAL RELATIONS

Trinidad and Tobago is an independent twin-island state but is also a member of CARICOM, the Commonwealth, OAS and the United Nations. The diverse culture of Trinidad and Tobago reflects its origins from Asia, Africa, Europe, the Middle East and Native America. The Government of Trinidad and Tobago values cultural relations with the many nations, especially those in the Caribbean, as vital to regional unity and trade, as well as the maintenance of international peace

The history of the Caribbean also shows there are many commonalities in the area of culture linking its peoples. In addition, since the early years of the 19th 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 recognises that every effort should be made to ensure regional unity, trade and international peace through good cultural relations with other nations.

In order to ensure good cultural relations with regional and international nations the following actions will be implemented:

- a. Institute and support mechanisms to foster exchanges of products, and persons skilled in the Arts with all nations, especially those in the Caribbean and Latin America.
- b. Make use of resources available at institutions such as the University of the West Indies, the Carnival Institute, the National Carnival Commission, and many others of similar standing, to facilitate and promote exchanges among artists in the region and internationally.
- c. Uphold and support the common principles and cultural practices which have developed and have given birth to the many ties that

have bound together the English speaking Caribbean, the wider Caribbean, and the international communities.

- d. Promote cultural exchanges by using the appropriate resources available through international agencies such as UNESCO and the OAS.
- e. Recognize the special importance of Caricom countries and the significance of the Caribbean Diaspora communities and pay close attention to the work and position of nationals overseas especially in areas that relate to cultural issues.
- f. Recognise and promote information and understanding of the contributions of outstanding nationals to the Caribbean and the wider world.
- g. Recognize the potential of Trinidad and Tobago Carnival and promote Carnival and Carnival arts as products that can generate significant foreign exchange due to its linkages to Carnivals regionally and internationally.
- h. Endorse and ratify the cultural agreements already established with member states of Caricom, Latin American and other International countries e.g. The Berne Convention, The CARICOM Foundation Act.
- i. Support the initiatives of the CARICOM Single Market Economy (CSME) in removing barriers of travel and employment for recognised nationals of Trinidad and Tobago and other respective qualifying Caribbean countries.
- j. Support and facilitate removal of import and other barriers in the regional trade of Trinidad and Tobago's cultural products.

- k. Recognize the crucial role that culture plays in laying the foundation for trade and other social, economic and political relations with international countries

8.13 CULTURE AND FINANCE

The ultimate objective of Trinidad and Tobago's cultural policy is the holistic development of the human being and the improvement of the local and national community. In order for all human beings to develop to their full potential cultural projects, programmes and research activities need to have full and sustainable financing. In Trinidad and Tobago.

Culture and the arts seldom receive a fair share of national revenue in keeping with their importance and their contribution to the enrichment of the society. *The entertainment sector contributed approximately US\$50 million in 1998 to total foreign exchange earnings and the local music industries accounted for approximately 50% of foreign exchange earnings from this sector.*

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 provision of more financial support from both the private and public sectors is essential.

To achieve this, it is necessary to:

- a. Support research in all areas of the Arts and Culture including: the quantification of the contribution of culture and the arts to the national economy; the worth of the country's National Heritage; and the methods of socializing the youth with the values and practices of our heritage.
- b. Support the need to incorporate the findings of cultural research into national planning efforts and programmes.
- c. Set up a national endowment fund for the promotion and development of Arts and Culture. This fund should be a transparent fund administered by an independent board and staffed by qualified arts administrators and juried by peers versed in the area of applications. Qualifying individuals and groups can access the Fund.
- d. This permanent revolving fund should be established as part of the National Budget and assigned through the annual estimates of the Ministry responsible for Arts and Culture. Revenue for this Fund can be sourced through a variety of ways from: the profits of the National Lotteries Control Board as is the norm in many developed countries; a special tax from the Oil, Gas and Energy Sector, license fees collected by the Telecommunication Authority of Trinidad and Tobago; and entertainment taxes collected from Cinema admissions, clubs, and other similar entities.
- e. Recognize the need for funding legally established and legitimate representative organizations that function with specific cultural mandates in the society.

- f. Recognize the need for the support and funding of private Arts and Cultural organizations for the development of the arts generally.
- g. Encourage the private sector to establish and manage endowments for the development of arts and culture. This should be supported by legislation that provides incentives for the business sector.
- h. Recognize and support the need for non-governmental organizations to mobilize the community for the development of arts and culture.
- i. Implement the 150% tax rebate with the necessary regulations to encourage the private sector to support cultural production and heritage preservation.
- j. Ensure that Government finances and has a sustainable plan to administer, maintain and sustain all national Arts and Culture institutions such as the National Museums, Academies, Performing Arts Centres and Archives.
- k. Recognize the need for financial support for private Arts and Cultural institutions such as theatres, galleries and art cinemas.
- l. Co-operate with international agencies such as UNESCO, CARICOM, IADB, and the EU in funding local and regional projects and programmes in arts and culture.
- m. Co-operate with independent institutions in other regions such as the Mexican Foundation Centre, the Asia Pacific Consortium of Foundations, Rockefeller Foundation, Ford Foundation and the Smithsonian Institute, in the provision of funds, resources and programmes for the development of art and culture locally.

- n. Co-operate with other countries, regionally and internationally, to access funds and provide training and exchange programmes for artistic and cultural endeavours.
- o. 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, such as in the attendance of conferences and trade fairs, as well as in their involvement in performances, exhibitions, tours, and similar activities.
- p. Recognize and support individuals, groups and organizations in the celebration of national days and festivals.
- q. 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.
- r. Pursue consultation, and work in harmony with agencies, sectors and ministries within Government itself with a view to encourage positive interaction among all administrative governmental agencies. This should result in: the rationalization and harmonization of programmes in the Arts and Culture sector; understanding the importance of the Arts in society; and the provision of financial assistance for the development of arts and culture.

8.14 CULTURAL ADMINISTRATION

In its effort to harmonize the interplay of Government, public institutions, the private sector, the NGOs and the cultural groups, it is important that clear lines of responsibilities and functions be established so that duplication of effort is avoided and maximum use is made of resources. This will also help to improve relations between all sectors involved in cultural development.

It is necessary that responsibilities be made clear and duplications removed, while at the same time encouraging co-operation and linkages between cultural endeavours and other spheres of national life.

In addition there needs to be the establishment of a broad-based National Cultural Council that coordinates and supervises the directions and stakeholders involved in the cultural industry. It should be manned by professionals, artists and stakeholder representatives and should be independent of the dictates of any political directorate.

The implementation of a National Cultural Policy will help to create a direction and a shape for the relationships of all institutions involved in the enterprise of culture. This exercise will be helped by research into the experiences of other countries, which have developed cultural sectors and administrative systems that function effectively.

In order to provide effective administration in community and national cultural organizations a number of measures should be implemented and the country should:

- a. Work towards the harmonization of the Cultural Policy's, targets and goals, and its implementation procedures between public, private and community institutions. This

includes institutions such as the Ministry with responsibility for Culture and the Division of Culture, the *National Cultural Council*, the *Statutory Boards*, representative cultural bodies, as well as other institutions with which they must interact, such as Ministries of Education and Foreign Affairs.

- b. Provide support for the work of NGOs and private individuals involved in cultural activity that adhere to the Policy Framework and Objectives, Cultural Financing and Administration of the National Cultural Policy.
- c. Encourage the promotion of adequate legal provisions that facilitate cultural development, and protects, supports and guides artistic activity at the constitutional level and in terms of specific legislation.
- d. Ensure that the Cultural Policy is not at variance with: the provisions of the Constitution; or international treaties and conventions to which Trinidad and Tobago is a signatory.
- e. Formulate specific legislation in respect to the protection of cultural heritage, intellectual property, copyright, statutory authorities and institutions that operate as instruments for encouraging cultural and artistic development.
- f. Ensure the introduction and provision of effective training of the human resource at all levels of administration for the present and future cultural institutions and organisations
- g. Design and implement effective management systems for the efficient running of cultural institutions and organisations.

9. CONCLUSION

The definition of Culture used in this cultural policy embraces the idea that a nation's culture is its lifestyles, and influences the way it assesses itself. The framework of the policy identifies the current priorities and goals of a nation on its journey to developed status, taking into consideration the major objectives and the principal strategies to be implemented to achieve this goal.

One of the major goals of this cultural policy is “the facilitation and stimulation of growth of the cultural industries”. Throughout the policy document it is evident that emphasis has been placed on ‘investment in the cultural industries’

In this Cultural Policy document Government's investment and support in the cultural industries can be justified in three major levels, **Socio-Cultural, Economic and Market-Oriented.**

At the Socio-Cultural level cultural industries promote self-esteem, provide opportunities for the development of skills, stimulate regeneration of a location and implications for destination branding and marketing, provide avenues for education and training, reinforce the cultural heritage of a society and encourage the creation of cultural institutions and infrastructure.

At the economic level, cultural industries can broaden the economic base of a country, generate employment and foreign exchange, diversify revenue streams and stimulate growth in other sectors of the economy.

At the Market-Oriented level, cultural industries can enhance the image of the country, attract positive media attention and act as a demand-pull for investors to Trinidad and Tobago.

The Framework presented in this policy encompasses essential components for Trinidad and Tobago to consider in determining a direction and action plan for achieving cultural development. Within these essential components are embedded the above mentioned three (3) major levels, the Socio- Cultural, the Economic and the Market-Oriented which should be the results from Government's investment and support in the cultural industries.

The Preamble in this policy document clearly states that Trinidad and Tobago has a vision to achieve developed status by 2020 and that vision is the central focus for all deliberations in the formulation of this cultural policy.

The Government and people of Trinidad and Tobago must now work together to ensure the development of its citizens, the promotion of its diverse, cultural expressions and the stimulation of growth of its cultural industries.