

MINISTRY OF THE ARTS AND MULTICULTURALISM

**REPORT:
PUBLIC CONSULTATIONS ON THE
DRAFT NATIONAL POLICY FRAMEWORK FOR MULTICULTURALISM &
THE DRAFT NATIONAL CULTURAL POLICY**

The Centre of Excellence, Macoya, Trinidad
Monday 29th October 2012,

&

Rovanelle's Resort, Crown Point, Tobago
Wednesday 31st October 2012,

SUBMITTED BY:

CULTURE DIVISION
MINISTRY OF THE ARTS AND MULTICULTURALISM

DATE SUBMITTED: NOVEMBER 5th, 2012

EXECUTIVE SUMMARY

This public consultation process is the commencement of a year of policy research, collaborative strategic planning and stakeholder engagement. Upon final Cabinet approval of the Policy Framework for Multiculturalism and the National Cultural Policy, the policy documents will be published online and in the national print media. 2013 will see the implementation of the National Cultural Mapping Exercise. As has been said before, this survey will be used to help craft the National Strategy for Cultural Development, inclusive of the Strategic Development Plan for Cultural Industries. Preliminary drafts of these will be discussed at a Roundtable of Public Sector Stakeholders in the Culture Sector which will bring all major state agencies together to finalise the holistic strategy.

Some of the participants expressed their satisfaction with the draft policy documents. Some suggestions for specific changes to the text in the policies included:

1. Replacement of the term 'creative arts' with the word 'creativity' because this is more all embracing (Draft Cultural policy, Declarations and Pillars, Item 1). Creativity should also be defined as being for the common good.
2. Add the Universal Declaration of Linguistic Rights to the list of documents to which we are parties to (Draft Cultural policy, first section 'Cognisant that we are parties to the').
3. Make reference to the 12 heritage languages of Trinidad and Tobago in the document.
4. Delete the term 'Trini-White' in the documents (It appears in the Rationale for the Policy Framework on Multiculturalism)
5. Include 'Literary arts' should be included in the list of items in Heritage section of Appendix I of the Draft National Cultural Policy.
6. Use a different word to substitute for 'patriotism' in the Vision statement of the Draft Policy Framework for Multiculturalism.
7. Add 'Education' needs to the Pillars in the Draft National Cultural Policy.
8. Add the convention related to disabilities to list in the policy (Draft Cultural policy, first section 'Cognisant that we are parties to the'....).
9. Put references to human resources created by tertiary education in the Draft National Cultural Policy.

There was some expression of dissatisfaction with the documents and the process. This included:

1. The view that the policy statements should be combined into one policy and that national cultural policies are divisive. Only Multiculturalism can undo the negative impact of ethno-nationalism as a policy.
2. The time frame for the policy rollout should be amended to include a formal green and white paper process before final adoption by Parliament.
3. The nexus between this policy and sustainable development and other policy initiatives (like Science and IT) was said to be non-existent and this may require extensive redraft of the documents to include same.

Other areas of significant concern repeatedly mentioned by participants included:

1. The need for rationalisation of state activity across the sector at the level of implementation of strategy and policy development and configuration.
2. Dissatisfaction with the lack of consultation on and strategic direction behind the Creative Company (inclusive of the wrapping up of the Entertainment and Film Companies).
3. The need for the implementation of initiatives coming out of the policy that would actually impact on the sector so that the document has impact on people's lives.

4. The need to see funding for the sector as investment for development.
5. The establishment of Quotas for local media for economic development and the boosting of cultural confidence.
6. The establishment of an Arts Council to guide funding and assist in the rationalisation of state activity across the sector.

COMMENTS FROM THE FLOOR

(Specific recommendations for amendments to the text of the documents are in bold)

| ISSUE/STATEMENT | RECOMMENDATION/COMMENT |
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| <u>Dr. Helmer Hilwig, Chairman, Queen's Hall</u> | |
| <ol style="list-style-type: none"> 1. Impressed with the document – found it concise, precise and well defined. Is a fantastic reference document. 2. Noted that there was no action plan. 3. Possible issues with definition of Culture, noting that not all cultural manifestations promote facilitate growth of positive things e.g. gang culture. 4. Asked if heritage sites and intangible culture were included in the policies 5. Raised the issue of finance. It is hard to raise funds. | <ol style="list-style-type: none"> 1. There is need to include and popularise fiscal measures that are in place and that are connected to the Ministry of Finance. |
| <u>Ms. Penelope Spencer, Necessary Arts</u> | |
| <ol style="list-style-type: none"> 1. Is encouraged by the policy but posed the following questions: <ol style="list-style-type: none"> a) Will the document revive cultural manifestations like Mas, Papa Bois, Sailor Mas and Best Village? b) How will it treat with local content on television? c) Does it position Culture to reduce crime? 2. Noted that many of her colleagues did not want to attend the session. | <ol style="list-style-type: none"> 1. Make sure to let the policy work. |
| <u>Ms. Kamalwatie Ramsubeik, President, National Ramleela Council</u> | |
| <ol style="list-style-type: none"> 1. Wonderful policy. 2. Ramleela needs more recognition and funding. 3. Expressed regret at non consultation on several state initiatives in Ramleela, inclusive of the proposed Ramleela Centre. | <ol style="list-style-type: none"> 1. Ramleela needs to receive a more substantial allocation, not just what is left over at the close of the fiscal year. |
| <u>Mr. Dion Boucaud, Film Producer</u> | |
| <ol style="list-style-type: none"> 1. This policy suggests a bottom up approach while the approach taken to create the creative industries company was top down. How can this | |

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| <p>dichotomy be rationalised. None of the filmmakers want the Film Company to be wrapped up.</p> <p>2. Investment was not mentioned once in the policy documents. Investment in pan, artists, cultural industries and physical sites would have paid off today if made years ago.</p> | |
| Mr. Martin Legere, retiree from UWI | |
| <ol style="list-style-type: none"> 1. Entitlements in the draft use the term creative arts. 2. Wonders if some of these seminars funded by money that should have gone to practitioners. 3. NEDCO and BDC need to be looked at in development mode related to funding where processes are subverted by nepotism. | <ol style="list-style-type: none"> 1. The term ‘creativity’ should be used because and not ‘creative arts’ this is a wider description. Creativity should also be defined as being for the common good. 2. We need to develop Culture of Research and Development. 3. Need to develop a policy of recourse to be used when policy is not being adhered to. Can provide opportunity to review policy implementation based on written documents. 4. Is looking at a council to transform these seminars to more than just talk. 5. Need to foster indigenous medicine. 6. Need better collaboration between the Ministries like Arts, Planning and Trade. |
| Ms. Mandisa Pantin, Independent Filmmaker | |
| <ol style="list-style-type: none"> 1. How does this policy integrate with initiatives on the table at other Ministries? 2. Creative Company being created without stakeholder consultation. Disconcerted at wrapping up of entertainment and film companies. 3. Raised issue of proposed Mega Film City: its purpose, source of funds and sector benefits. | <ol style="list-style-type: none"> 1. Ministries of Trade, Planning and Culture need to rationalise their activities. 2. A cultural council must lend itself to general coordination of sector development based on knowledge of the sector. 3. Cultural Mapping is overdue 4. Streamline the National Registry to determine who comprises the sector and their competencies. 5. Work with art teachers. |
| Dr. Jo-Anne Ferreira, Faculty of Language, UWI | |
| <ol style="list-style-type: none"> 1. Faculty of Languages offers support for the process. 2. The Remember When Institute webpage and facebook page have been effective at capturing diverse voices. | <ol style="list-style-type: none"> 1. Add the Universal Declaration of Linguistic Rights to the list of documents to which we are parties to. 2. Make reference to the 12 heritage languages (1-SPANISH, 2-FRENCH and 3-FRENCH CREOLE (Patois or Twinidadyen), 4-YORUBA, 5-TOBAGONIAN (English Creole), 6-TRINIDADIAN (English Creole), and post-emancipation languages such as 7-CANTONESE, 8-BHOJPURI, 9-PORTUGUESE, 10-NORTH LEVANTINE (Syrian and |

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| | <p>Lebanese) 11-ARABIC and 12-TRINIDAD & TOBAGO SIGN LANGUAGE [TTSL]).</p> <p>3. Consult with minorities to determine how they should be represented.</p> <p>4. Use of word 'Trini-White' should not appear anywhere in the documents. Is an offensive term.</p> |
| Mr. Rubadiri Victor, Artist Coalition of Trinidad and Tobago | |
| <ol style="list-style-type: none"> 1. Expressed appreciation for holding of this consultation. 2. ACTT has won several progressive initiatives for the state to implement. None of these have yet to be implemented. The creative company was not amongst these measures. 3. The arts council was proposed as the mechanism to rationalise state activity in the sector. 4. Cabinet Approval for placement of Cultural Attaches in Missions has been approved and is with the Culture Ministry for implementation. | <ol style="list-style-type: none"> 1. Suggest circulation of previous draft policy for information of stakeholders. 2. Need to proceed to implement 10 low hanging fruit that ACTT has identified. Examples include legislative review group, quota legislation, forensic audit of NAPA, Panyard regularisation, House of Music. |
| Ms. Theodora Ulerie, Culture House | |
| | <ol style="list-style-type: none"> 1. Use Arts and Culture to overcome self-supporting. Broaden spectrum of drama and culture, social development. |
| Mr. Nigel Auguste, PRO, National Drama Association | |
| <ol style="list-style-type: none"> 1. The tone is one of talking for a long-time. 2. There needs to be more talk about accepting self. | <ol style="list-style-type: none"> 1. Government needs to lead by example and provide incentives for development. 2. We need to identify our products and their value. |
| Mr. Dean Arlen, Installation Artist | |
| <ol style="list-style-type: none"> 1. Monetisation of culture needs to be conducted after sector is properly understood. | <ol style="list-style-type: none"> 1. More specific model for education needed in the policy. Creative education model needed at preschool level. |
| Ms. Melvina Hazzard, Trinidad and Tobago Film Festival | |
| <ol style="list-style-type: none"> 1. This speaker questioned what is the actual policy, making reference to talk of an alternate draft (this is the previous version that was used to develop the current draft; it has been released online by a member of its drafting committee). 2. There are rumours of a film city that need clarification. 3. Deeply concerned about implementation of a policy without baseline data. | |
| Mr. Stephen Kagal | |
| <ol style="list-style-type: none"> 1. In a cosmopolitan, multicultural society such as T&T, Nationalism cannot be allowed to encroach onto the cultural plane. T&T can legitimately | <ol style="list-style-type: none"> 1. Advocated for against a National Cultural Policy and for a T&T Multicultural Policy with relevant programmes and priorities to |

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| <p>pursue a policy of nationalism at the political and economic levels it cannot do so at the cultural level where a policy of multiculturalism is the only logical imperative.</p> <p>2. Time frame put forward for the determination of the Cultural Policy of T&T is too short having regard to the imperative to consult with other line Ministries and to encourage more widespread national debate and feed-back.</p> <p>3. It is misleading to suggest that multiculturalism was engaged to cater for equitable funding of culture based on the dissatisfaction expressed by Indian cultural groups. The real reason for a call for enacting a policy of multiculturalism was to: permit Indian cultural practices and expressions to be included in all state functions; and to be accorded the requisite recognition that it deserves; and not to be excluded from mainstream culture; and not to be marginalized and isolated in the rural backyards by the policy and programme of ethno-nationalism.</p> | <p>support this imperative. Prefers one concise, cohesive and all-inclusive policy as opposed to a separate Cultural Policy and Multiculturalism Policy Framework.</p> <p>2. There can be only one cultural policy for T&T that is inclusive and all-embracing- a policy of multiculturalism where the separate cultural streams flow in harmony and sometimes meet and converge like the Ganges meeting the Nile in the cross-fertilisation process.</p> <p>3. The rollout process should include a White Paper for widespread public discussion and subsequent adoption by Parliament.</p> <p>4. Collaboration with the Ministry of National Diversity and Social integration is needed in the rollout of these policies.</p> |
| Dr. Kris Rampersad, Chair, National Commission for UNESCO, | |
| <p>1. Congrats to beginning of process to form a document.</p> <p>2. Asked whether the following was done satisfactorily:</p> <ol style="list-style-type: none"> a. Culture as the centre of sustainable development; b. Absence of a connection with other development pillars; c. Nexus with other state policies i.e. Science, IT d. Absence of how to transform implementation agencies; and e. Absence of a regulatory framework and reference to laws that impact on culture like a land use policy, heritage sites; <p>3. Expressed view that it looks like we may have to go back to the drawing board to come up with a real cultural policy.</p> | <p>1. Look at other regional policies for a model.</p> |
| Mr. Errol Ballantyne, Calypsonian | |
| <p>1. 29 years ago, there was a piracy squad that involved the Law Commission, himself and Bill Trotman to develop mechanisms to deal with music piracy.</p> | <p>1. Anti-piracy laws need to be enforced.</p> |
| Mr. Muhamad Muwakil, Poet | |

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| 1. Artists travelling to foreign states meet difficulty in attaining visas due to their lack of capital and wealth. | 1. Ministries for Culture, National Security and Foreign Affairs need to collaborate to support artists seeing visas, especially to the USA. 2. There is need for a committee that can validate the artist's bonafide when they are about to apply for visas. |
| Mr. Akila Jaramogi, Artisan, Merikin Descendent | |
| 1. One hundred and ninety-six (196) years ago, the Merikins came to T&T. | 1. Merikins need to be part of the national cultural agenda. Invest in them; use them in the schools. |
| Ms. Rachel Collymore, Circle of Poets, Poetic Vibes | |
| 1. Literary arts is not covered in the new creative company. Where will its development fall. | 1. Consult with the literary arts bodies to see how they can work to bring their message forward. |
| Mr. Nigel Thompson, filmmaker | |
| 1. Spoke out against the creative industry company. 2. Queried creation of rival festival to the Trinidad and Tobago Film Festival. | |
| Mr. Nicholas Sosa, Circle of Poets | |
| | 1. Literary arts should be included in the appendix I's list of heritage items. |
| Ms. Lisa Allen-Agostini, | |
| 1. Use of the word 'patriotism' in the Multiculturalism Policy. Artists deemed to be unpatriotic may be deprived of support. | 1. Find a different word to substitute for 'patriotism' in multiculturalism. 2. Education needs to be added to the pillars in the policy document. |
| Mr. Edmund Braffitt, | |
| | 1. Add convention related to disabilities to list in the policy. 2. The document needs to be translated into sign language |
| Ms. Kamla Tewarie, Secondary School's Sanskritic Sangham | |
| | 1. The word 'respect' needs to replace the word 'tolerance' in any culture document. |
| Mr. Trevor Jadunath, President, National Drama Association of Trinidad and Tobago | |
| | 1. Use Community Centres for workshops and shows. 2. Provide clarity on Tax incentive programme. 3. Revisit and increase subventions. |
| Mr. Ryan Romany, Copyright Music Organisation of Trinidad and Tobago | |
| | 1. Training needed in Intellectual Property Rights in Culture and the Arts. |
| Ms. Melanie Joseph | |
| | 1. Need to put references to human resources created by tertiary education in writing. |

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| Dr. Vijay Ramlal-Rai | |
| <ol style="list-style-type: none"> 1. Culture is not based on race. It's a way of life. 2. Ministry did well today and has brought us further. All that is left is finetuning. | <ol style="list-style-type: none"> 1. Culture Policy must address organisations incorporated by acts of parliament. |
| Mr. Ravi Ji | |
| <ol style="list-style-type: none"> 1. Special dietary needs were not met by the catering. | <ol style="list-style-type: none"> 1. Ministry needs to take diversity into account when it caters food for events. |
| Mr. Lutalo Masimba, Trinbago Unified Calypsonian's Organisation | |
| <ol style="list-style-type: none"> 1. Language used in 6.1 (enabling environment), 6.4 (sustainable development) is flowery, philosophical and comfortable. 2. 7.b. (Institutional strengthening) what does it mean? | <ol style="list-style-type: none"> 1. More stakeholder sessions needed to create the forum to air grievances that arose during the day. 2. Quotas must be developed for radio and TV so that we can see ourselves. 3. Funding must be seen as investment in plant, machinery and equipment and not patronage and hand-outs. 4. Development of performing arts centres throughout Trinidad and Tobago. |
| Mr. Byron Serrette, Pan Trinbago | |
| <ol style="list-style-type: none"> 1. Declared support for decision to declare the Steelpan the national instrument in 1992. 2. No policy delivered to support declaration of Steelpan as national instrument. | <ol style="list-style-type: none"> 1. Policy or protocol needed for the Steelpan. 2. History of every Steelband needs to be documented. |
| Mr. Tomlee Roberts, Visual Artist | |
| <ol style="list-style-type: none"> 1. Queried what the plans are to collaborate with the THA to ensure that the mandate will be met. | |