



Government of the Republic of Trinidad and Tobago
Ministry of Community Development, Culture and the Arts

National Cultural Policy of Trinidad and Tobago

“Celebrating National Identity: Maximising our Diversity”

2020-2025



June 2, 2020

Foreword by the Honourable Minister of Community Development, Culture and the Arts

As Minister with responsibility for Culture and the Arts, I am heartened to have spearheaded the process which provided Trinidad and Tobago with its first National Cultural Policy of Trinidad and Tobago, after several sterling efforts since 1981. I am happy to be a part of a Government which has placed a high priority on cultural sector development as a critical tool to socio-economic transformation at the individual, community and national levels. This was demonstrated in the 2016 Cabinet directive to the Ministry of Community Development, Culture and the Arts, to develop such a Policy.

Cognisant of the almost four (4) decades of efforts that preceded this one, I was fully aware of the peculiar historic and ethnic challenges that face culture in Trinidad and Tobago; the varied levels of development of specific sub-sectors and institutions; the diversity, richness and power of the perspectives of cultural entrepreneurs and activists; and the local, regional and global opportunities available to Trinidad and Tobago's culture.

Accordingly, I felt with paramount urgency that the Policy had to address the issue of strengthening our national identity and cultural confidence in a sensitive and substantial way. It was also important at this time, that a concerted effort was made to attend to the issues foremost in the minds of the older generations, that of historical cultural affirmation, while satisfying the desire of younger generations to leverage the cultural sector as a mechanism for creative expression, economic prosperity and the sustainable livelihoods of cultural practitioners.

Moreover, the NCPTT is concerned with fully optimising and maximising the energy and intrinsic value of our culture and the arts to enhance the quality of life for all citizens and visitors. At the same time, it seeks to place the artist at the centre of cultural development, services and growth; stimulate cultural innovativeness and leverage all of our cultural products for economic potential and global penetration; and recognise and reward excellence. Already, the Ministry of Community Development, Culture and the Arts has been engaged in efforts including; opportunities for our artisans to market their craft, enhancing the cultural experiences of our citizens and professional development of artists through its 'Brown Bag Series' and the 'Live

Music Districts' and Spotlight Programme initiated by the Ministry of Trade and Industry. The NCPTT is a commitment to continue supporting these and other initiatives across the country.

Mindful of the dynamics of the prevailing economic climate and the pressing need to hasten diversification efforts, while considering the unrivalled power of culture and the arts to inspire civic mindedness, social cohesion, tolerance and national pride among the citizenry, the NCPTT is undoubtedly an essential measure and relevant platform for national development in Trinidad and Tobago.

CARICOM	Caribbean Community
CARIFESTA	Caribbean Festival of the Arts
CCAF	Culture and Creative Arts Fund
CCI	Cultural and Creative Industries
COHSOD	Council for Human and Social Development
COTT	Copyright Music Organisation of Trinidad and Tobago
CSME	CARICOM Single Market and Economy
CreativeTT	Trinidad and Tobago Creative Industries Company Limited
DTCT	Division of Tourism, Culture and Transportation, Tobago House of Assembly
ECCL	Export Centres Company Limited
exportTT	National Export Facilitation Organisation of Trinidad and Tobago
FashionTT	Trinidad and Tobago Fashion Company
FETT	Fashion Entrepreneurs of Trinidad and Tobago
FilmTT	Trinidad and Tobago Film Company
GDP	Gross Domestic Product
GoRTT	Government of the Republic of Trinidad and Tobago
IDB	Inter-American Development Bank
IFCD	International Fund for Cultural Diversity
MCDCA	Ministry of Community Development, Culture and the Arts
MFCA	Ministry of Foreign and CARICOM Affairs
MoE	Ministry of Education
MTI	Ministry of Trade and Industry
MusicTT	Trinidad and Tobago Music Company
NEFTT	National Export Facilitation Organization of Trinidad and Tobago
NALIS	National Library and Information System Authority
NCC	National Carnival Commission
NMAG	National Museum and Art Gallery of Trinidad and Tobago

NCPTT	National Cultural Policy of Trinidad and Tobago
NTTT	National Trust of Trinidad and Tobago
RCC	Regional Cultural Committee
RTC	Revised Treaty of Chaguaramas Establishing the Caribbean Community including the Single Market and Economy
TFATT	The Fashion Association of Trinidad and Tobago
TFCD	The Technical Forum for Cultural Development
THA	Tobago House of Assembly
TTCO	Trinidad and Tobago Copyright Collection Organisation
TFFF	Trinidad and Tobago Film Festival
UNCTAD	United Nations Conference on Trade and Development
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organisation
WIPO	World Intellectual Property Organisation

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Executive Summary

The National Cultural Policy of Trinidad and Tobago (NCPTT) has been developed against the backdrop of several significant national culture policy initiatives by sector experts and the citizens of this nation over the past four (4) decades. It comes at this historical moment with a clear vision for the future of the cultural sector as “a thriving, inclusive and dynamic cultural sector at the centre of national development”. The NCPTT is a companion document to the National Development Strategy (NDS) 2016-2030 (Vision 2030), which similarly views the arts, culture, creative sectors and their related social and economic activities at the centre of national development. This Policy is directly aligned to four (4) of the five (5) thematic areas outlined in the NDS, namely, *Putting People First: Nurturing our Greatest Asset, Delivering Good Governance and Service Excellence, Building Globally Competitive Business and Placing the Environment at the Centre of Social and Economic Development*.

The NCPTT stands on the fundamental belief that the country’s reservoir of creativity and cultural expressions is as vital to national development and prosperity as is its energy, financial and manufacturing sectors. Therefore the same level of attention and enabling infrastructure is needed to realise the overall growth and profitability of the cultural sector as a matter of urgency. The NCPTT provides the opportunity and a framework for the cultural sector to find its fullest expression as a revenue earner; a valued source of innovation and diversification; a reliable avenue for sustainable livelihoods for artists and cultural entrepreneurs and the energy that excites and refreshes the souls of all citizens and visitors in every nook and cranny of this great nation. The NCPTT of necessity, must also provide the architecture for the fashioning of a truly Trinbagonian identity.

Standing solidly on the guiding principles of **participation, sustainability, diversity, accountability, and nurturing**, the NCPTT will pursue socio-economic transformation through five (5) goals; namely to:

- a. Enhance cultural confidence by ensuring the participation of all in cultural development that transforms the social and economic experiences of the nation.

- b. Strengthen identities, national identity, and the sense of belonging among all social groups.
- c. Secure and strengthen the infrastructure for cultural diversity, preservation, participation, exchange and expression.
- d. Support artists, entrepreneurs and industry associations in the production of high quality output.
- e. Establish and sustain an integrated institutional framework to support the cultural sector.

These goals are pursued in the context of the many strengths and challenges of the Trinidad and Tobago society. While Trinidad and Tobago stands ready as a high income developing country with a distinct cultural identity, rich marketable heritage and immense natural and cultural resources, it is confronted by a number of surmountable challenges. Prominent among these challenges are: the failure of the independence project to advance the *process of liberation and self-discovery*¹; the gradual undermining of the citizens' sense of loyalty to indigenous cultural products; lack of policy coherence and general coordination among key stakeholders in the cultural sector; increasing levels of dependency on state sponsorship for certain festivals with uncertain returns on investment; declining government revenues due to the global fall in oil and natural gas prices; and challenges of international trade in the global cultural market place fuelled by new technologies. Additionally, like the rest of the Caribbean and indeed the global community, Trinidad and Tobago now confronts an invisible enemy in the highly contagious novel corona virus, set to usher in new protocols for ways of living and commerce, with peculiar impacts on the cultural sector.

The many challenges notwithstanding, excellent opportunities exist which must be grasped. Among the key opportunities are the potential to stimulate the culture and arts sector as a means of economic diversification; to develop Trinidad and Tobago as an economically viable culture and heritage destination; and to create a highly professional and dynamic arts sector which

¹Ken Ramchand. Art and Cultural Confidence. CARIFESTA V. The New Aesthetic and Meaning of Culture in the Caribbean. "The Dream Coming in with the rain" Proceedings of the Carifesta V Symposia. (1992).

reaches diverse audiences across the length and breadth of this nation and the globe, where return on investments in digitised products can be maximised. .

The NCPTT is centered on two (2) developmental themes, namely: a) national identity and cultural confidence and b) a harmonised and strengthened cultural environment. The national identity and cultural confidence theme is concerned with benefits to the national community derived from a strengthened sense of individual and community belonging and empowerment nurtured in the arts and culture sectors. This is viewed as the central concern of the NCPTT – the metaproblem to be overcome, yet not uncommon for heterogeneous post-colonial societies. The harmonised and strengthened cultural environment theme recognises the tremendous cultural capital that exists in this country, yet the need for an integrated cultural ecology, which would be better positioned to facilitate and respond proactively to the needs and aspirations of cultural practitioners in a modernised, digitised and globalised environment.

The NCPTT has further identified four (4) sub-sectors for priority action, growth and development. These are:

- a. The Culturally Confident Citizen
- b. The Arts
- c. Heritage, Memory and Legacy, and
- d. Cultural and Creative Industries.

The Culturally Confident Citizen refers to citizens having a place and voice in the public sphere (the nation) and claiming an equal share of rights and recognition in relation to other citizens;

The Arts refers to the expressive area of our culture that is key to the social and economic well-being and vitality of the nation and its peoples;

Heritage, Memory and Legacy pertains to what is valued and the meanings attached, which is at the same time our link to the past and the platform for creating our future; and

Cultural and Creative Industries refers to those whose principal purpose is production or reproduction, promotion, distribution or commercialisation of goods, services and activities of a cultural, artistic or heritage related nature.²

This Cultural Policy will, in its implementation, begin a new era in culture policy making, involving ongoing collaboration by engaging in deliberate strategies to strengthen and deepen the cultural confidence and sense of national identity of citizens. In the first instance the Policy uses the collective 'we' to speak to strategies to be employed by the Government of the Republic of Trinidad and Tobago, thus representing all the arms of the state with a responsibility for some aspect of culture sector development.

Secondly, the Policy will seek to establish an institutional mechanism in the Technical Forum for Cultural Development (TFCD) which will bring together key state and non-state experts in the cultural sector, to work across institutional lines, to direct the planning, and coordination of the NCPTT implementation, under the auspices of the Ministry with responsibility for culture and the arts.

This model of culture policy making and implementation is anticipated to result in greater coordination of the cultural sector; greater contribution of the sector to economic growth; superior quality of expression through a highly professional arts sector; greater promotion of and accessibility to our diverse cultural expressions; cultural preservation; and greater citizen empowerment. In so doing, this Policy will hasten efforts toward the achievement of the National Development Strategy 2016-2030/Vision 2030.

² Cultural times. The first global map of cultural and creative industries. December 2015. Pg. 11

Chapter One: Introduction

“Trinidad is my land, and of it I am proud and glad....
Now, our steelband is the best talent in this world
By calypsoes our stories are told
With its rhythm to touch your soul;
So, Trinidad, this lovely land of my birth
Small, but overwhelming in worth
And as you know Carnival is the greatest frolic on Earth”³

The Mighty Sniper (1965)

1.0 Introduction

- 1.0.1** Trinidad and Tobago, a twin island state and cultural gem in the Caribbean, is home to 1.4 million people⁴ of different ethnicities, religious persuasions and classes. This variety, produced by centuries of the convergence of many peoples on our hospitable shores, has resulted in a dynamic and sought-after multi-cultural blend. Accordingly, it is the aim of this National Cultural Policy to articulate an emboldened vision for this blend of arts, heritage, culture and creative sectors and their related economic activities at the epicentre of a transformational approach to socio-economic development in this historical moment.
- 1.0.2** Trinidad and Tobago is the mecca of Carnival, the birth place of Calypso, Chutney Soca and the Steelpan - these representing but a few of the cultural products spawned by our history and diversity. However, it is our capacity for peaceful and harmonious co-existence, despite our differences that is impressive and inspirational, making Trinidad and Tobago a global leader and a living example of how peaceful relations could be maintained in diverse societies.

³ Song: Portrait of Trinidad; Composer/Author: The Mighty Sniper (1965), also known as Mr. Mervyn Hodge; Publisher Ice Music Ltd.

⁴ The actual population of Trinidad and Tobago in 2016 was 1,353,895. Central Statistical Office <https://cso.gov.tt/?s=Total+Population+of+Trinidad+and+Tobago>.

- 1.0.3** Our culture is the way of life of our people. It is the accumulated influence of the distinctive spiritual, material, intellectual and emotional features of the Trinbagonian society, including lifestyles, ways of living together, value systems, traditions and beliefs, as well as our art and creative expressions.⁵
- 1.0.4** We have excelled in the spheres of sport and creativity; and are home to some of the most acclaimed cultural, sporting and academic geniuses to grace the world stage. Trinidad and Tobago is the place that nurtured the Calypso King of the World, the Mighty Sparrow; the birth place of the Calypso Queen of the World, Calypso Rose, the 2018 Victoires de la Musique award winner; the inventor of Soca, Ras Shorty I; the legendary star of chutney, Sundar Popo; world renowned novelists such as Nobel Laureate Sir Vidiadhar Surajprasad Naipaul and Dr. Earl Lovelace and highly acclaimed poet Roger Robinson; artists extraordinaire, Chief LeRoy Clarke and Mr. Carlisle Chan; sporting heroes such as the world record-holder in cricket, Brian Charles Lara, Olympic Gold medallists, Hasely Crawford and Keshorn Walcott; steel pan geniuses such as Jit Sukha Samaroo, Len 'Boogsie' Sharpe and the late Ken "Professor" Philmore; Ms. Universe 1977, Mrs. Janelle "Penny" Commissiong, Ms. Universe 1998, Ms. Wendy Fitzwilliams, and Ms. World 1986, Mrs. Giselle Laronde; to name a few.
- 1.0.5** The NCPTT celebrates who we are and our many accomplishments in the realm of culture, and recognises the limitless potential of our creative wealth. It builds on the various policy initiatives of successive governments and the invaluable work of cultural entrepreneurs and organisations to Trinidad and Tobago's vast cultural ecology. Further, it recognizes and values the role of the state, academia, the private and NGO sectors in creating a supporting and regulatory framework for the growth and development of culture and the arts in Trinidad and Tobago.
- 1.0.6** The NCPTT, as the first written national cultural policy of T&T, will as a matter of urgency pursue deliberate strategies first of all, to continue to strengthen and deepen the cultural confidence and sense of national identity of citizens. It will also seek to (a) enhance the

⁵ UNESCO Universal Declaration on Cultural Diversity. Adopted by the 31st Session of the General Conference of UNESCO, Paris (2001)

enabling environment for nurturing and developing our arts, our artists and cultural entrepreneurs; (b) strengthen and deepen the preservation and celebration of our heritage, memory and legacy; (c) ensure the maximum value from of our cultural and creative industries in the local, regional and international spheres, and (d) leverage the synergies from our rich history in culture and the arts and our diverse range of institutions both public and private; to create an even more dynamic, visionary, responsive and effective cultural sector.

1.0.7 The NCPTT therefore provides a vision and structure for moving the culture sector forward as solid driver of national transformation, development and economic growth for the period 2020-2025, through a focus on four sub-policy areas namely: (i) the culturally confident citizen, (ii) the arts, (iii) heritage, memory and legacy and (iv) cultural and creative industries.

1.0.8 This national Policy, which of necessity transcends Government Ministries and agencies takes on a whole of government approach and sets out in broad terms what the Government of the Republic of Trinidad and Tobago (GoRTT) will do as a collective and as an enabler of growth in this critical sector.

1.1 Key Concepts

1.1.1 The Cultural Sector

1.1.1.1The **cultural sector** comprises a rich spectrum of actors, entities, institutions, products and activities that are derived from the heterogeneous ways of life, the artistic, aesthetic, symbolic and spiritual values that coexist in Trinidad and Tobago. The actions of these people and entities result, among other things, in the generation of cultural products, which are in turn enabled by policies, local, regional and international instruments; legal and regulatory frameworks; programmes, priorities and strategic decisions; and funding mechanisms – all part of the cultural sector.

1.1.2 Cultural Ecology

1.1.2.1The **cultural ecology** refers to the dynamics and relationships among the rich and diverse group of actors, entities, institutions and policy frameworks of the cultural sector. These

actors and agencies must work in tandem to create a sustainable cultural ecosystem. In this way, the harmonious operations of the ecology are dependent on clearly delineated roles and functions for each entity working as they work towards a common goal. As an example therefore, artists and artist organisations should be aware of and informed by the international commitments and local regulations, concessions and services to the sector. In addition, regulatory agencies (e.g. intellectual property, the Artist Registry, Ministry of Trade) should provide accessible mechanisms to protect, and support artists and artists' livelihoods.

1.1.2.2 The business of culture policy making is ensuring that the elements of the ecology are each strong and effective and that they function in dynamic synergy as a well-oiled system, so as to ensure that the cultural sector takes its place as a key engine of national consciousness, intrinsic benefit to citizens, sustainable livelihoods and economic growth.

1.1.2.3 The cultural ecology is comprised of an extensive range of cultural activities as well as supportive and regulatory entities. Those cultural activities are typically grouped into appropriate clusters for sector management and data collection. The NCPTT embraces the UNESCO Framework for Cultural Statistics⁶ (FCS) as its approach to grouping cultural activities, given its greater alignment with Trinidad and Tobago's cultural experience. The FCS assigns appropriate significance to current and future realities and interests of the cultural sector in terms of its recognition of festivals, arts and craft, digitization and design among others.

1.1.2.4 The FCS which is provided at **Annex I** utilises nine (9) clusters of cultural activities including (a) cultural and natural heritage, (b) performance and celebration (where festivals are addressed), (c) visual arts and crafts, (d) books and press, (e) audio-visual and interactive media, (f) design and creative services, (g) tourism and (h) sport and recreation. These are addressed under three (3) of the sub-policy areas of the NCPTT, namely (i) the Arts, (ii) the Heritage Economy and (iii) Cultural and Creative Industries.

⁶ The 2009 UNESCO Framework For Cultural Statistics" Information Document of the General Conference, 35th Session, Paris (2009).

1.1.3 Cultural and Creative Industries

1.1.3.1 The Policy recognises the lack of clear and universally accepted distinction between cultural industries and creative industries.⁷ It therefore adopts the UNESCO definition of cultural and creative industries as those *whose principal purpose is production or reproduction, promotion, distribution or commercialisation of goods, services and activities of a cultural, artistic or heritage related nature*.⁸ CCI are further described as economic activity based on an individual's skills and talents which are productively exploited to create wealth through, inter alia, the agency of intellectual property.

1.1.4 Cultural Confidence

1.1.4.1 *“Cultural confidence means a country, [and] a nation fully confirming the value of their own culture and having a firm faith in the vitality of their own culture. Without firm faith in our own culture we cannot be sure that our culture can stand up to the impact of other cultures, have the courage to forge ahead and have the vitality for growing innovation and creativity”*.⁹

1.1.4.2 Cultural confidence is based on the two inter-related terms; culture taken to mean ways of life and the cultural and artistic expressions that emanate from those ways of life; and confidence which is the belief in one's ability. In the field of cultural policy development¹⁰, this concept has gained prominence because it affirms a country's belief in the inherent value of its cultural resources and assets and seeks to build on these areas as critical keys to unlocking innovation, creativity and transformation. Mercer (2002)¹¹ developed a set of indicator sets that measure how cultural confidence and citizenship are integrated into the cultural policy domain. This approach is now widely used in Western Europe, Oceania and Asia to formulate and evaluate cultural policies.

⁷ Throsby, David. *The Economics of Cultural Policy*. Cambridge University Press, NY (2010).

⁸ Cultural times. The first global map of cultural and creative industries. December 2015. Pg. 11

⁹ Shan, Y (2011) – Cultural Awareness, Cultural Confidence, Cultural Strength – An Approach for Ensuring the Thriving Development of Socialist Culture with Chinese Characteristics Queshi Journal Vol.3 No.1 January 1,2011

¹⁰ Murray, C. – (2005) *Accounting for Culture: Thinking Through Cultural Citizenship*, University of Ottawa Press; Miller, T et al. (2003) *Critical Cultural Policy Studies – A Reader*, Blackwell Publishing

¹¹ Mercer, C – (2002) *Towards Cultural Citizenship: Tools for Cultural Policy and Development*. Bank of Sweden Tercentenary Foundation & Gidlunds Forlag.

1.1.4.3 This concept takes on even greater significance in post-colonial societies such as Trinidad and Tobago that are still dealing with the multiple traumas of enslavement, indentureship and dependency in the economic world order. It is established that these factors still inhibit transformation in these societies as evidenced by the lack of assurance some citizens exhibit in celebrating their ways of life and by privileging other cultures ahead of their own. This phenomenon is also manifest in the ways that cultural goods and enterprises are created, marketed and consumed. For example, the 2014 cultural mapping exercise of Trinidad and Tobago revealed that many cultural practitioners and entrepreneurs exhibited Low Commercial Vision¹² as they showed uneven and varying degrees of confidence in the viability of their offerings and often lacked the capacity to think ‘big’ when it came to their career paths and enterprise development within the sector.

1.1.4.4 Cultural confidence is a useful strategy to mitigate these challenges because it is premised on the conviction that self-assurance is needed to maximize on the creativity that is resident within every citizen. In real terms, cultural confidence builds on these inherent traits and acts as the catalyst to shore up the courage that is necessary to convert culture, ideas and capacities into concerted and consistent action. By harnessing these ideals, cultural confidence activates the sensibilities that drive new ideas, products and processes, all of which are necessary to survive and thrive in an increasing globalized and fragmented world. Therefore, the evidence of cultural confidence is discernible in citizens who have faith in their cultural resources and assets and in the capacity to generate and sustain creativity and innovation in every facet of their lives.

1.1.4.5 The nurturing of cultural confidence necessarily requires a joined up approach between all the major segments of society inclusive of the education, commerce and civic society. Taken together, these areas can develop a culture of self-efficacy among the populace such that they can feel capable of setting even higher goals, trying harder, persevering longer and showing even more resilience in the face of failure. These values act as the seedbed for

¹² Yun, Shan (2011). Quoted in Burke, S. (2014) A Cultural Mapping Exercise for the Ministry of Arts and Multi-Culturalism.

cultural confidence that allows every citizen to envision and harness their own potential and to see their place in the world more clearly.

1.1.4.6 This Cultural Policy is premised on the belief that cultural and creative energy represents one of our most precious resources and when harnessed into cultural confidence can arm everyone with the requisite tools to leap into an uncertain future and to transform the world.

1.2 Situational Analysis of the Cultural Sector

1.2.1 Global Context

1.2.1.1 The cultural sector is recognised globally as a meaningful contributor to economic development. The creative economy to which the cultural sector contributes, is considered to be one of the most rapidly growing sectors of the world economy. It is credited for being highly transformative in terms of income-generation, job creation and export earnings. As an example, in 2015, Cultural and Creative Industry (CCI) revenues amounted to US\$2,250b worldwide, and exceeded that of telecom services of US\$1,570b¹³. In terms of employment the CCIs contributed 29.5m jobs, employed 1% of the world's active population, many of which included women and youth. The top three CCI employers were reported as being visual arts, books and music¹⁴. The creative economy is the whole of which the cultural economy is a part.

1.2.1.2 Additionally the global market place for CCIs can also be stratified by market share. The 2015 Cultural Times examined contributions to global market share dividing the globe into five (5) blocks. Asia and the Pacific was the leading CCI market capturing 33% of global sales. They were closely followed by Europe (32%) and North America (28%) with Latin America and the Caribbean and Africa sharing 7%.

¹³ Cultural times. The first global map of cultural and creative industries. December 2015. Pg. 8

¹⁴ Ibid.

1.2.1.3 Cultural and creative content has also been described as the ‘locomotive’ of the global digital economy. In 2013 it already contributed US\$200b to global digital sales and US\$530b to the sale of digital devices globally. Cultural goods were also the largest revenue earner for the digital economy in the same year.¹⁵ Additionally, digitisation and the convergence of the broadcasting, cable, satellite and telecommunications sector are now creating new technologies, which will compete with distribution systems. This will create greater opportunity to distribute local content at home and abroad. These new technologies are timely, as in the aftermath of the global COVID-19¹⁶ pandemic of 2020, artists and cultural entrepreneurs will have to explore such innovations in the exportation of cultural goods and services, as the long term impacts on life become clearer.

1.2.1.4 In terms of the contribution of culture to social development, world leaders have recognised the importance of the role of culture in shaping the social character and building national consciousness. This has resulted in several actions across the globe which are indicative of leaders’ intention to use culture as a means to pursue human development. Chief among these actions is the formulation, acceptance and ratification of culture treaties and conventions which serve as guidelines for treating with culture globally. To date, several such instruments have been formulated and ratified; including by Trinidad and Tobago. Some are provided below, with a fuller list at **Annex IV**:

- a. Convention Concerning the Protection of the World Cultural and Natural Heritage (1972) ratified in 2005.
- b. World Intellectual Property Organisation (WIPO) Copyright Treaty (1996) acceded to 2008.
- c. Convention on the Protection of the Underwater Cultural Heritage (2001) ratified in 2010.
- d. Convention for the Safeguarding of the Intangible Cultural Heritage (2003) ratified in 2010.

¹⁵ Ibid.

¹⁶ COVID-19 is the disease caused by a new coronavirus. It is a highly infectious disease which can cause severe acute respiratory syndrome. World Health organization (WHO) https://www.who.int/health-topics/coronavirus#tab=tab_1.

- e. Convention on the Protection and Promotion and Diversity of Cultural Expressions (2005) ratified in 2010.

1.2.1.5 Trinidad and Tobago's Trade Policy 2019-2023 identifies international trade as key to the country's economic growth and increasing its global market share as one of its goals over the next five (5) years. It recognises the creative sector as a key growth engine, an area for creating further export platforms and deepening market penetration for local cultural entrepreneurs.

1.2.2 Regional Context

1.2.2.1 Caribbean leaders have long recognised the importance of creating an enabling environment for cultural development regionally. In this regard, there have been several actions undertaken on different levels through regional policy and cultural initiatives to facilitate the sector's development. These actions are manifested in the formulation and adherence to regional guidelines, the establishment of cultural institutions and platforms to support the display, exchange, preservation and transmission of the Caribbean cultural heritage. Some of these institutions are;

- a. the Caribbean Inter- Cultural Music Institute
- b. the Forum of Ministers of Culture and Cultural Officials of Latin America, and the Caribbean, and
- c. the Regional Cultural Committee (RCC).

1.2.2.2 One of the most significant cultural policy measures in the Caribbean landscape has been the Revised Treaty of Chaguaramas (RTC), which establishes the Caribbean Community and the CARICOM Single Market and Economy (CSME). A key feature of the CSME is the allowance it makes for the free movement of the goods and services of cultural workers, although the extent to which cultural workers from CARICOM states take advantage of this opportunity has not been assessed.

1.2.2.3 As with the global community, the CARICOM Heads of Government recognised and affirmed the significance of the job creation and growth potential of the cultural and creative industries. CARICOM also sees these industries as keys to regional integration, the CSME,

cultural identity, diversity and youth engagement. A Regional Strategic Plan for Cultural and Entertainment Services was commissioned in 2015, which sets out ten (10) priority actions, five (5) of which Trinidad and Tobago has addressed in full or in part. These five (5) priority actions¹⁷ are:

- a. Development of national cultural policies to guide the development of the creative sector
- b. Ratification of international treaties and conventions on culture and intellectual property and extension of the period of intellectual property protection from 50-70 years after the death of the rights holder(s)
- c. Establishment of dedicated institutional support at the national and regional levels to implement the Regional Strategy and provide targeted support to the sector
- d. Strengthening educational programmes in the arts and support services; and pilot a Performing Arts High School in each member state, and
- e. Creation of national and regional registries of artists and cultural workers as integrated and searchable databases in real time.

1.2.2.4 Caribbean leaders also continue to support and host the Caribbean Festival of the Arts (CARIFESTA) first held in 1972. This festival, hosted on a periodic basis, has been used as a platform to share and preserve various aspects of the Caribbean culture. Although over the years there have been different viewpoints about the value and format of CARIFESTA, its contribution to depicting the life of the people of the region, and fostering a regional community cannot be denied. CARIFESTA was held in Trinidad and Tobago in 1992, 2006 and 2019 as part of the enduring strategy towards building stronger national and regional creative industries.

1.2.2.5 This history of and commitment to regional cooperation creates a useful backdrop to the global challenges of this new decade which affect the region, including contagious disease pandemic, and very volatile/depressed oil prices, coupled with the severe weather patterns and other environmental challenges that brutalized the Caribbean in the last decade. In the

¹⁷ Some of these priority areas were referenced in Silva, Sacha (2011) The Design and Impact of an Exemptions Regime for the CARICOM Cultural Industries, Version 3. Prepared for the CARICOM Regional Task Force on Cultural Industries.

face of these economic, health and environmental patterns, while as sovereign states countries of the region must continue to pursue their national development agendas, these will increasingly need to ensure compatibility and synergy with regional positions and needs in order for mutual and complimentary benefits to be derived. More will be required of the region as well as individual states to ensure full functioning of the CSME for the free movement of goods and people; and other regional policy positions yet to be actioned by individual states.

1.2.3 Local Context

1.2.3.1 As previously indicated, the cultural sector in Trinidad and Tobago evolved out of its historical, social and economic experiences. These experiences brought many groups of different ethnic, religious and cultural persuasions; all of which have blended to create a variety of cultural experiences and products that contribute to an authentic Trinbago culture.

1.2.3.2 Following this country's achievement of independent nation status in 1962, our leaders were confronted with the challenge of forming and developing a nation from groups of people who were primarily socialised to serve the economic interests of their colonisers. The newly independent nation had to promote measures of equality in a cosmopolitan environment underpinned by social and economic inequity. Remnants of the prevailing belief systems, policy measures, and institutional practices that sprung from this thrust still influence our society today. The unequal distribution of wealth, entrenched class structures and the continuous devaluing and undermining of our cultural self can, to a significant degree, be credited to our historical experiences.

1.2.3.3 Moreover, as a nation, we are yet to devise and implement sustained mechanisms to engender a strong national identity and enhance cultural confidence such as: a strong indigenous account of this country's history; the dismantling of unproductive colonial legacies and the collective commemoration of shared local experiences. These are important tools for solidarity and growth as a nation. Additionally, the opportunity to fully engage and use the education system as a conduit for shaping our national identity, engendering pride

and appreciation for our indigenous cultural products from early childhood to tertiary education has to be realised.

1.2.3.4 However, amidst our historic struggles against oppressive systems, we have demonstrated resilience and ingenuity, creating a cultural sector and products reflective of our experiences. The sector is accordingly, gifted with a number of strengths, plagued by several weaknesses, resourced with tremendous opportunities and threatened by a number of environmental factors as discussed in the ensuing sections.

1.2.4 S.W.O.T Analysis

1.2.4.1 The major strengths of the cultural sector are as follows:

- a. It is guided by a number of international and regional policy instruments which are ratified by the Government and support the development and preservation of culture.
- b. It is framed by a rich and diverse cultural heritage.
- c. It boasts of a distinctive suite of cultural products, among them the only percussive musical instrument to be invented in the 21st Century.
- d. It hosts the largest Carnival in the Caribbean which (i) attracts people from around the world (ii) is the nation's largest revenue earner as a festival and (iii) has spawned dozens of carnivals around the world.
- e. It has produced many legends of global renown in a number of artistic fields.
- f. It is supported by a cadre of highly creative and culturally resilient people, and respected experts.
- g. It possesses a wide range of cultural infrastructure including a number of state of the art performance spaces, and
- h. It is supported by committed not-for-profit, state and corporate resources.

1.2.4.2 Some of the key weaknesses that plague the cultural sector include:

- a. The lack of consensus among diverse groups of stakeholders on the fundamental philosophies, ideals, symbols, and forms of cultural expressions that constitute the cultural identity of Trinidad and Tobago
- b. The lack of value and appreciation for indigenous cultural products

- c. The quality and design of some products do not meet the local market and export standards
- d. Prices of craft products and services restrict market penetration
- e. The deficiency in the sales platforms for creatives in the craft sector
- f. Insufficient understanding of the role of culture in national development
- g. The lack of regulation of service providers, the absence of quality standards in relation to cultural products and the absence of standards and guidelines to fairly compensate cultural practitioners
- h. Insufficient purpose-built facilities for specific artistic disciplines e.g. dance, carnival arts
- i. The lack of easily accessible and up-to-date statistics on the cultural sector due to insufficient continuous data gathering systems in the area of culture.
- j. Lack of coordination among various actors and institutions in the cultural sector
- k. The poor marketing and commercialization effort in relation to culture and cultural products both locally and abroad
- l. The continuous intertwining of culture and politics which has challenged our ability to develop a formal cultural policy
- m. Insufficient agencies to manage cultural practitioners to enable the creation of their best products and facilitate global reach
- n. Poor implementation of systems to manage intellectual property and treat with copyrights issues in particular, and
- o. The undervaluing of the cultural sector as a serious revenue earner.

1.2.4.3 Major opportunities include:

- a. The potential to use the cultural sector as an avenue to strengthen our national identity, foster social cohesion and inculcate and reinforce the values, attitudes and behaviours consistent with high levels of development¹⁸
- b. The potential to use the cultural sector as a means to diversify the economy
- c. The potential to use digital media as a means to promote culture

¹⁸ Government of the Republic of Trinidad and Tobago. "Vision 2030. Many Hearts, Many Voices, One Vision." (2017).

- d. Access to the European Union cultural/creative market including special provisions on audio visuals and co-production as provided by the Economic Partnership Agreement, Protocol on Cultural Cooperation
- e. The potential to use the cultural sector and art forms as major employers to provide sustainable careers for practitioners and employment of diverse citizens including vulnerable groups,
- f. The prospect for greater emphasis to be placed on cultural entrepreneurship even at the earliest stages of our education system
- g. The opportunity for strategic investments to address the weaknesses in the craft sector and to maximise its potential as a critical component of sustainable livelihoods and economic diversification
- h. The potential for the formal education system to provide greater training opportunities in culture and cultural appreciation as distinct from arts education, so as to deepen its ability to engender cultural confidence and national pride, and
- i. The prospect of using the cultural sector as a means to address the historical injustices committed against different groups in this country and to promote social justice.

1.2.4.4 Some of the threats to the culture sector are:

- a. The absence of a coherent national policy to guide the culture and arts sector
- b. The bombardment of foreign culture through the various media streams and its subsequent impact on our already frail cultural confidence,
- c. The presence of new communication tools generated by emerging technologies, which are challenging the government's ability to enforce regulations designed to ensure that citizens have access to local cultural products,
- d. The challenges of negotiating trade agreements that recognise cultural diversity and the unique nature of cultural products, in the face of Increased open markets and free trade,
- e. The unpredictability of the energy sector and the possible reduced availability of national resources to fund cultural initiatives, and

- f. The changes in the local, regional and international cultural landscape in the aftermath of the COVID-19 pandemic.

1.2.4.5 In attempting to maximise the strengths, minimise the weaknesses, capitalise on the opportunities and significantly reduce the threats that plague the cultural sector as described above, there are key issues the NCPTT has to address. These include:

- a. The challenge of engendering national identity in a highly heterogeneous society
- b. The use of culture as a transformational tool in human and national development
- c. The challenge of harmonising the cultural sector for its development in an environment characterised by culture siloes, competition and the absence of trust
- d. Strategic attention to sustainable livelihoods, entrepreneurship, quality and standards among artists and cultural entrepreneurs
- e. Maximizing the potential of the sector – the arts, heritage and cultural and creative industries for income and revenue generation
- f. The issue of increased penetration of the highly competitive global cultural and creative industries markets, further compounded by the new realities of the post-COVID-19 pandemic era.

Chapter Two: Policy Scope

“God bless our nation
Of many varied races
May we possess that common love
That binds and makes us One.
Let it be known around the World
That we can boast of Unity
And take a pride in Our Liberty”

Marjorie Padmore (1982)¹⁹

2.0 Policy Scope

2.0.1 The scope of the NCPTT is as broad, diverse and dynamic as is the cultural sector in Trinidad and Tobago and it is of necessity this way given the decades of absence of a culture policy in this Republic. The NCPTT pursues the growth and development of our cultural sector in a holistic manner, to maximise benefits to and synergies among the artists and artistes, other cultural workers, cultural and art institutions, agencies and NGOs, cultural investors, communities, the economy and by extension every citizen of this great nation. It addresses the ways of being – the pivotal issue of cultural confidence and its underpinnings in our cultural diversity, identities and national identity, values and sense of national pride. It pursues optimisation, transformation and growth in the arts, our heritage, memory and legacy and our cultural and creative industries. To these ends the NCPTT seeks to ensure that all the supporting and regulatory apparatus of the state are effective and harmonised and appropriately informed by our regional and international commitments.

2.1 Policy Statement

2.1.1 The NCPTT addresses two major (2) developmental themes or priorities. These are firstly the issue of national identity and cultural confidence and secondly a harmonised and strengthened cultural environment. The national identity and cultural confidence theme is

¹⁹ Marjorie Padmore. God Bless Our Nation. (1982)

concerned with benefits to each citizen and to national development to be derived from a strengthened sense of individual and collective belongingness to Trinidad and Tobago and empowerment for any local and global environment, which can be nurtured through deliberate strategies employing the education, arts and culture sectors.

2.1.2 The harmonised and strengthened cultural environment theme pursues a strengthened and integrated cultural ecology, including the culture and the art sub-sectors outlined in Section 3.0 and the institutional arrangement proposed at Section 4.0. This is to ensure that the vast culture sector would be better positioned to facilitate and respond proactively to the needs and aspirations of our artists and cultural practitioners; to preserve and celebrate our heritage, memory and legacy and to maximise our cultural and creative industries.

2.2 Guiding Principles

2.2.1 *Participation*

2.2.1.1 Development of the cultural sector and related economic activities to increase avenues for cultural output and to motivate participation of all peoples as creators, owners and patrons of valued goods, services and experiences.

2.2.2 *Sustainability*

2.2.2.1 Preservation and protection of cultural and natural heritage and traditional knowledge, creation of opportunities for sustainable livelihoods in the creative economy including exploration and development of new markets for cultural goods and services.

2.2.3 *Diversity*

2.2.3.1 Recognition that our diversity of cultural forms and expressions is a national asset; respect for each individual's right to participate in cultural expressions of their choosing, and ensuring that support, resources and services are made available equitably and transparently.

2.2.4 *Accountability*

2.2.4.1 Facilitation of best practices and promotion of good governance in decision-making and

expenditure in the arts and cultural sectors to locate culture at the heart of national development.

2.2.5 *Nurturing*

2.2.5.1 Cherishing our cultural capital and practitioners as pivotal to our national development and identity.

2.3 Vision

2.3.1 A thriving, inclusive and dynamic cultural sector at the centre of national development.

2.4 Goals and Objectives

2.4.1 The goals of this Cultural Policy are located in the belief that our ways of life and cultural expressions represent some of our major strengths and are important sources of creativity and innovation that can be converted into the type of dynamic national development which this historical moment demands. The overall goals and objectives which are projected to the year 2025 are located in the context of the two (2) developmental themes of the NCPTT as follows:

2.4.2 Theme 1: National identity and cultural confidence

Goal 1

Enhance cultural confidence by ensuring the participation of all in cultural development that transforms the social and economic experiences of the nation.

Objectives

- a. To facilitate and integrate pathways for the understanding, celebrating and valuing of our highest selves through formal and informal education.
- b. To utilise culture and the arts as a tool for promoting values, attitudes and behaviours (VABs) that are associated with higher levels of national development.
- c. To determine, recognise, preserve and promote the intrinsic and material value of artistic expressions, traditional knowledge and skills and cultural products.

Goal 2

Strengthen identities, national identity and the sense of belonging among all social groups.

Objectives

- a. To ensure equitable access to opportunities in the allocation of resources to all.
- b. To engender respect and recognition for the cultural practices and attributes of all societal groups.
- c. To use culture and our art forms as a means to promote social justice and national identity.

2.4.3 Theme 2: Harmonised and strengthened cultural environment as an enabler of cultural growth.

Goal 1

Secure and strengthen the infrastructure for cultural diversity, preservation, participation, exchange and expression.

Objective

- a. To strengthen and facilitate the development of platforms for cultural exchange, intercultural and inter-religious dialogue and heritage transmission.

Goal 2

Support artists, entrepreneurs and industry associations in the production of high quality output.

Objectives

- a. To facilitate integrated platforms for nurturing excellence among developing artists and propel them toward thriving careers in the arts.
- b. To improve institutional arrangements for identifying and exploring business opportunities for marketing and exporting competitive cultural goods and services.
- c. To encourage local and regional industry associations and networks to ensure that current information and cutting edge technologies are used in the production of high quality outputs.

Goal 3

Establish and sustain an integrated institutional framework to support the cultural sector.

Objectives

- a. To facilitate the enactment and review of legislation that will support an enabling environment for the growth and development of our cultural practitioners in the local, regional and international arena.
- b. To encourage the articulation of policies, co-ordination of programmes and the establishment and functioning of institutional arrangements that provide effective support for the work of artists, entrepreneurs and industry organisations.
- c. To enhance sector leadership in decision-making and management of cultural resources.

2.5 Benefits and proposed outcomes of the culture Policy

2.5.1 The NCPTT will yield benefits to artists and cultural entrepreneurs; cultural organisations; and the nation as a whole.

2.5.2 Benefits to artists and cultural entrepreneurs

2.5.2.1 Artists and cultural entrepreneurs will benefit from greater ease of doing business with cultural organisations and services; increased opportunities for sustainable livelihoods; and increased audiences and opportunities for cultural expression and growth and superior quality of expression through a highly professional arts sector.

2.5.3 Benefits to organisations involved in the culture and arts sector

2.5.3.1 Public sector and civil society organisations that serve the cultural ecology will derive benefits including greater knowledge, coordination and harmonisation of the cultural sector; increased opportunities for synergies, collaborative projects and hubs; increased efficiency and impact of services delivered.

2.5.4 Benefits to the nation:

2.5.4.1 The nation will benefit from a greater depth of harmony across ethnic groups; increased diversity and quality of cultural products; improved social, economic and governance outcomes associated with increased cultural confidence; greater contribution of the cultural

sector to economic growth; greater promotion of and accessibility to our diverse cultural expressions; greater citizen empowerment; and greater international recognition of our cultural contributions.

Chapter Three: Policy Framework

“De bredren dey full ah energy
Some people say God is ah Trini
Paradise and all convincing me

God gave us a spirit firey
But nothing in de world doh bother we...
“(Sweet sweet T and T) Lord how I love up meh country
(Sweet sweet T and T) No place in this world I'd rather be
(Sweet sweet T and T) Oh how I love up meh country
(Sweet sweet T and T) All dis sugar can't be good for me.”

Michael David Rudder and Carl Jacobs (2003)²⁰

3.0 Policy Framework

3.0.1 The NCPTT sets out specific actions that the Government of the Republic of Trinidad and Tobago will pursue as an enabler of cultural development through the mandates, responsibilities and synergies across all of its relevant Ministries and agencies²¹. The NCPTT will focus attention on the cultural sector through four (4) sub-sectors namely: the Culturally Confident Citizen; the Arts; Heritage, Legacy, and Memory; and Cultural and Creative Industries. This section of the Policy presents the importance of and a brief scan of the current environment affecting each sub-sector – *Where are we?* It then looks at a vision for the sub-sector, *Where do we want to be*; a broad statement about *How we will get there*; *Cross-cutting objectives* and *Specific strategies* to take us closer to the vision. The analysis of these sub-sectors incorporates, inter alia, feedback from the six (6) public conversations with arts and culture individual and organisational stakeholders across Trinidad and Tobago over the period July to September 2018 as well as additional dialogue with individual contributors to the culture and arts sector undertaken in January and February 2019.

3.1 Definitions of the Sub-Sector Areas

3.1.1 The Culturally Confident Citizen

²⁰ Song: Trini to the Bone. (2003); Composer/author: Ian Wiltshire

²¹ It is important to note that the NPCA uses the language of the collective ‘we’ as the people of Trinidad and Tobago in general and the cultural sector in particular. In the context of actions to be taken the ‘we’ does not refer to any one Ministry but to the Government of the Republic of Trinidad and Tobago bringing all its relevant entities and resources to the table.

3.1.1.2 The culturally confident citizen fully embraces his/her place and voice in the public sphere (the nation) and claims an equal share of rights and recognition in relation to other citizens. A culturally confident citizen has a sense of self-assurance arising from being grounded in, understanding and valuing his/her own culture; is able to engage with persons of other cultural groups as equals; and is unafraid to show up and assert his/herself in the global space.

3.1.2 The Arts

3.1.2.1 The arts include music, media, film, literary, visual, festival and other performing arts. They are the key to the social and economic well-being and vitality of the nation and its peoples. In the Trinidad and Tobago context, some examples of the arts include indigenous music styles such as calypso, soca, tambrin, chutney, rapso, ragga, extempo, parang and several fusion styles such as parangsoca, jamoo and chutney soca. Further, they include uniquely Trinbagonian forms such as mas costume design and costume making; performing arts and dance which reflect many cultural influences – Indian and European classical styles, African, Indian and middle eastern retentions, folk, modern, jazz, gospel and popular culture.

3.1.3 Heritage, Memory and Legacy

3.1.3.1 Heritage, Memory and Legacy pertains to what is valued and the meanings attached, which are at the same time our link to the past and the platform for creating our future. Heritage can be broadly classified into two (2) categories: natural heritage and cultural heritage²². The former refers to flora and fauna, geology, landscape and landforms and other natural resources. The latter incorporates the legacy of physical artefacts, tangible and intangible elements of a group or society and fabricated or built heritage. Both the tangible and intangible heritage provide the foundation for memory, that is, for cultural continuity, preservation and inter-generational transfer. Heritage, memory and legacy are assets; they

²² Cultural heritage can include: a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; b) performing arts; c) social practices, rituals and festive events; d) knowledge and practices concerning nature and the universe; and e) traditional craftsmanship. "The 2009 UNESCO Framework For Cultural Statistics" Information Document of the General Conference, 35th Session, Paris (2009).

are social goods. They make for a sense of rootedness, contribute to social development and the location of the Trinbagonian identity within our culturally diverse population.

3.1.4 Cultural and Creative Industries

3.1.4.1 Cultural and creative industries have been defined at Section 1.1.3 as those involved in the production, distribution, consumption and trade in creative goods and services; centrally dependent on the creative ideas of artists and artistes in order to achieve the innovativeness, a competitive edge and the ability to create employment. It is further described as economic activity based on an individual's skills and talents which are productively exploited to create wealth through, inter alia, the agency of intellectual property. Cultural industries include film, animations, music, museums, galleries, libraries, books, media publishing, design, and fashion industries and others.

3.2 The Culturally Confident Citizen

“In this novel, *The Shadow Bride* we can say that cultural confidence is as much the recognition of the ancestors and the folk as the recognition of the self. It is as much going back to the past as coming home to the present. It is what Lovelace in *The Dragon Can't Dance* calls learning to feel. It is about the group, the nation and the person.”

Ken Ramchand (1992)²³

3.2.1 The search for cultural confidence in the Caribbean is not a new phenomenon and it comes with particular challenges in heterogeneous societies like Guyana and Trinidad and Tobago. Professor Ken Ramchand's discourse on this topic at the 1992 CARIFESTA V, held in Trinidad and Tobago is testament that then, thirty (30) years after independence, the symptoms of a lack of cultural confidence were evident. This Cultural Policy, coming twenty-seven (27)

²³ Ken Ramchand. *Art and Cultural Confidence. CARIFESTA V. The New Aesthetic and Meaning of Culture in the Caribbean. "The Dream Coming in with the rain" Proceedings of the Carifesta V Symposia. (1992)*

years later, accepts a responsibility to generations both past and present to initiate deliberate action to achieve the goal of cultural confidence. A culturally confident Trinidad and Tobago is a truly independent nation; settled in its own yet evolving national identity; full of pride in collectively building that national identity; possessed of a clear sense of the meaning of development for the nation and all its citizens; and a collective will to get there.

3.2.2 Where are we?

3.2.2.1 Trinidad and Tobago is a beautiful cultural mosaic – a wholesome blend of cultures due to the historical co-location of different ethnic and ideological groups with unique religions, festivals, food, values, expressions and physical make up. However, having not fully developed, from 1962, a suitably united front to advance the *process of independence and self-discovery*²⁴, there is a deeply ingrained connection to the lands of our ancestral births; a strong culture of “motherland” heritage exists. Though it is critical that we recognise our ancestry, growing cultural confidence demands that each group values its own identity and then, as equals, we work together to define that genuine collective we – the Trinbagonian identity.

3.2.2.2 Cultural confidence comes from a history that affirms you.²⁵ This powerful statement by Dr. Earl Lovelace highlights an even deeper challenge of cultural confidence for the descendants of enslaved, denuded Africans and indentured East Indians. The resulting shortfall of cultural confidence is associated with many challenges faced by post-colonial Trinidad and Tobago in various spheres of life – the social, economic, institutional and cultural. In the social sphere, we wrestle with social cleavages, marginalisation and fragmentation among and within cultural groups. Economically, there is inequality, a traditional heavy reliance by the state on a single product or an emphasis on finishing-touch industries by much of the business community. In the institutional realm, we struggle with siloed planning which impacts the efficient use of resources, accountability and effectiveness of implementation.

²⁴ Ken Ramchand. Art and Cultural Confidence. CARIFESTA V. The New Aesthetic and Meaning of Culture in the Caribbean. “The Dream Coming in with the rain” Proceedings of the Carifesta V Symposia. (1992)

²⁵ Earl Lovelace at key informant interview with members of the Policy Unit, Ministry of Community Development, Culture and the Arts held on January 17, 2019.

Finally, in the cultural sphere we are yet to pursue the full potential of the cultural sector and maximise its impact on the pride of citizens, the livelihoods of artists and the economy. There also appears to remain a pervasive sense of needing to have our cultures validated by non-nationals, particularly those from outside of the Caribbean region, not always recognising that cultural authenticity is in itself a great attraction.

3.2.3 Where do we want to go?

3.2.3.1 We want citizens who believe in their cultural selves as individuals and as a collective; who are assured in their abilities as one people, to create a strong and successful nation; who believe in their collective will and power to maximise opportunities and overcome the current and future local, regional or global challenges that may confront the nation and its people. Accordingly, we want citizens whose cultural awareness and sense of identity reflect the guiding principles and values in our nation’s watchwords “**Discipline, Production and Tolerance**” and as such produce lawfulness, compassion, respect, responsibility, productivity, integrity and environmental sensitivity²⁶. We want citizens who will be able to harness their cultural creativity as part of their survival strategy, whether this is in the arts, in business or in how we relate with each other.

3.2.4 How do we get there?

3.2.4.1 We will utilise an overarching three-pronged approach to building cultural confidence:

- a. We will address the enabling environment for cultural development in Trinidad and Tobago so that every facet of culture, our art forms and cultural and creative industries can experience systematic growth. We will also deepen our investment in cultural tourism recognising its role in imbuing pride in our culture, art forms, heritage and a desire to preserve, display and showcase it. The relevant issues in this regard are addressed in recommendations for development of the culture and arts sectors and cultural and creative industries at Sections 3.3.3.2, 3.4.4.1 and 3.5.4 respectively

²⁶ These reflect some of the key values, attitudes, behaviours and aspirations of the National Development Strategy 2016-2030 (Vision 2030).

- b. We will invest in deliberate strategies to build cultural confidence. Re-education is at the heart of this concerted approach. Accordingly, the role of the Ministry of Education in targeting the 3-16 year old citizens is critical. This liberation project will also have to engage with the wider population through a process of national dialogue, self-criticism and self-affirmation. Associated with this role of national re-education is the employment of culture as an agent of change. Culture as it is argued, is one of the most powerful means of exploring and addressing major challenges²⁷, and this could include political, economic, social and environmental issues which require addressing individual philosophies and belief systems. Additionally, considerable international research has identified factors (values, attitudes and behaviours) that are associated with highly successful nations.²⁸ As an example, our culture and the arts can be used to promote universal values and behaviours that are consistent with our collective vision for the nation.
- c. We will encourage and support the reform of local institutions recognising that Public Sector Reform is an essential requirement for building the cultural confidence of citizens. Local institutions must adequately cater to and reflect the needs, aspirations and challenges of citizens and the vision for national development. Indigenous institutions²⁹ will more effectively promote productivity, accountability, equity, service excellence and place the highest value on the person and therefore be that enabling environment for confident citizens.

3.2.5 Specific Strategies for Building Cultural Confidence

3.2.5.1 We will employ specific strategies for building a culturally confident citizen and nation, utilising all the relevant mechanisms of the state and engaging civil society as follows:

- a. We will ensure that the education system researches, examines and conscientiously discharges its role in addressing the need for social equity and respect for diversity

²⁷ British Arts Council. *The Power of Culture to Change Lives*. (2012)

²⁸ Government of the Republic of Trinidad and Tobago. "Vision 2030. Many Hearts, Many Voices, One Vision." (2017).

²⁹ The term *indigenous institutions*, refers to institutions that are home grown, that is, designed with deliberate relevance to the local scenarios in Trinidad and Tobago which they are intended to address. This is in contrast with institutions bequeathed from the colonial past, that have not been adequately adapted to the local context.

- b. We will encourage active research into local, regional and international institutional models and strategies that produce desired outcomes among students at various levels of the education system. Once, appropriately adapted for application to the local context; they will be strategically introduced³⁰ at the denominational and government schools in Trinidad and Tobago
- c. We will strengthen our education system in its efforts at:
 - i. Producing thinkers and innovators who can respond to local needs, and
 - ii. Providing accurate, indigenous and empowering accounts of our history and the cultures and peoples from which we came.³¹
- d. We will deepen our efforts to instill values such as goodwill, honesty, respect, tolerance, integrity and civic pride throughout the education system from pre-school to tertiary level.
- e. We will engage in dialogue at all levels of and arrangements³² within our society and our education system to inculcate love, respect and dedication to country and its symbols.
- f. We will encourage the use of appropriate messaging, symbols and content by all stakeholders including the private sector, civil society and state entities towards understanding and highly valuing our national identity and ethnic identities.
- g. We will promote understanding and appreciation of our diverse ethnic make-up, with particular focus on our youth.
- h. We will further support and facilitate cultural exchange activities and programmes to cultivate a spirit of respect, acceptance and appreciation of diverse cultures among the citizenry of Trinidad and Tobago.
- i. We will continue to promote the use of aspects of Trinidad and Tobago's indigenous culture and art form as tools for learning in the formal curriculum.
- j. We will create a platform for the recognition and celebration of artistic excellence on a national level.

³⁰ The term '*strategically introduced*' encompasses all the necessary dialogue with the widest range of stakeholders, phasing, training of teachers and process reforms.

³¹ The issue of writing an indigenous history of Trinidad and Tobago has been addressed under Section 4.3

³² This recognises the value of engagement through private, community schools and initiatives, faith-based and CSR efforts as part of the re-education process.

- k. We will establish a formal link between policy-makers and our tertiary level institutions such that the findings and recommendations from post-graduate and post-doctoral studies can be used to inform and guide policy formulation.
- l. We will support through the relevant line ministry, all efforts to reform public sector institutions as well as encourage initiatives relevant to good governance and service excellence throughout Trinidad and Tobago as a significant pathway to producing culturally confident citizens.

3.3 The Arts

“I see a people creative who must overcome
 Make magic from old steel, from rusty oil drum
 So why should I fear, some tears here and there
 I tell dem no way (no way)”

Denise Plummer (2001)³³

3.3.1 Where are we?

3.3.1.1 The Arts sub-sector has evolved into a vast and dynamic arena on the cultural landscape of Trinidad and Tobago. It represents a cultural mosaic – an assembly of indigenous music styles and fusions; visual arts including uniquely Trinbagonian forms such as mas costume design and costume making; literary arts, film and animation; performing arts and dance, reflective of the country’s varied cultural influences, with many spawned by festivals and religious traditions, some of which include Carnival, Hosay and ,Ramleela.

3.3.1.2 Trinidad and Tobago’s arts ecology comprises an expansive range of state run, artist led, community institutions and corporate financing entities. These have all contributed to an increasingly varied, high quality arts calendar catering to diverse audiences.

3.3.1.3 Still, there is much room for the development of the most optimum facilitative environment for the arts and the artists. For certain disciplines, purpose-built facilities are in short supply.

³³Song: Nah Leaving. (2001); Composer/author: Christophe Grant

There is also a demand for trained and certified practitioners in dance, music and stage management to reduce the heavy reliance on volunteer labour for staging events such as festivals. At the same time, many professionals trained in Creative and Festival Arts have not been able to find work in their field on a sustainable basis. Additionally, while standards for remuneration in the arts are uncommon, work is also needed within the society in general, regarding the appropriate valuing of the expertise of artists and cultural entrepreneurs. Further, the majority of cultural service organisations rely too heavily on state funding, which has not encouraged the development of their autonomy and sustainability. In the craft sector, technical, institutional and funding support is needed to facilitate the efficient production and distribution of high-quality craft products; and standards, quality control and pricing mechanisms are needed to ensure that craft products are priced in accordance with quality, creativity and marketability.

3.3.1.4 Other issues which have come to the fore include the debate on local content policies; tariffs on artists' equipment and materials; the timely issuance of work permits to and decent work, standards and the protection of cultural entrepreneurs and practitioners; the tremendous potential to be capitalised on, in terms of economic benefit to cultural entrepreneurs through tourism; and the need for focused training in cultural entrepreneurship at the earliest levels. The final outcome of and solutions regarding these discussions and issues will have great impact on the sustainability and growth of the sector.

3.3.2 Where do we want to go?

3.3.2.1 This Policy envisions a Trinidad and Tobago which, recognising that culture, the arts and festivals are key to the vitality and socioeconomic well-being of the nation, appropriately incentivises and supports this sector as a valuable contributor to national development.

3.3.2.2 The Policy seeks to create:

- a. A nurturing cultural environment and ecosystem
- b. A culture of artistic excellence
- c. Improved audience development for local artistes

- d. Improved regional and global market penetration of local artistes and products, and
- e. Developmental partnership and collaboration opportunities.

3.3.3 How will we get there?

3.3.3.1 We will utilise a suite of strategic actions to guide and support ongoing development of the arts sector toward achieving maximum social and economic benefit.

3.3.3.2 We will seek to create a nurturing cultural environment and ecosystem by:

- a. Facilitating the development of policy guidelines and measures to guide children's participation in and protect children from exploitation in artistic and cultural activities
- b. Using cultural activities as inclusive mechanisms to support the development of special and vulnerable groups including women, men, youths, boys and girls and persons with disabilities
- c. Protecting the right of all citizens to freely engage and express themselves culturally through the creation of safe, usable spaces and through the continued involvement of all communities in culture and the arts, with special attention to access by remote communities
- d. Conducting scheduled periodic review and rationalisation of state support to cultural organisations and state expenditure on culture
- e. The collecting of cultural statistics through the development of a proper governance structure, mandating entities that receive government subventions to produce robust reporting on their operations and spending activities. This structure should facilitate collaboration and coordination with the Central Statistical Office (CSO) and other relevant Ministries and stakeholders to produce data for the cultural sector and to inform policy
- f. Supporting the establishment of creative hubs in main city centres
- g. Ensuring a facilitative legislative environment with the required operational infrastructure that supports resolution of issues such as local content, intellectual

- property, financial support for the sector, and removal of archaic legislation affecting the sector
- h. Providing support for the celebration of national days and festivals to promote mutual respect and value across ethnic and religious lines
 - i. Creating an award and recognition system which celebrates excellence in the arts so as to incentivise the development of master artistes
 - j. Facilitating sustainable artists' careers, the development and adoption of standards and a decent work agenda for cultural entrepreneurs
 - k. Facilitating the review of the incentive regime for the informal sector with a view to ensuring that it is relevant and empowering
 - l. Incentivising greater involvement of the private sector in support for the nurturing of young talent
 - m. Providing training, scholarships, internships, research and documentation opportunities for artistes at different levels
 - n. Developing/revitalising infrastructure (e.g. museums, theatre spaces)
 - o. Enabling the production of cultural goods and services for the global marketplace
 - p. Encouraging education in and appreciation and awareness of the arts including cultural entrepreneurship and innovation
 - q. Developing diverse audiences, and
 - r. Penetrating regional and international markets.

3.3.3.3 We will pursue a culture of artistic excellence through:

- a. Providing incentives for innovation in the arts and festival development and management
- b. Supporting the use of technology and new media as a platform for developing capacity for research, documentation and sharing of visual and performing arts and the festivals
- c. Promoting training in the business of entrepreneurship, marketing, monitoring and evaluation, and financial management, including applications for grant funding, for cultural organisations

- d. Ensuring that Monitoring and Evaluation capacity within organisations becomes a condition for disbursement of grant funding
- e. Establishing linkages/partnerships with foreign arts institutes to afford local arts students exchanges and advanced training opportunities
- f. Establishing a system to focus on incentivising participation in emerging and innovative art forms
- g. Seeking out embryonic and emerging artists and cultural practitioners through talent searches, community arts vacation programmes and cultural camps, and
- h. Facilitating the growth of individual artists and their work from the idea to the finished product by the provision of creative spaces/work hubs, grant funding, professional development courses and mentorship/internship opportunities.

3.3.3.4 We will pursue improved audience development among citizens by:

- a. Revisiting the design and management of community facilities to ensure that they can also function adequately as purpose-built centres for the performing arts and for training, production, display and marketing of cultural products
- b. Developing a fixed calendar of annual festival events for the benefit of local and international tourism
- c. Ensuring the availability of spaces (perhaps in each municipality) for the exhibition and viewing of art so as to increase artist and audiences exposure
- d. Providing permanent spaces and opportunities for marketing and display of local craft, and
- e. Exploring and/or encouraging synergies between local craft and other arts and culture expressions to facilitate value addition and cross-selling. For example, re-imagining the playbill to include specialty craft items as memorabilia which can be purchased after shows.

3.3.3.5 We will support improved regional and global market penetration of local cultural products and artistes through:

- a. Supporting private and corporate efforts to market and distribute cultural goods and services
- b. Supporting the creation of foreign markets for local cultural entrepreneurs through collaboration among the Ministry of Trade and Industry, the Export Centres Company Limited and Export TT, Music TT, Film TT and Fashion TT
- c. Facilitating access by local cultural entrepreneurs to tourist, who constitute an in-situ foreign market while in the destination, through collaboration among the Ministry of Tourism, the Tourism Trinidad Limited (TTL) and the Tobago Tourism Agency Limited (TTAL), and
- d. Creating regional and international artist networks with a view to growing the cultural economy.

3.3.3.6 We will support developmental partnership and collaboration opportunities by:

- a. Encouraging collaborations and partnerships among artists, arts organisations, corporate partners and audiences for sector cohesiveness and to bolster an arts ecology, and
- b. Establishing formal linkages between local arts institutes, corporate partners, artistes, and government agencies to streamline the development of policies and initiatives for the growth of the cultural and creative industries.

3.4 Heritage, Memory and Legacy

“Paving D way for all ah we
 showing the world our true beauty
 this vibrant and this colourful family
 singin as we toy, play, dance and love
 forefathers watching from above
 and blessing us shaping this Caribbean dream

.....I believe you and me
we are the wonders of this world
I believe is all ah we
that make up the wonders of my country”

Neval Chatelal and Machel Montano (2012)³⁴

3.4.1 Heritage, legacy and memory are those valued experiences and their meanings reflecting the collective memories of a people, which sit at the intersection between our past and our present. They are important receptacles of our experiences, language, norms and practices – cultural heritage. Heritage, legacy and memory, well embraced, anchor the present in the illustrations of past errors and achievements, and provide guidance for successful national development. They are critical also, in that they make for a sense of rootedness, locating the Trinbagonian identity within our culturally diverse population, beginning with our first peoples and culminating with the peoples who were brought or came, and strengthening the sense of who we are as one people forged from many. A people also richly endowed with both natural and built treasures. Accordingly, our heritage, legacy and memory must be preserved, protected, documented, analysed, housed and disseminated to the entire population³⁵ as the foundation of building a nation.

3.4.2 Where are we?

3.4.2.1 The rich legacy of our cultural heritage, including the preservation of our landscapes and lived environs, is still to be fully appreciated and owned by Trinbagonians as part of our strengthened identity and pride.

3.4.2.2 Additionally, in terms of our intangible heritage, the memory and legacy of many of our cultural legends, including the likes of Aldwyn Roberts (The Lord Kitchener) and his genius for pan arrangements; Beryl Mc. Bernie, the great lady of dance; and Sundar Popo, the father of chutney music, are still to be appropriately documented and disseminated for the benefit

³⁴ Song: Wonders of this World ; Composer/author: Neval Chatelal and Machel Montano

³⁵ UNESCO. Section for the Diversity of Cultural Expressions. Convention on the Protection and Promotion of the Diversity of Cultural Expressions. (2005)

of the younger generations. The recognition and celebration of all our legends continues to be a work in progress.

3.4.2.3 Also topical is the growing debate centering on perceived historic inequality and domination in official language, and the names of places and monuments.

3.4.2.4 Trinidad and Tobago is well poised to pursue increased benefit from its rich cultural heritage.

As a nation we have inherited a solid legacy of heritage institutions including The National Museum and Art Gallery in 1892.³⁶ The country also evolved these and other public sector and civil society entities³⁷ of a more recent vintage, all designed to collect, store, preserve, and curate physical collections of objects, artefacts and public records. The full potential of these critical institutions will be realised through deliberate efforts to address structural concerns including: clear policy direction, legislative reform as necessary, greater synergies across institutions, the use of modern technologies, specialist personnel, state of the art infrastructural support, and improved operational efficiencies.

3.4.3 Where do we want to go?

3.4.3.1 We want an environment that facilitates the timely documentation of and appreciation for all of our cultural heritage towards a strong sense of national ownership, pride and identity as Trinbagonians and **a sense of national pride that embraces and takes responsibility for our natural heritage.**

3.4.4 How do we get there?

3.4.4.1 We will pursue greater synergies across our public sector and civil society heritage institutions, academia and corporate Trinidad and Tobago in the documentation, preservation and dissemination of our intangible heritage and the safeguarding and exploitation of our tangible heritage through:

³⁶ National Museum and Art Gallery (formerly the Royal Victoria Institute of 1892); the public library system (1851) which evolved into National Library and Information System Authority (NALIS) in 2003; the National Archives of Trinidad and Tobago (1960)

³⁷ The Carnival Institute of Trinidad and Tobago (1999); National Carnival Commission (1991) Citizens for Conservation; dozens of museums defined as state run, corporate, community and private

- a. Providing for acquisition of specialist staff, continuous capacity-building and strengthening of institutions with a heritage mandate.
- b. Incentivising (scholarships) studies in heritage management.
- c. Utilising international standards and best practices for upgrading processes and techniques for storage and preservation of tangible assets including modern and digital technologies.
- d. Utilising heritage and other tangible assets for sustainable revenue-generating activities (e.g. historic buildings).
- e. Creating a culture that engenders an attitude of environmental consciousness and esteems conservation and preservation of our national assets, be they man made or natural³⁸ as part of growing national pride and protecting the environment.
- f. Utilising heritage tourism as part of a strategy of economic diversification.
- g. Utilising Information and Communication Technology to widen the marketing and consumption of heritage, knowledge and experiences.
- h. Supporting measures to safeguard traditional knowledge.
- i. Promoting heritage awareness throughout the primary and secondary schools curriculum and extra-curricular activities.
- j. Promoting increased coverage of folk and indigenous material in a variety of formats
- k. Adopting policy measures that protect and preserve the nation's natural beauty and aesthetics (e.g. the cleanliness and natural beauty of our landscapes- our road ways, rivers, parks and yards).
- l. Focusing on the further development of National Libraries and Archives by:
 - i. Establishing a national records and archives policy and legislation that would clearly define the mandate and authority of the National Archives to acquire, preserve and provide public access to the nation's documentary heritage and guide public record keeping policies and practices;

³⁸ Government of the Republic of Trinidad and Tobago National Development Strategy 2016-2030 (Vision 2030): Many Hearts, Many Voices, One Vision.

- ii. Providing state of the art facilities for the National Archives and improving its human resource and technological capacity to facilitate wider and digital access to one-of-a-kind documentary heritage;
 - iii. Improving the capacity of NALIS in the acquisition, preservation and provision of public access to its collections of Trinidad and Tobago's documentary heritage, and
 - iv. Expanding NALIS' reach into geographic communities and communities of interest, by utilising satellite libraries in such spaces as community centres, orphanages, prisons and the like, as access points for information on local history and heritage.
- m. Focusing on the further development of the Museum Sector by:
- i. Enhancing the capacity of the country's largest museum - the National Museum and Art Gallery:
 - to continue its role at the forefront of heritage and social education, utilising digital and other cutting edge technologies to benefit varied audiences, and
 - to support for the establishment of themed museums and spaces including the Sugar Museum, a Carnival Museum, and a Steelband Museum among others.
 - ii. Finalising the Museum Sector Policy for Trinidad and Tobago to chart a clear pathway for the development of the museum sector including:
 - Consideration for the establishment of a museum authority to oversee the development of the museum sector nationally, facilitating the establishment of museum standards, a museum registry, capacity building and sustainable funding for sector.
- n. Focusing on heritage sites by:
- i. Initiating the legislative review of the Act of 1999 of the National Trust of Trinidad and Tobago to provide the Trust with the required jurisdictions, in keeping with international best principles and practices, to strengthen its ability to acquire

- requisite human, financial and infrastructural support to better protect and serve the heritage sites;
- ii. Developing an Archaeological Policy and legislation to protect archaeological sites and artefacts;
 - iii. Vesting in the National Trust heritage sites such as the Nelson Island and the Five Islands, the Banwari Burial Site and other selected sites for income generation purposes;
 - iv. Inspiring restoration of heritage buildings by exploring innovative fiscal and other incentives for corporate partnership;³⁹
 - v. Developing an incentive regime geared specifically towards the preservation of heritage properties;
 - vi. Standardising the upgrade and better management and maintenance of heritage assets and sites in keeping with international standards, and
 - vii. Designating cultural heritage spaces in Trinidad and Tobago as spaces of historical and community significance, community education and pride, sustainable livelihoods, and local and international tourism.
- o. Focusing on the documentation and dissemination of information about our cultural heritage and history by:
- i. Supporting partnerships among government, academia, civil society and the corporate sector towards the documentation of the genius and impact of the work of cultural legends;
 - ii. Supporting the establishment of grants and endowments at the universities focused on documenting aspects of our cultural heritage, for example the writing of an indigenous history of Trinidad and Tobago, and
 - iii. Establishing special grants to facilitate engagement in heritage projects including but not limited to the Eric Williams Digital Collection; the Calypso Library and Research Database⁴⁰ among others, and to support other innovations in heritage projects.

³⁹ The National Trust of Trinidad and Tobago. Draft Strategic Plan 2019-2023. (2018)

⁴⁰ The idea of Melissa Williams, Policy Development Specialist, Policy Unit, Ministry of Community Development, Culture and the Arts and member of Trinbago Unified Calypsonian Organisation (2019)

3.5 Cultural and Creative Industries

3.5.1 The value of the global market for creative goods more than doubled from \$208 billion in 2002 to \$509 billion in 2015⁴¹. This sector contributes a significant 3% to global gross domestic product (GDP) making it a powerful emerging economic sector, which is also strengthened by a surge in digitalization and services⁴². A subset of the creative economy, the cultural industry in Trinidad and Tobago has the potential to rival many cultural and creative industries across the globe, with our world class cultural content copping major international awards, and receiving global recognition. The cultural industry is also a dynamic area of economic activity given its ability to generate income, provide jobs at varying levels and produce export earnings while at the same time providing intrinsic benefits for citizens, promoting social inclusion and national pride.

3.5.2 Where are we?

3.5.2.1 Over the past decade, state facilitated development of our cultural and creative industries focused attention on music, fashion and film as major areas for contribution to economic diversification. The Trinidad and Tobago Film Company (FilmTT) works on all aspects of film sector development, promotes Trinidad and Tobago as a film production location, and provides Film Commission services to local and incoming productions. Its mission is to maximize the economic and creative potential of Trinidad and Tobago's screen industries for the benefit of the country and its people. During the period 1970-2019, Trinidad and Tobago's film industry has produced 77 local feature films, 13 international feature films and countless short films, animations, music and commercial videos, with more than half of film and video enterprises operating in markets outside of Trinidad and Tobago – in the Caribbean or internationally. Between 2005 and 2019, approximately 440 international one-

⁴¹ 'Creative Economy Bucks the Trend, Grows Despite Slowdown in Global Trade, UNCTAD/PRESS/PR/2019/001 Geneva, Switzerland, (14 January 2019)

⁴² How the creative economy can help power development 08 November 2019 <https://unctad.org/en/pages/newsdetails.aspx?OriginalVersionID=2230>

off productions were shot in Trinidad and Tobago; with a spend of approximately US\$17.3 million⁴³.

3.5.2.2 The music sub-sector is also in evolution based on global changes in the recorded music market, audience habits and the growing importance of the live music sector⁴⁴. It is supported by a range of entities which make up the core music industry (creative practitioners, the recorded music sector, music representatives including copyright management organisations) along with the Trinidad and Tobago Music Company Limited (Music TT). Music TT is mandated to stimulate and facilitate the business development and export activity of the music industry in Trinidad and Tobago and to generate national wealth. Key issues affecting the sector are the seasonal nature of the industry; pirated music; and inconsistent and insufficient air play given local tastes for foreign genres.

3.5.2.3 Trinidad and Tobago Fashion Company Limited (Fashion TT) is a dedicated state entity charged with the responsibility to stimulate and facilitate the business development and export activity of the local fashion industry. The fashion industry, though showing signs of decline over the past decade⁴⁵, has shown strong inclinations to the Caribbean, North America and European markets, with room for greater penetration of the Asian market. The fashion industry, supported by the Trinidad and Tobago Fashion Company Limited (Fashion TT), is being re-purposed as a fashion hub through the development of specific sectors, support organisations and events with a view to increased sustainable employment, strengthened capacity of players to participate in the international market and increased foreign exchange.⁴⁶

3.5.2.4 Other areas in the cultural sector are also expanding. The Bocas Literary Festival, now in its tenth year, generates approximately TT\$3m in economic activity annually and this excludes hotel and other service sector expenditure. It contributes to employment, including among

⁴³ Trinidad and Tobago Film Company (FilmTT)

⁴⁴ Ministry of Trade and Industry. Trinidad and Tobago Music Industry Strategy.

⁴⁵ Ministry of Trade and Industry. Consultancy for the Development of a Strategic Plan for the Fashion industry of Trinidad and Tobago. (2015)

⁴⁶ IBID

the youth, and to the tourism sector among others.⁴⁷ The local publishing industry, for example, comprises publishers of children's books, classical literature and textbooks, periodicals and other publications, with textbook publishers enjoying favourable market conditions since their products are approved by the Government for purchase. As a whole however this industry is constrained by the lack of incentives for wide corporate investment. An opportunity also exists for individual publishers to employ greater versatility in the use of the cultural cross-fertilisation (film, television, animation) in the presentation of their material.⁴⁸

3.5.2.5 Cultural and creative industries on the whole face a number of challenges along the value chain. At the production stage a lack of domestic competition for some cultural products inhibits product development and technological capacity for production. Duties and taxes on imported materials are significant. At reproduction stage, non-existent or weak incentive packages, weak institutional frameworks in relation to intellectual property, trade, innovation policies and technology are also issues⁴⁹.

3.5.2.6 At the marketing and distribution stage, piracy and copyright infringements continue to constrain creatives' ability to realise the full benefits from protection of their creative input.⁵⁰ Although a robust legislative framework for the protection of intellectual property rights exists within Trinidad and Tobago, the enforcement of intellectual property laws continues to be a major challenge.⁵¹ Lack of industry-specific data and high taxation on equipment are challenges and existing business models and branding strategies are inadequate to accelerate access to national, regional and global markets.⁵²

⁴⁷ Salandy-Brown, Marina. Response to The Draft National Policy on Culture and the Arts for Trinidad and Tobago - Green Paper. (2020)

⁴⁸ Ibid.

⁴⁹ Nurse, K. and others. The Cultural Industries in CARICOM: Trade and Development Challenges. Report Prepared for the Caribbean Regional Negotiating Machinery. (2007)

⁵⁰ Ibid.

⁵¹ Cabinet Appointed Committee. Final Report of the Cabinet Appointed Committee to make Recommendations for the Regulation of the Home Entertainment Industry (HEAT). (2009)

⁵² Nurse, K. and others. The Cultural Industries in CARICOM: Trade and Development Challenges. Report Prepared for the Caribbean Regional Negotiating Machinery. (2007)

3.5.3 Where do we want to go?

3.5.3.1 We desire the arts and cultural sectors to provide viable and sustainable livelihoods for our cultural practitioners and for the cultural industry to become an increasingly significant contributor to the national economy and economic diversification.

3.5.4 How do we get there?

- a. We will support creative idea development by emphasising critical thinking skills in the education sector.
- b. We will encourage targeted and creative business models, including the cooperative business model, as a means of inclusive and dynamic growth in the sector
- c. We will support excellence in product/service development by providing local and foreign training/scholarships/investorship/internship opportunities to ensure production of exceptional cultural goods and services.
- d. We will support a paradigm shift in local tastes and appetites by incorporating the “buy local” message into media advertisements and incentive programs so as to create improved markets for certified locally produced cultural products.
- e. We will mandate the collection of local cultural statistics in keeping with international (UNESCO) standards for use in policy-making.
- f. We will support the enforcement, incentivising and mainstreaming of standards as appropriate.
- g. We will create the institutional architecture for co-ordination, collaboration and cultural cross-fertilisation⁵³ among cultural industry stakeholders at strategic and operational levels.
- h. We will facilitate discussions within the sector with respect to the use of artists’ guilds as mechanisms to promote equity, decent work, standards and quality management.
- i. We will actively pursue market opportunities for cultural goods and services through the Ministry of Trade and Industry and the Ministry of Foreign and CARICOM Affairs and its overseas missions and other international agreements and protocols.

⁵³ The NCPTT recognises that there are great opportunities for integration between and among the sectors (fashion, music, film, design, literature, tourism etc.) and will pursue cross-cutting initiatives to productively exploit such synergies.

- j. We will partner with tertiary training institutions to provide training in artist management and management of cultural and creative industries.
- k. We will encourage networking and linkages among cultural and creative industries.
- l. We will champion the enforcement of Intellectual Property (IP) laws and regulations as a fundamental mechanism through which cultural workers and businesses can generate value from their creativity.
- m. We will create networks of skilled producers for knowledge sharing and product innovation.
- n. We will ensure compliance as appropriate with the 2011 Report of the CARICOM Regional Task Force on Cultural Industries⁵⁴
- o. We will strengthen the existing incentive regime for the cultural sector as well as develop a suite of financial instruments that support access to funding for cultural entrepreneurs and investment in cultural products.
- p. We will support the maximization of the use of the digital environment through:
 - i. ensuring the necessary policies are in place for appropriate digital infrastructure to be available in Trinidad and Tobago to support optimum use by cultural entrepreneurs for the creation and distribution of cultural content both locally and abroad.
 - ii. engaging relevant stakeholders to support the development and implementation of a road map that will guide the expansion, marketing, dissemination, greater production and utilisation of cultural goods and services in the digital domain; and
 - iii. engaging in initiatives geared towards improving digital literacy to ensure access to diverse digital content to empower local actors.
- q. We will institutionalise the indigenous⁵⁵ cultural tourism product by:

⁵⁴Silva, Sacha (2011) The Design and Impact of an Exemptions Regime for the CARICOM Cultural Industries, Version 3. Prepared for the CARICOM Regional Task Force on Cultural Industries.

⁵⁵ The term *indigenous* here and at items (q) and (r) is not limited to the First Peoples of Trinidad and Tobago but to the holistic tourism product that explores all that Trinidad and Tobago has to offer.

- i. Mandating a partnership among the Ministries of Tourism, Trade and Industry and Community Development, Culture and the Arts to provide the facilitative infrastructure for the development and marketing of a comprehensive calendar of events to provide a holistic tourism experience for international, regional and local tourists;
 - ii. Institutionalizing wide consultative processes with all relevant stakeholders to ensure agreement and full participation;
 - iii. ensuring that all of the appropriate regulatory and legislative requirements are in place to protect the intellectual property of all cultural entrepreneurs, and
 - iv. Incentivising corporate partnership in the staging of such events.
- r. We will promote the production of high quality indigenous and local craft by:
- i. Establishing permanent, state of the art facilities for artisans at ports of entry (air/cruise ship);
 - ii. Supporting research and development for best practices and process mechanisation to make indigenous craft more internationally competitive;
 - iii. Mandating cooperative arrangements between the Export Centres Company Limited (ECCL) and The National Export Facilitation Organisation of Trinidad and Tobago (Export TT) towards international market penetration, and
 - iv. Mandating focused attention and strategic investments in growing the steel pan industry, and Carnival and other local festivals.
- s. We will encourage strategic development of the indigenous music industry by:
- i. Facilitating synergies across the music industry ecosystem for, inter alia, the development of:
 - Industry guidelines including the determination of standard rates for services;
 - Incentives aimed at increasing the percentage of local music played on radio stations, and

- Strengthening and expanding efforts at providing training and support to innovations in music education as well as steel pan music composition and arranging.⁵⁶
- t. We will grow the local film industry by:
- i. Strengthening the Production Expenditure Rebate Programme to increase client confidence in the programme;
 - ii. Marketing location T&T in the international arena as a viable option for international products, and
 - iii. Enforcing and activating existing Trade Agreements⁵⁷ and creating (or strengthening) legislation to underpin the activities of the Film Industry (e.g. filming permits, local content, and film law).⁵⁸
- u. We will grow the local fashion industry by:
- i. Broadening and deepening market access for individual firms of all fashion industry sectors through partnerships and targeted involvement in international trade shows;
 - ii. Promoting organisational and operational improvement of companies with a proven track record in the sector by provision of capacity building programmes at different levels through established tertiary institutions;
 - iii. Aligning local industry activity with international market cycles and key international events and at the same time maximising the integration possibilities of the local sector, and
 - iv. Promoting the fashion industry as a viable career option for young professionals.
- v. We will encourage expansion of the local publishing industry through:
- i. Introducing and enforcing standards for publishing;

⁵⁶ These are among the priority strategies culled by Music TT from key stakeholders in the industry.

⁵⁷ (Agreements such as: ATA Carnet, Economic Partnership Agreement provisions for Cultural and Creative Development—refer to Protocol III on Cultural Cooperation)

⁵⁸ These are some of the key strategies for the industry as prioritised by Film TT, consistent with its Strategic Plan 2018-2023.

- ii. Supporting and encouraging the development, deepening and sustainability of literary festivals and related platforms for the range of genres that comprise literary arts;
- iii. Facilitating the review of the Art and Culture Allowance in the Corporation Tax Act with a view to improving the tax deduction /allowance associated with the literary arts and other sectors as well as simplifying the procedures required of artists and the corporate sector, and
- iv. Considering a suite of other incentives and strategies to harmonise benefits to publishers within the literary ecology and across artistic sectors.

Chapter Four: Institutional Arrangements

“We must work to maintain the Culture
So we can be sure they will have a future.....”

“Now is the time....”

“Our History shows that we are one people

So obviously we are part of the struggle

Let us prove what we’re talking about

Or let us show, love, let us pour it out

”Brotherhood and Camaraderie (1986)⁵⁹

4.0 Institutional Arrangements for the National Cultural Policy of Trinidad and Tobago (NCPTT)

4.1 Implementation principles and objectives

4.1.1 The NCPTT seeks to facilitate a thriving, inclusive and dynamic cultural sector by engaging in strategies to enhance cultural confidence, to harmonise the cultural sector and build a robust cultural environment for the maximum development of our cultural practitioners; preservation, promotion and optimisation of our arts, heritage assets and cultural products.

4.1.2 Accordingly, the implementation of the NCPTT will be pursued through institutional arrangements designed to;

- a. pursue a genuine partnership between the Government and cultural workers;
- b. energise our culture and the arts sector;
- c. expand our cultural exports, and
- d. ensure continued nation building.

4.2 Technical Forum for Cultural Development (TFCD)

4.2.1 The Technical Forum for Cultural Development (TFCD) is the sector harmonization mechanism of the NCPTT, responsible for developing and overseeing the execution of the NCPTT Implementation Plan. This institutional mechanism The TFCD is a Working Committee of

⁵⁹ Song: Now is the Time/Calypto for Africa; Composed/author: Emanuel Gilchrist, Emrold Phillip, Gilman Figaro, Joseph R. Brown, Kelvin Pope (deceased), Leroy Paul (deceased), Ralph McDonald, Rudolph Hepburn, Willard Harris , William Eaton, William Salter

representatives of state and non-state agencies operating within the cultural sector. It will be coordinated by the Ministry with responsibility for culture and the arts.

4.2.2 While the Ministry with responsibility for culture and the arts will be responsible for Policy oversight on behalf of the Government of the Republic of Trinidad and Tobago, a number of Government Ministries will perform leading roles consistent with their mandates. A full list of partner agencies on the TFCD is provided at Annex II, however critical ministerial roles will be performed by the following:

- Ministry of Education
- Ministry of Trade and Industry
- Ministry of Planning and Development
- Ministry of Public Administration and Information
- Ministry of Tourism

4.3 Overview of Requirements of the Technical Forum for Cultural Development (TFCD)

4.3.1 The TFCD will be the driving force and coordination mechanism of the NCPTT. Accordingly a major responsibility of the TFCD will be the development of an integrated plan for the implementation of the recommendations of the NCPTT, harmonized across the four sub-sectors of the Policy. The Plan will be accompanied by a comprehensive monitoring and evaluation framework. The TFCD will therefore be the platform for the harmonisation of the cultural sector. It will be a mechanism for guidance, information-sharing, collaboration and role clarification between the Ministries, state and non-state agencies operating within the cultural ecology. It will also serve to reduce duplication and redundancy in projects undertaken by these institutions. The outline Terms of Reference for the TFCD are provided at Annex II.

4.3.2 The TFCD will be appointed by the Minister with responsibility for Culture and the Arts. It shall be comprised with due consideration to the diversity of the sector and the skills required. Members would include representatives of state agencies with responsibilities

related to the development of the cultural sector, including experts who will ensure that deliberations and actions are informed by the best knowledge and research⁶⁰. The TFCD will also have the power to co-opt additional state and non-state participants with needed expertise. Administrative and technical support for the work of the TFCD will be provided by the Culture Division and other relevant arms of the Ministry with responsibility for culture and the arts. However technical support for the work related to the four (4) sub-sectors of the Policy will be provided by the staff of partner agencies according to the expertise required. This is a critical facet of the harmonised, whole of government approach to Policy implementation and fundamental to the successful implementation of the Policy. See **Annex II** for greater details of the composition and operations of the TFCD.

4.4 Monitoring and Evaluation

4.4.1 The Ministry with responsibility for culture and the arts via its Project Implementation, and Research Units and Culture Division will be the key oversight bodies tracking implementation of the National Cultural Policy of Trinidad and Tobago. To this end the Ministry and the TFCD will receive periodic (bi-annual) reports from agencies within the cultural ecology, consistent with the areas of responsibility as reflected at **Annex III** and as will be outlined in the Implementation and M&E Framework.

4.4.2 The implementation of the NCPTT will be monitored and evaluated through the use of the comprehensive Monitoring and Evaluation Framework, which will outline the relevant outcomes, indicators, targets and methods of measurement to assess its overall effectiveness. The Monitoring and Evaluation Framework will be aligned with the country's National Performance Framework (NPF). The Framework will be developed collaboratively with the concurrence of their representing agencies.

4.5 Policy Review

⁶⁰ A pool of cultural experts from the Trinidad and Tobago diaspora as well as international experts may be assembled to provide advisory services to the TFCD, at no cost

4.5.1 A comprehensive review of the NCPTT implementation will commence in year four (4) and will inform the Policy revision process.

Chapter Five: Conclusion

5.0 Conclusion

- 5.0.1** The finalisation of a Cultural Policy in Trinidad and Tobago is a most significant step. This Cultural Policy is both interrupter and enabler. The Policy recommends strategic directions and actions that represent a shift in development planning toward using cultural policy making and implementation as a change agent in deliberately pursuing a strengthened sense of national identity, and as a tool of economic and social development. This is in keeping with current best practice in cultural policy-making.
- 5.0.2** This Policy outlines the Government’s commitment to assembling and enabling expertise, infrastructure and resources, bringing a light yet focused touch to its role as chief enabler in an increasingly fertile cultural eco-system.
- 5.0.3** Mindful of the potentially unlimited opportunities for dissemination of cultural products and services globally and the related economic benefit which can accrue to culture creators, the Policy is dedicated to structured collaboration and co-ordination and fair and transparent decision-making within and among public sector agencies with a culture mandate. It provides for meaningful involvement of arts organisations in decision-making. All told, this promises increased efficiency and impact of the considerable investment and expenditure on culture. These strategic approaches should lead to the realisation that arts not only ‘cost’ (government), but also ‘pay’ (creatives).
- 5.0.4** Trinidadians and Tobagonians display an enviable diversity and wealth of creativity and innovation and we are known for the passion and excellence which we pour into cultural expressions. In tribute to our peoples the Policy commits to identifying the pathways that capture the essence of who we are, and converting them in these times, for our economic and intrinsic benefit so that we may realise calypsonian David Michael Rudder’s vision: “Out of a muddy pond, ten thousand flowers bloom.”⁶¹

Glossary

⁶¹Rudder, David. “Dedication (A Praise Song),”In *The Gilded Collection 1986-1989*. Lypsoland, 1993.

Terms	Definition
Architect	This is a model of Government's role in shaping the development of arts and culture whereby Government's involvement is through direct interventions in financing ⁶² , programming, oversight and direction in keeping with national objectives for social well-being and cultural development.
Arts	Refers to the expressive area of our culture that is key to the social and economic well-being and vitality of the nation and its peoples. The arts include music, media, film, literary, visual, festival and other performing arts. In the Trinidad and Tobago context, some examples of the arts include indigenous music styles such as calypso, soca, tambrin, chutney, rapso, ragga, extempo, parang and several fusion styles such as parangsoca, jamoo and chutney soca. Further, they include uniquely Trinbagonian forms such as mas costume design and costume making; performing arts and dance which reflect many cultural influences – Indian and European classical styles, African, Indian and middle eastern retentions, folk, modern, jazz, gospel and popular culture.
Creative Economy	The creative economy has no single definition. It is an evolving concept which builds on the interplay between human creativity and ideas and intellectual property, knowledge and technology. It is described as the economic activity based on an individual's skills and talents which are productively exploited to create wealth through, inter alia, the agency of intellectual property ⁶³ . In the Throsby model, the creative economy is defined as the knowledge-based economic activities upon which the 'creative industries' are founded. The creative economy is the sum of all the parts of the creative industries, including trade, labour and production - it is the whole from which the cultural economy is a part.
Creative Industries	Refers to the economic activities that are based on an individual's skills and talent whereby the talent is exploited and generated to create wealth and to develop intellectual property. The basic inputs in these industries are creativity and intellectual capital, while the

⁶²Barone, Analdo. A New Economic Theory of Public Support For The Arts: Evolution, Veblen and Predatory Arts. Routledge, London and New York, 2016.

⁶³Essays, UK. (November 2018). Difference between Culture Industry and Creative Industry. Retrieved from <https://www.ukessays.com/essays/business/the-difference-between-culture-industry-and-creative-industry-business-essay.php?vref=1>

Terms	Definition
	end products are tangible goods and intangible intellectual property or artistic services. ⁶⁴
Cultural Economy	This is a branch of economic activity which relates directly to products, goods and services with culturally significant content, where its primary creators are artists.
Cultural industries	UNESCO defines cultural industries as those goods and services that “combine creation, production and commercialization of contents which are intangible and cultural in nature”. These industries use creativity, cultural knowledge and intellectual property to produce products and services with social and cultural meaning ⁶⁵ (UNESCO, 2010). The one distinct feature in cultural goods and services is that they encourage culture by promoting and maintaining cultural diversity and enhance democracy in accessing culture. ⁶⁶
Culture	<p>UNESCO⁶⁷ proposes that culture is the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, which encompasses lifestyles, ways of living together, value systems, traditions and beliefs as well as artistic expression.</p> <p>Accordingly, culture both informs and encompasses all aspects of living. It is what we eat and wear; it is how we socialise, celebrate, pray, mourn, farm, and communicate. It is our family structures, our governance systems, our attitudes to work, to authority, to time and to country. It is also our creativity, our traditions and our art forms. Shaped as these have been from many different lands, the still emerging Trinbagonian identity is being forged from the historic interactions of peoples of very distinct cultures, having unique individual identities which are in turn influenced by familiarity with the cultural characteristics of their own community and the degree of melding with other communities.⁶⁸</p>
Facilitator	Refers to Government’s role in the development of culture and the arts through creating conditions via a “hands off” approach, where

⁶⁴ IBID

⁶⁵ Quoted in Throsby, David. *The Economics of Cultural Policy*. Cambridge University Press, NY (2010).

⁶⁶ Essays, UK. (November 2018). Difference between Culture Industry and Creative Industry. Retrieved from <https://www.ukessays.com/essays/business/the-difference-between-culture-industry-and-creative-industry-business-essay.php?vref=1>

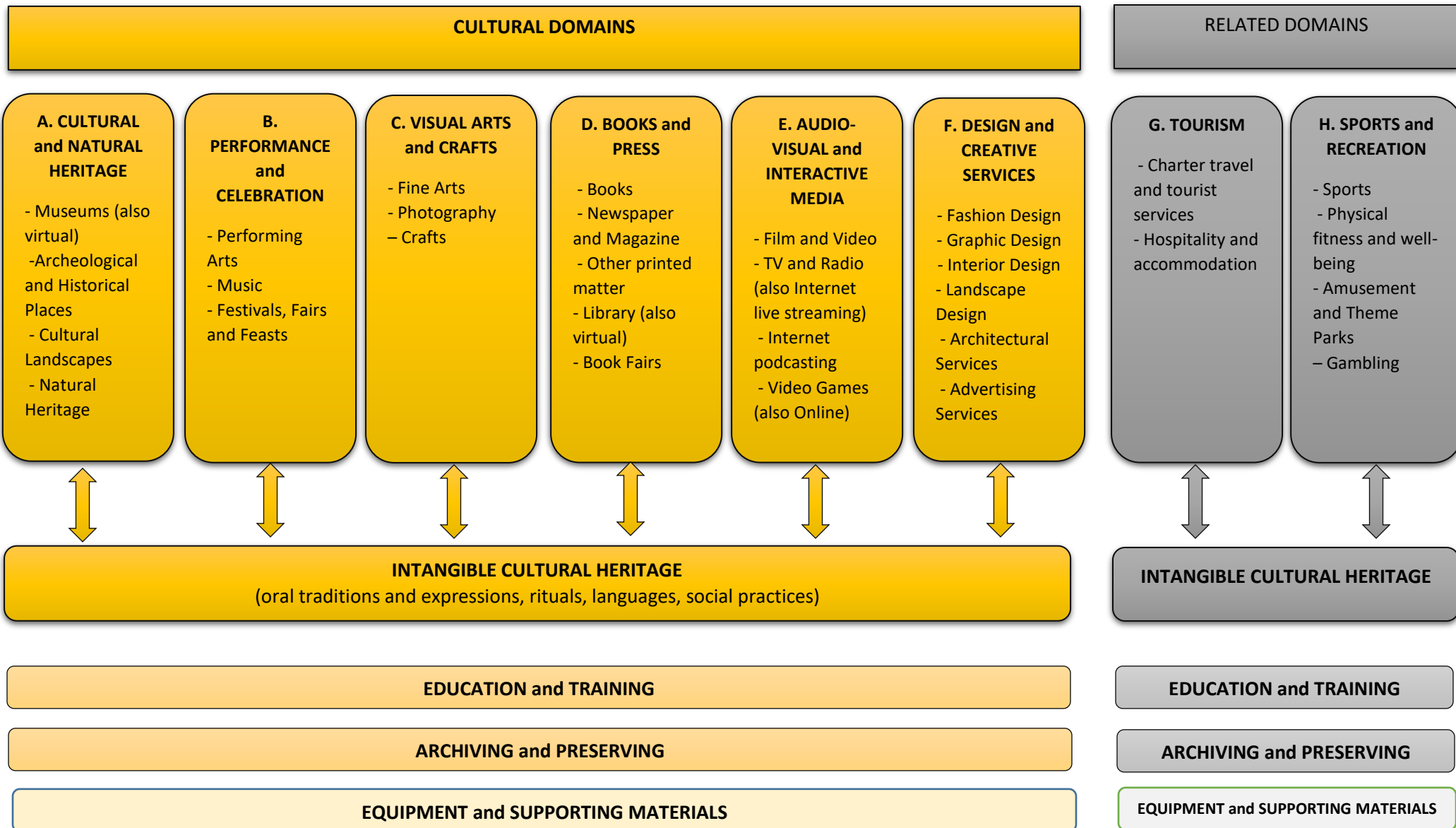
⁶⁷ UNESCO Universal Declaration on Cultural Diversity. Adopted by the 31st Session of the General Conference of UNESCO, Paris (2001)

⁶⁸ Butler, Eric; Paddington, Bruce; Victor, Rubadiri. *The Draft National Cultural Policy of Trinidad and Tobago* (2008)

Terms	Definition
	Government creates an enabling environment for the flow of public resources and incentivises private resource investments in cultural development and the arts through appropriate tax inducements.
Identity	Refers to the feeling of belonging to a group related to nationality, ethnicity, religion, social class, generation or locality. Cultural identity is characteristic to individuals under cultural verifiers such as gender, location, race, history, sexuality, aesthetics and even food.
Nurturer	Refers to the role of Government in financing or subsidising selected cultural organisations so that such entities could invest deliberate attention to nurturing excellence and achievement in specific artistic and cultural arenas.
Sustainability	Refers to maintaining and protecting cultural and natural heritage and traditional knowledge as well as creating opportunities for sustainable livelihoods in the creative economy including exploring and developing new or refined products and markets for cultural goods and services.

Annex I

The National Cultural Policy of Trinidad and Tobago is aligned with the UNESCO Framework for Cultural Statistics
UNESCO's Framework for Cultural Statistics



Institutional Arrangements for the Implementation of the National Policy on Culture & the Arts

Technical Forum for Cultural Development (TFCD)

PURPOSE

The main institutional arrangement for growth and transformation of the cultural sector shall be the **Technical Forum for Cultural Development**. This mechanism is designed to rationalise the actions of various state actors within the Culture Sector. Its main purpose shall be to:

1. Provide technical guidance to the implementation of the NCPTT
2. Harmonise the institutional framework of state agencies working in the Cultural Sector.
3. Clarify the roles of each stakeholder in the implementation of the NCPTT.
4. Ensure an intimate understanding of and synergies across the contributions, issues and needs of those various parts of the ecosystem.
5. Become a platform for information-sharing and collaboration.
6. Reduce duplication and redundancy in projects undertaken by these institutions.
7. Monitor the implementation of the NCPTT by stakeholder agencies.

MANDATE

In keeping with its purpose the TFCD will:

1. Develop a comprehensive and integrated implementation plan for the four sub-sector areas of the NCPTT identifying clear areas of responsibility for stakeholders in the sector consistent with areas of responsibility outlined at **Annex III**.
2. Ensure the development of a monitoring and evaluation framework for the execution of the NCPTT and its Implementation Plan.
3. Establish Technical Working Groups including but not limited to the four (4) sub-sector areas listed below, to develop and oversee execution of the NCPTT Implementation Plan:

- a. The Culturally Confident Citizen
 - b. The Arts
 - c. Heritage, Memory and Legacy
 - d. Cultural and creative industries.
4. Engage the expertise of others in the sector as necessary by co-opting persons to the TFCD or its sub-committees.
5. Facilitate the design and implementation of a campaign to raise awareness regarding the NCPTT and its strategies.
6. Cause to be prepared biannual reports on the progress of its activities of the implementation plan
7. Make recommendations to stakeholders in the sector as considered necessary, in keeping with the goals and objectives of the NCPTT.

MEMBERSHIP

The Committee shall comprise 26 members with representation from:

- a. Culture Department, Tobago House of Assembly
- b. Culture Division, Ministry of Community Development, Culture and the Arts
- c. Ministry of Education
- d. Ministry of Tourism
- e. Ministry of Trade and Industry
- f. Ministry of Finance
- g. Ministry of Planning and Development
- h. Ministry of Public Administration and Information
- i. National Archives of Trinidad and Tobago
- j. National Carnival Commission
- k. National Libraries and Information Services
- l. Ministry of Rural Development and Local Government
- m. National Museum and Art Gallery
- n. National Trust of Trinidad and Tobago

- o. Trinidad and Tobago Bureau of Standards
- p. Tobago Festivals Commission
- q. University of the West Indies
- r. University of Trinidad and Tobago
- s. National Training Agency
- t. COSTATT
- u. University of the Southern Caribbean
- v. Intellectual Property Office
- w. Creative TT
- x. Film TT
- y. Fashion TT
- z. Music TT

The Committee is to be appointed by the Ministry with responsibility for Culture and approved by Cabinet. In the same vein, the Chair and Vice-Chair will be determined by the Ministry.

OPERATIONS

1. The Technical Forum for Cultural Development comprises 26 persons and shall meet quarterly or as determined by the Committee to a maximum of 12 meetings per year
2. The TFCD will discuss and finalise its Terms of Reference as its first order of business
3. The TFCD will hold meetings at Ministry venues (come at no cost)
4. Members shall represent their organisations in their personal capacities for a two-year period. *Alternates will not be entertained*
5. The TFCD, acting in collaboration with the MCDCA shall co-opt members as necessary based on expertise.
6. Stipends to TFCD members will be determined by the Ministry of Finance (MoF) and approved by Cabinet.

ESTIMATED EXPENDITURE & SOURCE OF FUNDS

62/02/001/66 Hosting of Conferences, Seminars & Other Functions [170,000.00]

SECRETARIAT

Technical and Administrative Support for the TFCD shall be provided by the Culture Division and the Policy Unit of the Ministry with Responsibility for Culture. Technical support for the work of the sub-Committees of the TFCD will be provided by Ministries and agencies with the requisite expertise as follows:

Sub-Policy Area	Source(s) of Lead Technical Support
a. The Culturally Confident Citizen	Ministry of Education Ministry of Social Development (co-opted)
b. The Arts	Ministry of Community Development, Culture and the Arts Member Universities
c. Heritage, Memory and Legacy	National Trust National Archives National Libraries and Information System Authority
d. Cultural and creative industries.	Ministry of Trade Member Universities

Implementation Schedule Year 1

ACTION	Jun. 20	Jul. 20	Aug. 20	Sept. 20	Oct. 20	Nov 20	Dec. 20	Jan. 21	Feb. 21	Mar. 21	Apr. 21	May 21
Seek Cabinet's approval of NCPTT as White Paper												
Lay Policy in Parliament as a White Paper												
Publish NCPTT, post on various websites (Parliament/MCDCA/MPA), and disseminate the National Cultural Policy of Trinidad and Tobago												
Issue instruments of appointment and convene Technical Forum for Cultural Development (TFCD)												
Launch the NCPTT (During National Patriotism Month)												
Finalise Terms of Reference – Work of the Technical Forum for Cultural Development (TFCD)												
Establish sub-Committees and identify Technical Support Personnel												
Establish and mandate sub-Committees to develop the implementation plans for the four (4) sub-policy areas												
Commence the process of developing the Implementation Plan for the NCPTT (six months)												

Alignment of Goals, Objectives, Strategies and Responsibilities

NB: (i) Many of the strategies may cut across themes, goals and objectives. (2) The list of responsible agencies is not exhaustive.

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
Theme 1: National identity and cultural confidence			
1. Enhance cultural confidence by ensuring the participation of all in cultural development that transforms the social and economic experiences of the nation.	a. To facilitate and integrate pathways for the understanding, celebrating and valuing of our highest selves through formal and informal education.	<p><i>Culturally Confident Citizens</i></p> <p>i. Ensure that the education system researches examines and conscientiously discharges its role in addressing the need for social equity and respect for diversity</p>	<ul style="list-style-type: none"> - Ministry of Education - Ministry of Community Development, Culture and the Arts
		<p>ii. Encourage active research into local, regional and international institutional models and strategies that produce desired outcomes among students at various levels of the education system. Once, appropriately adapted for application to the local context; they will be strategically introduced at the denominational and government schools in Trinidad and Tobago</p>	<ul style="list-style-type: none"> - Ministry of Education - Ministry of Communications: (National Archives of Trinidad and Tobago) - Ministry of Public Administration (The National Library and Information System) - Ministry of Community Development, Culture and the Arts

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		iii. Strengthen our education system in its efforts at: <ul style="list-style-type: none"> a. Producing thinkers and innovators who can respond to local needs b. Providing accurate, indigenous and empowering accounts of our history and the cultures and peoples from which we came. 	<ul style="list-style-type: none"> - Ministry of Education - Ministry of Planning and Development: (National Trust of Trinidad and Tobago) - Ministry of Public Administration (The National Library and Information System) - Civil Society - Ministry of Community Development, Culture and the Arts
Theme 1: National identity and cultural confidence			
		iv. Deepen efforts to instill values such as goodwill, honesty, respect, tolerance, integrity and civic pride throughout the education system from pre-school to tertiary level	<ul style="list-style-type: none"> - Ministry of Education - Ministry of Community Development, Culture and the Arts
		v. Further Support and facilitate cultural exchange activities and programmes to cultivate a spirit of respect, acceptance and appreciation of diverse cultures among the citizenry of Trinidad and Tobago.	<ul style="list-style-type: none"> - Ministry of Education - Ministry of Community Development, Culture and the Arts
		vi. Continue to promote the use of aspects of Trinidad and Tobago's indigenous culture and art form as tools for learning in the formal curriculum.	<ul style="list-style-type: none"> - Ministry of Education - Ministry of Community Development, Culture and the Arts
		vii. Create a platform for the recognition and celebration of artistic excellence on a national level.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		viii. Establish a formal link between policy-makers and our tertiary level institutions such that the findings and recommendations from post-graduate and post-doctoral studies can be used to inform and guide policy formulation.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Academic institutions
Theme 1: National identity and cultural confidence			
		ix. Support creative idea development by emphasising critical thinking skills in the education sector.	<ul style="list-style-type: none"> - Ministry of Education - Ministry of Community Development, Culture and the Arts
	b. To utilise culture and the arts as a tool for promoting values, attitudes and behaviours (VABs) that are associated with higher levels of national development.	<p><i>Culturally Confident Citizens</i></p> x. Deepen our efforts to instill values such as goodwill, honesty, respect, tolerance, integrity and civic pride throughout the education system from pre-school to tertiary level.	<ul style="list-style-type: none"> - Ministry of Education
		xi. Engage in dialogue at all levels and arrangements within our society and education system to inculcate love, respect and dedication to country and its symbols.	<ul style="list-style-type: none"> - Ministry of Education - Ministry of Community Development, Culture and the Arts - Ministry of Communications - National Library and Information System

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		xii. Support through the relevant line ministry, all efforts to reform public sector institutions as well as encourage initiatives relevant to good governance and service excellence throughout Trinidad and Tobago as a significant pathway to producing culturally confident citizens.	<ul style="list-style-type: none"> - Ministry of Rural Development and Local Government - Ministry of Community Development, Culture and the Arts
Theme 1: National identity and cultural confidence			
	c. To determine, recognise, preserve and promote the intrinsic and material value of artistic expressions, traditional knowledge and skills and cultural products.	<p style="text-align: center;"><i>Culturally Confident Citizens</i></p> xiii. Encourage the use of appropriate messaging, symbols and content by all stakeholders including the private sector, civil society and state entities towards understanding and highly valuing our national identity and ethnic identities.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Private sector - Civil Society
		xiv. Establish a formal link between policy-makers and our tertiary level institutions such that the findings and recommendations from post-graduate and post-doctoral studies can be used to inform and guide policy formulation.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Academic institutions
		<p style="text-align: center;"><i>Heritage, Memory and Legacy</i></p> xv. Provide for acquisition of specialist staff, continuous capacity-building and strengthening of institutions with a heritage mandate.	<ul style="list-style-type: none"> - Ministry of Planning and Development (National Trust of Trinidad and Tobago) - Ministry of Communications (National Archives of Trinidad and Tobago) - Ministry of Community Development, Culture and the Arts

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		xvi. Enhance the capacity of NMAG to continue its role at the forefront of heritage and social education, utilising digital and other cutting edge technologies to benefit varied audiences,	<ul style="list-style-type: none"> - Board of NMAG - Ministry of Community Development Culture and the Arts
		xvii. Finalise the Museum Sector Policy for Trinidad and Tobago to chart a clear pathway for the development of the museum sector, including consideration for the establishment of a museum authority to oversee the development of the museum sector nationally, facilitating the establishment of museum standards, a museum registry, capacity building and sustainable funding for sector.	<ul style="list-style-type: none"> - Board of NMAG - Ministry of Community Development Culture and the Arts - Ministry of Finance - Ministry of the Attorney General
		xviii. Utilising international standards and best practices for upgrading processes and techniques for storage and preservation of tangible assets including modern and digital technologies.	<ul style="list-style-type: none"> - Ministry of Planning and Development (National Trust of the Republic of Trinidad and Tobago) - Ministry of Communications (National Archives of Trinidad and Tobago) - Ministry of Community Development, Culture and the Arts
Theme 1: National identity and cultural confidence			

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		xix. Utilising heritage and other tangible assets for sustainable revenue-generating activities (e.g. historic buildings).	<ul style="list-style-type: none"> - Ministry of Planning and Development (National Trust of Trinidad and Tobago) - Ministry of Communications (National Archives of Trinidad and Tobago) - Ministry of Community Development, Culture and the Arts
		xx. Utilising heritage tourism as part of a strategy of economic diversification.	<ul style="list-style-type: none"> - Ministry of Tourism - Ministry of Planning and Development (National Trust of the Republic of Trinidad and Tobago) - Ministry of Communications (National Archives of Trinidad and Tobago) and (National Libraries and Information System Authority (NALIS)) - Ministry of Community Development, Culture and the Arts
		xxi. Supporting measures to safeguard traditional knowledge.	<ul style="list-style-type: none"> - Ministry of Planning and Development (National Trust of the Republic of Trinidad and Tobago) - Ministry of Communications (National Archives of Trinidad and Tobago) - Ministry of Community Development, Culture and the Arts
Theme 1: National identity and cultural confidence			

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		<p>xxii. Focusing on the further development of National Libraries and Archives by:</p> <ul style="list-style-type: none"> a. Establishing a national records and archives policy and legislation that would clearly define the mandate and authority of the National Archives to acquire, preserve and provide public access to the nation's documentary heritage and guide public record keeping policies and practices b. Providing state of the art facilities for the National Archives and improving its human resource and technological capacity to facilitate wider and digital access to one-of-a-kind documentary heritage c. Improving the capacity of NALIS in the acquisition, preservation and provision of public access to its collections of Trinidad and Tobago's documentary heritage d. Expanding NALIS' reach into geographic communities and communities of interest, by utilising satellite libraries in such spaces as community centres, orphanages, prisons and the like, as access points for information on local history and heritage 	<ul style="list-style-type: none"> - Ministry of Public Administration - Ministry of Communications (National Archives of Trinidad and Tobago)

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
Theme 1: National identity and cultural confidence			

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
2. Strengthen identity, national identity and the sense of belonging among all social groups.	a. To ensure equitable access to opportunities in the allocation of resources to all.	<p><i>Culturally Confident Citizens</i></p> <p>xxi. Ensure that the education system addresses the need for social equity and respect for diversity</p>	<ul style="list-style-type: none"> - Ministry of Education - Ministry of Community Development, Culture and the Arts
	b. To engender respect and recognition for the cultural practices and attributes of all societal groups.	<p>xxii. Instill values such as goodwill, honesty, respect, tolerance, integrity and civic pride throughout the education system from pre-school to tertiary level.</p>	<ul style="list-style-type: none"> - Ministry of Education - Ministry of Community Development, Culture and the Arts
		<p>xxiii. Create a platform for the recognition and celebration of artistic excellence on a national level.</p>	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts
		<p><i>The Arts</i></p> <p>xxiv. Protecting the right of all citizens to freely engage and express themselves culturally through the creation of safe, usable spaces and through the continued involvement of all communities in culture and the arts, with special attention to access by remote communities</p>	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - The Ministry of National Security - Civil Society
	c. To use culture and our art forms as a means to promote social justice and national identity.	<p><i>The Arts</i></p> <p>xxv. Instill values such as goodwill, honesty, respect, tolerance, integrity and civic pride throughout the education system from pre-school to tertiary level</p>	<ul style="list-style-type: none"> - Ministry of Education - Ministry of Community Development, Culture and the Arts

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		xxvi. Promoting understanding and appreciation of our diverse ethnic make-up, with particular focus on our youth.	<ul style="list-style-type: none"> - Ministry of Education - Ministry of Community Development, Culture and the Arts
Theme 2: Harmonised and strengthened cultural environment as an enabler of cultural growth.			
1. Secure and strengthen the infrastructure for cultural diversity, preservation, participation, exchange and expression	a. To strengthen and facilitate the development of platforms for cultural exchange, intercultural and inter-religious dialogue and heritage transmission.	<p>The Arts</p> <ul style="list-style-type: none"> i. Develop/revitalise cultural infrastructure. (e.g. museums, theatre spaces) 	<ul style="list-style-type: none"> - Ministry of Planning and Development (National Trust of Trinidad and Tobago) - Ministry of Community Development, Culture and the Arts
		ii. Supporting the establishment of creative hubs in main city centres.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Trade and Industry - Ministry of Tourism - Corporate Sector - Civil Society
		iii. Providing support for the celebration of national days and festivals to promote mutual respect and value across ethnic and religious lines.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Religious Bodies - Civil Society
		iv. Establishing linkages/partnerships with foreign arts institutes to afford local arts students exchanges and advanced training opportunities	<ul style="list-style-type: none"> - International Arts Institutions - Ministry of Community Development, Culture and the Arts - Ministry of Foreign and CARICOM Affairs

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		v. Establishing a system to focus on incentivising participation in emerging and innovative art forms	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Planning and Development
		vi. Ensuring the availability of spaces (perhaps in each municipality) for the exhibition and viewing of art so as to increase artist and audiences exposure	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Rural Development and Local Government - Ministry of Planning and Development
Theme 2: Harmonised and strengthened cultural environment as an enabler of cultural growth.			
		vii. Facilitating the growth of individual artists and their work from the idea to the finished product by the provision of creative spaces/work hubs, grant funding, professional development courses and mentorship/internship opportunities.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Trade and Industry
		viii. Supporting the use of technology and new media as a platform for developing capacity for research, documentation and sharing of visual and performing arts and the festivals.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		ix. Further support and facilitate cultural exchange activities and programmes to cultivate a spirit of respect, acceptance and appreciation of diverse cultures among the citizenry of Trinidad and Tobago	- Ministry of Community Development, Culture and the Arts
		<i>Heritage, Memory and Legacy</i> x. Utilising Information and Communication Technology to widen the marketing and consumption of heritage, knowledge and experiences.	- Ministry of Planning and Development (National Trust of the Republic of Trinidad and Tobago) - Ministry of Communications (National Archives of Trinidad and Tobago) - Ministry of Community Development, Culture and the Arts
Theme 2: Harmonised and strengthened cultural environment as an enabler of cultural growth.			
		xi. Promoting heritage awareness throughout the primary and secondary schools curriculum and extra-curricular activities.	- Ministry of Education - Ministry of Community Development, Culture and the Arts - Ministry of Planning and Development (National Trust of Trinidad and Tobago) - Ministry of Communications (National Archives of Trinidad and Tobago)
		xii. Promoting increased coverage of folk and indigenous material in a variety of formats.	- Ministry of Education - Ministry of Planning and Development (National Trust of Trinidad and Tobago) - Ministry of Communications (National Archives of Trinidad and Tobago) - Ministry of Community Development, Culture and the Arts

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		xiii. Adopting policy measures that protect and preserve the nation's natural beauty and aesthetics (e.g. the cleanliness and natural beauty of our landscapes- our road ways, rivers, parks and yards).	<ul style="list-style-type: none"> - Ministry of Planning and Development (National Trust of Trinidad and Tobago) - Ministry of Communications (National Archives of Trinidad and Tobago) - Ministry of Community Development, Culture and the Arts
		xiv. Focusing on heritage sites by: <ul style="list-style-type: none"> a. Initiating the legislative review of the Act of 1999 of the National Trust of Trinidad and Tobago to provide the Trust with the required jurisdictions, in keeping with international best principles and practices, to strengthen its ability to acquire requisite human, financial and infrastructural support to better protect and serve the heritage sites b. Developing an archaeological policy and legislation to protect archaeological sites and artefacts c. Vesting in the National Trust heritage sites such as the Nelson Island and the Five Islands, the Banwari Burial Site and other selected sites for income generation purposes d. Inspiring restoration of heritage buildings by exploring innovative fiscal and other incentives for corporate partnership 	<ul style="list-style-type: none"> - Ministry of Planning and Development (National Trust of Trinidad and Tobago) - Ministry of Community Development, Culture and the Arts

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		e. Developing an incentive regime geared specifically towards the preservation of heritage properties xv. Standardising the upgrade and better management and maintenance of heritage assets and sites in keeping with international standards	
Theme 2: Harmonised and strengthened cultural environment as an enabler of cultural growth.			
		xiii. Designating cultural heritage spaces in Trinidad and Tobago as spaces of historical and community significance, community education and pride, sustainable livelihoods, and local and international tourism.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Education - Ministry of Tourism - Ministry of Rural Development and Local Government
		xiv. Focusing on the documentation and dissemination of information about our cultural heritage and history by: <ul style="list-style-type: none"> a. Supporting partnerships among government, academia, civil society and the corporate sector towards the documentation of the genius and impact of the work of cultural legends b. Supporting the establishment of grants and endowments at the universities focused on documenting aspects of our cultural heritage, for example the writing of an indigenous history of Trinidad and Tobago c. Establishing special grants to facilitate engagement in heritage 	<ul style="list-style-type: none"> - Ministry of Planning and Development (National Trust of Trinidad and Tobago) - Ministry of Communications (National Archives of Trinidad and Tobago) - Ministry of Finance - Ministry of Community Development, Culture and the Arts

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		<p>projects including but not limited to the Eric Williams Digital Collection; the Calypso Library and Research Database among others, and to support other innovations in heritage projects</p>	
		<p>Cultural and creative industries xiv. Support a paradigm shift in local tastes and appetites by incorporating the “buy local” message into media advertisements and incentive programs so as to create improved markets for certified locally produced cultural products</p>	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Communications - Bureau of Standards
Theme 2: Harmonised and strengthened cultural environment as an enabler of cultural growth.			
		<p>xv. Revisiting the design and management of community facilities to ensure that they can also function adequately as purpose-built centres for the performing arts and for training, production, display and marketing of cultural products</p>	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts
		<p>xvi. Providing permanent spaces and opportunities for marketing and display of local craft.</p>	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts
<p>2. Support artists, entrepreneurs and industry associations in the production of high quality output.</p>	<p>a. To facilitate integrated platforms for nurturing excellence among developing artists and propel them toward thriving careers in the arts.</p>	<p>The Arts xvii. Seeking out embryonic and emerging artists and cultural practitioners through talent searches, community arts vacation programmes and cultural camps.</p>	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		xviii. Promoting training in the business of entrepreneurship, marketing, monitoring and evaluation, and financial management, including applications for grant funding, for cultural organisations.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - The National Entrepreneurship Development Company Limited (NEDCO)
		xix. Providing training, scholarships, internships, research and documentation opportunities for different levels of artistes at different levels.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts
		xx. Providing incentives for innovation in the arts and festival development and management.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts
		xxi. Facilitating sustainable artists' careers, the development and adoption of standards and a decent work agenda for cultural entrepreneurs.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Labour and Small Enterprise Development
Theme 2: Harmonised and strengthened cultural environment as an enabler of cultural growth.			
		xxii. Encouraging collaborations and partnerships among artists, arts organisations, corporate partners and audiences for sector cohesiveness and to bolster an arts ecology.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts
		xxiii. Exploring and/or encouraging synergies between local craft and other arts and culture expressions to	<ul style="list-style-type: none"> - Ministry of Trade and Industry - Ministry of Community Development Culture and the Arts

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		facilitate value addition and cross-selling. For example, re-imagining the playbill to include specialty craft items as memorabilia which can be purchased after shows	
		xxiv. Using cultural activities as inclusive mechanisms to support the development of special and vulnerable groups including women, men, youths, boys and girls and persons with disabilities	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Social Development and Family Services - Office of the Prime Minister (Gender and Child Affairs)
Theme 2: Harmonised and strengthened cultural environment as an enabler of cultural growth.			
		<p style="text-align: center;"><i>Cultural and creative industries</i></p> xxv. Support excellence in product/service development by providing local and foreign training / scholarships / investorship/internship opportunities to ensure production of exceptional cultural goods and services.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Foreign and CARICOM Affairs

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		xxvi. Promote the production of high quality indigenous and local craft by: <ol style="list-style-type: none"> a. Establishing permanent, state of the art facilities for artisans at ports of entry (air/cruise ship) b. Supporting research and development for best practices and process mechanisation to make indigenous craft more internationally competitive c. Mandating cooperative arrangements between the Export Centres Company Limited (ECCL) and The National Export Facilitation Organisation of Trinidad and Tobago (Export TT) towards international market penetration 	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - The National Export Facilitation Organisation of Trinidad and Tobago
Theme 2: Harmonised and strengthened cultural environment as an enabler of cultural growth.			
		xxv. Grow the local fashion industry by promoting the fashion industry as a viable career option for young professionals.	<ul style="list-style-type: none"> - Ministry of Trade and Industry
		xxvi. Encourage expansion of the local publishing industry through encouraging the development of literary festivals	<ul style="list-style-type: none"> - Ministry of Public Administration (The National Library and Information System)
	b. To improve institutional arrangements for identifying and exploring business opportunities for	The Arts xxvii. Facilitating the review of the incentive regime for the informal sector with a view to ensuring that it is relevant and empowering.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Trade and Industry - Ministry of Planning and Development

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
	marketing and exporting competitive cultural goods and services.		
		xxviii. Incentivising greater involvement of the private sector in support for the nurturing of young talent.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Corporate Sector
		xxix. Penetrating regional and international markets.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Tourism - Ministry of Foreign and CARICOM Affairs
		xxx. Enabling the production of cultural goods and services for the global marketplace	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Tourism - Ministry of Trade and Industry
Theme 2: Harmonised and strengthened cultural environment as an enabler of cultural growth.			
		<p style="text-align: center;"><i>Cultural and creative industries</i></p> xxxi. Encourage targeted and creative business models, including the cooperative business model, as a means of inclusive and dynamic growth in the sector	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Trade and Industry - Ministry of Planning and Development
		xxxii. Pursue market opportunities for cultural goods and services through the Ministry of Trade and Industry and the Ministry of Foreign and CARICOM Affairs and its overseas missions and other international agreements and protocols	<ul style="list-style-type: none"> - Ministry of Trade and Industry - Ministry of Foreign and CARICOM Affairs and its overseas missions - Ministry of Community Development, Culture and the Arts

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		<p>Xxxiii Institutionalise the indigenous cultural tourism product by:</p> <ol style="list-style-type: none"> a. Mandating a partnership among the Ministries of Tourism, Trade and Industry and Community Development, Culture and the Arts to provide the facilitative infrastructure for the development and marketing of a comprehensive calendar of events to provide a holistic tourism experience for international, regional and local tourists b. Institutionalizing wide consultative processes with all relevant stakeholders to ensure agreement and full participation; c. ensuring that all of the appropriate regulatory and legislative requirements are in place to protect the intellectual property of all cultural entrepreneurs d. Incentivising corporate partnership in the staging of such events 	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Tourism - Ministry of Trade and Industry
Theme 2: Harmonised and strengthened cultural environment as an enabler of cultural growth.			
		<p>Xxxiv Encourage strategic development of the indigenous music industry by:</p> <ol style="list-style-type: none"> a. Facilitating synergies across the music industry ecosystem for, inter alia, the development of: 	<ul style="list-style-type: none"> - Ministry of Trade and Industry - Ministry of Community Development, Culture and the Arts

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		<ul style="list-style-type: none"> - Industry guidelines including the determination of standard rates for services - Incentives aimed at increasing the percentage of local music played on radio stations - Strengthening and expanding efforts at providing training and support to innovations in music education as well as steel pan music composition and arranging 	
		<p>xxxvi. Grow the local film industry by:</p> <ul style="list-style-type: none"> a. Strengthening the Production Expenditure Rebate Programme to increase client confidence in the programme b. Marketing location T&T in the international arena as a viable option for international products 	<ul style="list-style-type: none"> - Ministry of Trade and Industry (Film TT) - Ministry of Tourism - Ministry of Community Development, Culture and the Arts

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
Theme 2: Harmonised and strengthened cultural environment as an enabler of cultural growth.			

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		xxxvii. Grow the local fashion industry by: <ul style="list-style-type: none"> a. Broadening and deepening market access for individual firms of all fashion industry sectors through partnerships and targeted involvement in international trade shows b. Promoting organisational and operational improvement of companies with a proven track record in the sector by provision of capacity building programmes at different levels through established tertiary institutions c. Aligning local industry activity with international market cycles and key international events and at the same time maximising the integration possibilities of the local sector d. Promoting the fashion industry as a viable career option for young professionals 	<ul style="list-style-type: none"> - Ministry of Trade and Industry - Ministry of Community Development, Culture and the Arts
Theme 2: Harmonised and strengthened cultural environment as an enabler of cultural growth.			

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
	c. To encourage local and regional industry associations and networks to ensure that current information and cutting edge technologies are used in the production of high quality outputs.	<p><i>The Arts</i></p> <p>xxxviii. Supporting the creation of foreign markets for local cultural entrepreneurs through collaboration among the Ministry of Trade and Industry the Export Centres Company Limited and Export TT, MusicTT, FilmTT and FashionTT</p>	<ul style="list-style-type: none"> - Ministry of Trade and Industry: (Export TT, Music TT, Film TT and Fashion TT) - Ministry of Community Development, Culture and the Arts
		xxxix. Facilitating access by local cultural entrepreneurs to tourist, who constitute an in-situ foreign market while in the destination, through collaboration among the Ministry of Tourism, the Tourism Trinidad Limited (TTL) and the Tobago Tourism Agency Limited (TTAL),	<ul style="list-style-type: none"> - Ministry of Tourism - Tourism Trinidad Limited (TTL) - Tobago Tourism Agency Limited (TTAL) - Ministry of Community Development, Culture and the Arts
		xl. Creating regional and international artist networks with a view to growing the creative economy	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Trade and Industry: (Export TT, Music TT, Film TT and Fashion TT) - Ministry of Foreign and CARICOM Affairs and its overseas missions
		<p><i>Cultural and creative industries</i></p> <p>xli. Partner with tertiary training institutions to provide training in artist management and management of cultural and creative industries.</p>	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Academic institutions

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		xlii. Encourage networking and linkages among cultural and creative industries.	<ul style="list-style-type: none"> - Ministry of Trade and Industry - Ministry of Community Development, Culture and the Arts
		xliii. Create networks of skilled producers for knowledge sharing and product innovation.	<ul style="list-style-type: none"> - Ministry of Trade and Industry - Ministry of Community Development, Culture and the Arts
Theme 2: Harmonised and strengthened cultural environment as an enabler of cultural growth.			
		xliv. Ensure compliance as appropriate with the 2011 Report of the CARICOM Regional Task Force on Cultural Industries	<ul style="list-style-type: none"> - Ministry of Trade and Industry - Ministry of Community Development, Culture and the Arts
		xlv. Strengthen the existing incentive regime for the cultural sector as well as develop a suite of financial instruments that support access to funding for cultural entrepreneurs and investment in cultural products.	<ul style="list-style-type: none"> - Ministry of Trade and Industry - Ministry of Finance - Ministry of Community Development, Culture and the Arts
		xlvi. Facilitate discussions within the sector with respect to the use of artists' guilds as mechanisms to promote equity, decent work, standards and quality management.	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Labour and Small Enterprise Development - Trinidad and Tobago Bureau of Standards

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		<ul style="list-style-type: none"> a. Support the maximisation of the use of the digital environment through: b. ensuring the necessary policies are in place for appropriate digital infrastructure to be available in Trinidad and Tobago to support optimum use by cultural entrepreneurs for the creation and distribution of cultural content both locally and abroad. c. engaging relevant stakeholders to support the development and implementation of a road map that will guide the expansion, marketing, dissemination, greater production and utilisation of cultural goods and services in the digital domain d. engaging in initiatives geared towards improving digital literacy to ensure access to diverse digital content to empower local actors. 	<ul style="list-style-type: none"> - Ministry of Public Administration - Ministry of Trade and Industry - Ministry of Community Development, Culture and the Arts
<p>3. Establish and sustain an integrated institutional framework to support the cultural sector.</p>	<p>a. To facilitate the enactment and review of legislation that will support an enabling environment for the</p>	<p>The Arts</p> <p>xlv. Ensuring a facilitative legislative environment with the required operational infrastructure that supports resolution of issues such as local</p>	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Attorney General and Legal Affairs

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
	growth and development of our cultural practitioners in the local, regional and international arena.	content, intellectual property, financial support for the sector, and removal of archaic legislation affecting the sector.	
		xlv. Grow the local film industry by enforcing and activating existing Trade Agreements ⁶⁹ and creating (or strengthening) legislation to underpin the activities of the Film Industry (e.g. filming permits, local content, and film law)	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Trade and Industry: (Export TT, Music TT, Film TT and Fashion TT)
Theme 2: Harmonised and strengthened cultural environment as an enabler of cultural growth.			
		xlvii. Facilitating the review of the Art and Culture Allowance in the Corporation Tax Act with a view to improving the tax deduction /allowance associated with the literary arts and other sectors as well as simplifying the procedures required of artists and the corporate sector	<ul style="list-style-type: none"> - Ministry of Finance - Ministry of Community Development, Culture and the Arts - Ministry of Attorney General and Legal Affairs

⁶⁹ (Agreements such as: ATA Carnet, Economic Partnership Agreement provisions for Cultural and Creative Development—refer to Protocol III on Cultural Cooperation)

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
	b. To encourage the articulation of policies, co-ordination of programmes and the establishment and functioning of institutional arrangements that provide effective support for the work of artists, entrepreneurs and industry organisations.	<p><i>The Arts</i></p> <p>xlvi. Establishing formal linkages between local arts institutes, corporate partners, artistes, and government agencies to streamline the development of policies and initiatives for the growth of the cultural and creative industries..</p>	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Trade and Industry - Local culture and art institutions
		<p>xlix. Facilitating the development of policy guidelines and measures to guide children’s participation in and protect children from exploitation in artistic and cultural activities</p>	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Office of the Prime Minister (Gender and Child Development)
Theme 2: Harmonised and strengthened cultural environment as an enabler of cultural growth.			
		<p>l. The collecting of cultural statistics through the development of a proper governance structure, mandating entities that receive government subventions to produce robust reporting on their operations and spending activities. This structure should facilitate collaboration and coordination with the Central Statistical Office and other relevant Ministries and</p>	<ul style="list-style-type: none"> - The Ministry of Planning and Development (Central Statistical Office) - The Ministry of Community Development, Culture and the Arts

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		stakeholders to produce data for the cultural sector and to inform policy	
		<p><i>Cultural and creative industries</i></p> <p>li. Support the enforcement, incentivising and mainstreaming of standards as appropriate.</p>	<ul style="list-style-type: none"> - Ministry of Community Development, Culture and the Arts - Ministry of Planning and Development - Ministry of the Attorney General
		<p>lii. Create the institutional architecture for co-ordination, collaboration and cultural cross-fertilisation among cultural industry stakeholders at strategic and operational levels.</p>	<ul style="list-style-type: none"> - Ministry of Trade and Industry - Ministry of Community Development, Culture and the Arts
		<p>liii. Champion the enforcement of Intellectual Property (IP) laws and regulations as a fundamental mechanism through which cultural workers and businesses can generate value from their creativity.</p>	<ul style="list-style-type: none"> - Ministry of Attorney General and Legal Affairs - Ministry of Community Development, Culture and the Arts
		<p>liv. Encourage expansion of the local publishing industry through</p> <ul style="list-style-type: none"> a. introducing and enforcing standards for publishing b. Supporting and encouraging the development, deepening and sustainability of literary festivals and related platforms for the range of genres that comprise literary arts; c. Facilitating the review of the Art and Culture Allowance in the 	<ul style="list-style-type: none"> - Ministry of Public Administration (The National Library and Information System) -

GOALS	OBJECTIVES	STRATEGIES	AGENCIES RESPONSIBLE
		<p>Corporation Tax Act with a view to improving the tax deduction /allowance associated with the literary arts and other sectors as well as simplifying the procedures required of artists and the corporate sector, and</p> <p>d. Consider a suite of other incentives and strategies to harmonise benefits to publishers within the literary ecology and across artistic sectors.</p>	
Theme 2: Harmonised and strengthened cultural environment as an enabler of cultural growth.			
	<p>c. To enhance sector leadership in decision-making and management of cultural resources.</p>	<p>liv. Supporting private and corporate efforts to market and distribute cultural goods and services</p>	<p>- Ministry of Community Development, Culture and the Arts</p>
		<p>lv. Mandate the collection of local cultural statistics in keeping with international (UNESCO) standards for use in policy-making.</p>	<p>- Ministry of Planning and Development (Central Statistical Office) - Ministry of Community Development, Culture and the Arts</p>

International and Regional Policy Frameworks, Treaties and Conventions

Trinidad and Tobago is party to major international conventions, treaties and agreements in the sphere of cultural and natural heritage. These include:

- Revised Treaty of Chaguaramas including the CARICOM Single Market and Economy
- Charter of the United Nations
- Constitution of United Nations Educational, Scientific and Cultural Organisation
- Universal Copyright Convention
- Berne Convention for the Protection of Literary and Artistic Works
- Convention Concerning the Protection of the World Cultural and Natural Heritage
- Convention on the Protection and Promotion and Diversity of Cultural Expressions
- Convention for the Safeguarding of the Intangible Cultural Heritage
- Convention on the Protection of the Underwater Cultural Heritage
- Temporary Admission under the World Customs Organization, the Istanbul Convention
- International Covenant on Economic, Social and Cultural Rights
- International Convention on the Elimination of All Forms of Racial Discrimination
- Declaration of Commonwealth Principles
- Harare Commonwealth Declaration
- Millbrook Commonwealth Action Programme
- Charter of the Organization of American States
- RAMSAR Convention on Wetlands
- World Intellectual Property Organisation (WIPO) Copyright Treaty

- WIPO Performances and Phonograms Treaty

National Policies of the Government of Trinidad and Tobago to which the National Cultural Policy of Trinidad and Tobago is aligned:

- National Tourism Policy of Trinidad and Tobago 2010 (Currently being revised)
- Draft National Heritage Policy 2015
- The National Development Strategy of Trinidad and Tobago 2016-2030 (Vision 2030)
- Draft Education Policy Paper 2017-2022
- Trinidad and Tobago Trade Policy 2019-2023
- Draft Museum Sector Policy 2020
- Draft Local Content Policy
- National Sport Policy of Trinidad and Tobago 2017-2027
- Interim Policy for the Administration of Grants in the Ministry of Community Development Culture and the Arts

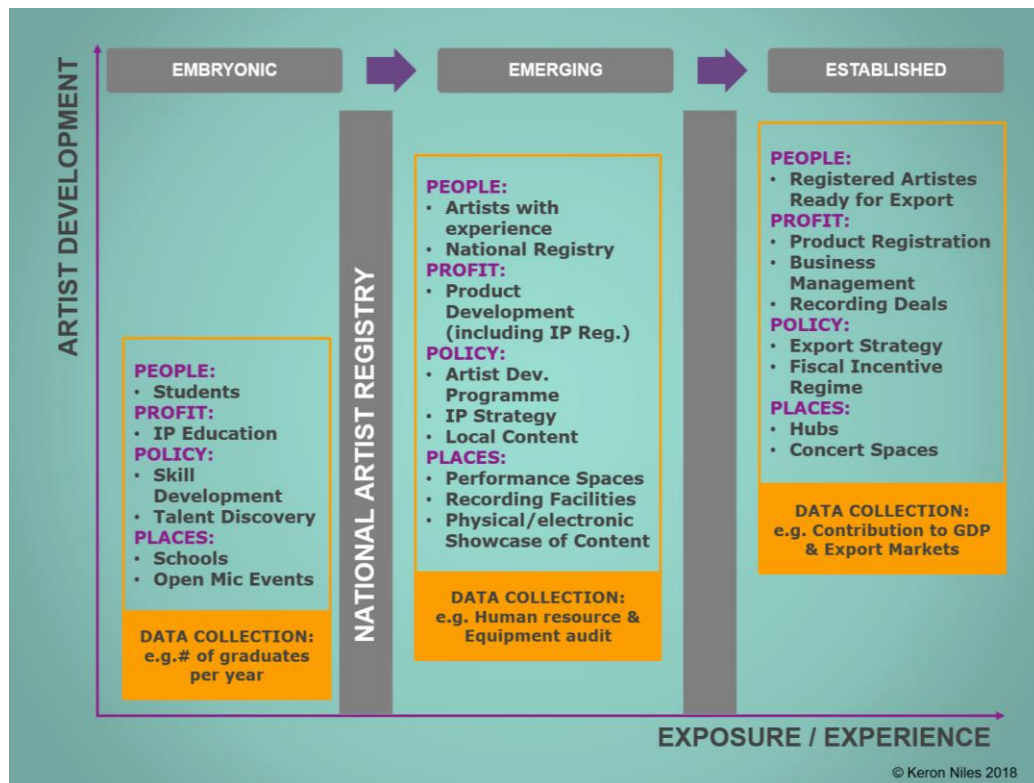
Model for Decision Making and Allocation of Resources

The NCPTT seeks to promote a nuanced approach to dealing with the sector by identifying the various levels of artists, practitioners and cultural entrepreneurs that make up the sector and their peculiar needs. It categorises the artists, practitioners and creative entrepreneurs into three (3) main stages of development, namely (1) embryonic, (2) emerging and (3) established as shown in Figure 1 below.

The primary purpose of this model is to clearly illustrate the different needs that exist in the creative economy associated with the various stages of development, and the policy implications.

- a. The first segment - *embryonic practitioners* - refers largely to students, that is, persons who have recently been introduced to a craft or art form and usually devote a considerable portion of their time learning about the specific subject or art form or to refining their skills.
- b. The second segment - *emerging practitioners* - refers to persons who, having learned an art form or skill, have recently begun to explore different fora and platforms to display, exhibit or perform their work. They are largely seeking to gain exposure, define their brand and establish their presence in the marketplace.
- c. The third segment - *established practitioners* - refers to persons who have already gained a fair amount of performative or industry experience and are seeking to leverage this to advance professional careers or commercial objectives.

Figure 1: Model of the Classification of Artists, Practitioners and Cultural Entrepreneurs in the Cultural Economy



N.B: the diagram only serves to provide examples – it does not seek to provide an exhaustive account of all facets of the Cultural Economy.

This categorisation is informed by the understanding that participants in each of these areas require different levels of service and support, even as they each operate in the same ecology and want the same financial and symbolic values attached to their work. The model then assigns the role of the State to four (4) headings:

- People – this refers to the needs of the specific demographic or population being served
- Profit – refers to activities that aim to facilitate business development and the commercial activities of cultural practitioners and cultural entrepreneurs
- Policy – refers to the form of government facilitation or activity required to support the development of cultural practitioners and entrepreneurs
- Places – refers to the spaces required to facilitate the artistic and business development of cultural practitioners and cultural entrepreneurs.

The model is therefore concerned with the ways in which services offered by the state can be optimised for stakeholders. It illustrates as an example, one way in which the development of cultural and creative industries could be facilitated, that is, by optimising the training of students as well as the export of goods and services by established practitioners. It proposes that this approach to conceptualising and organising the cultural sector will constitute a more harmonised approach and will yield more tangible, effective and efficient programming.

Contributors to the Formulation of the National Cultural Policy for Trinidad and Tobago 2020-2025

The National Cultural Policy for Trinidad and Tobago 2020-2025 was formulated with the assistance, expertise, commitment and dedicated service of several stakeholders. The Ministry of Community Development, Culture and Arts (MCDCA) wishes to express its deepest gratitude to all of you who over the period September 2016-February 2020, participated in areas including the Policy Development Technical Committee, the national consultations and mini-thematic conversations, the key informant interviews, on the Information Sharing and Collaboration Committee and through the provision of written comments.

Many of these contributors are provided below. However, the list below does not include the much appreciated two hundred and forty two (242) persons who participated in the two (2) national consultations held in Trinidad and Tobago, which were held at the Southern Academy for the Performing Arts and Shaw Park Complex, Tobago, respectively and the four (4) conversations on thematic areas of the Policy which were held at the National Academy for the Performing Arts, San Fernando City Hall and Works Building in Tobago.

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Policy Development Technical Committee	Dr. Keron Niles	Former Business Unit Manager for Research and Policy Lecturer	Former Economic Development Advisory Board The University of the West Indies, Institute of International Relations
	Dr. Suzanne Burke	Lecturer	The University of the West Indies, Cultural Studies
	Dr. Marsha Pearce	Lecturer	The University of the West Indies, Department of Creative and Festival Arts

Stakeholders	Names	Portfolio	Organisation
	Mr. Navneet Navin Boodhai	Lecturer Manager	Former the University of Trinidad and Tobago The University of the West Indies, Engineering Institute
	Dr. Ralph Henry	Consultant	Kariri Consultants
	Mr. John Arnold	Executive Coordinator and Chairman	Shaw Park Complex and Trinidad and Tobago Music Company Limited (MusicTT)
	Dr. Rudolph Ottley	Assistant Professor	The University of Trinidad and Tobago The Academy for Arts, Culture and Performing Arts
	Ms. Glenda Rose Layne	Cultural Coordinator, Department of Culture	Tobago House of Assembly Division of Tourism, Culture and Transportation
	Mr. Jesse Taylor	Cultural Officer, Department of Culture	Tobago House of Assembly, Division of Tourism, Culture and Transportation
	Ms. Ingrid Kemchand	Curriculum Coordinator	Ministry of Education
	Mr. Steve Jordon	Project Development and Implementation Specialist	Formerly of the Economic Development Advisory Board / Ministry of Planning and Development

Stakeholders	Names	Portfolio	Organisation
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	Ms. Sharon Bradshaw	Former Senior Policy Specialist Tobago Coordinator	Ministry of Community Development, Culture and Arts Children's Authority of Trinidad and Tobago
	Ms. Arlene Holman	Former Advisor to the Minister	Ministry of Community Development, Culture and Arts
	Mr. Damian Richardson	Cultural Development Officer III	Ministry of Community development, Culture and the Arts
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	Dr. Donna-Mae Knights	Policy Coordinator , Chair	Ministry of community Development. Culture and Arts
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	Ms. Roma Wong Sang	Senior Archives and Records Officer	National Archives of Trinidad and Tobago
	Mr. Babu Ketema	Artist	Studio 66 Art Support Community
	Mr. Deeroop Teemal	President	National Council of Indian Culture
	Dr. Earl Lovelace	Novelist, journalist, playwright, and short story writer	

Stakeholders	Names	Portfolio	Organisation
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	Mr. Keegan Taylor	Founder and Director	Bois Academy of Trinidad and Tobago
	Mr. Kenwyn Crichlow	Artist and Chairman	Board of Directors, National Museum and Art Gallery
	Mr. LeRoy Clarke	Chief/ Master Artist	Trinidad and Tobago National Legend
	Ms. Margarete Mc. Dowall	Chairman	National Trust of Trinidad and Tobago
	Mr. Mikel Alexander	Spoken Word Artist	Two Cents Movement
	Mr. Mohammed Muwakil	Spoken word artist, musician and social activist	Freetown Collective Project
	Professor Patricia Mohammed	Emerita Professor of Gender and Cultural Studies (Retired)	The University of the West Indies
	Dr. Patricia Dardain-Raquet	Director	Holistic Primary School
	Dr. Pearl Eintou Springer	Literary Artist (Poet, playwright, librarian and cultural activist)	
	Dr. Rampersad Parasram	President	National Council of Indian Culture
	Mr. Ravindra Nath Maharaj (Ravi Ji)	Artist	
	Chief Ricardo Bharath-Hernandez	Chief	Santa Rosa First Peoples Community
	Mr. Richard Rampersad	Activist and Artist	Indian Cultural Activist and Artist

Stakeholders	Names	Portfolio	Organisation
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Stakeholders	Names	Portfolio	Organisation
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	Ms. Camille Charles	Planning Officer I	Ministry of Planning and Development
	Ms. Avril Belfon	Government Archivist	National Archives of Trinidad and Tobago

Stakeholders	Names	Portfolio	Organisation
	Ms. Claire Mitchell	Chief Executive Officer	Export Centre Company Limited
	Ms. Susan Narine	Manager	Export Centre Company Limited
	Ms. Maarten Manmohan	Project Officer	Trinidad and Tobago Music Company Limited(MUSICTT)
	Ms. Akua Leigh	Assistant Director	Ministry of Community Development, Culture and the Arts National Steel Symphony Orchestra
	Ms. Desree Secharan	Musician II, Committee Member	Ministry of Community Development, Culture and the Arts National Steel Symphony Orchestra
	Ms. Tricia Beckles	Manager - Strategic Business Development	Tobago House of Assembly Division of Finance
	Mr. Mario Romany	Industry Specialist	Ministry of Trade and Industry
	Ms. Gilma Jack	Programme Manager Retraining	The Youth Training and Employment Partnership Programme - YTEPP
	Mrs. Ava Billiy-Jackman	Manager Research	The Youth Training and Employment Partnership Programme - YTEPP
	Ms. Deborah Lalloo	Secretary General	Trinidad and Tobago National Commission for UNEESCO
	Ms. Lisa-Marie Daniel	General Manager	Trinidad and Tobago Fashion Company Limited (FashionTT)

Stakeholders	Names	Portfolio	Organisation
	Mrs. Amanda Williams	Project Officer	Trinidad and Tobago Fashion Company Limited (FashionTT)
	Ms. Afya Greene	Project Officer	Trinidad and Tobago Fashion Company Limited (FashionTT)
	Ms. Nneka Luke	General Manager / Film Commissioner	Trinidad and Tobago Film Company Limited (FilmTT)
	Ms. Josanne Hackshaw	Project Officer	Trinidad and Tobago Film Company (FilmTT)
	Ms. Fulani Greigg	Project Officer	Trinidad and Tobago Film Company (FilmTT)
	Ms. Regina Seaburn	Project Officer	Trinidad and Tobago Fashion Company Limited (FashionTT)
	Ms. Melissa Jimenez	General Manager	Trinidad and Tobago Music Company Ltd (MusicTT)
	Ms. Bibi Shahnaz Isahak	Sector Development Specialist	The National Training Agency of Trinidad and Tobago Occupational Standards and Sector Support
	Ms. Krissoon Joseph	The Academy for Arts Culture and Performing Arts	The University of Trinidad and Tobago
Providers of Written Comments on the Green Paper	Dr. Marina Salandy-Brown	Founder, Festival Director	NGC Bocas Lit Fest
	Ministry of Trade and Industry	Permanent Secretary	Government of the Republic of Trinidad and Tobago (GoRTT)

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	Ministry of Tourism	Permanent Secretary	GoRTT
	Dr. Marsha Pearce	Lecturer	University of the West Indies
	Professor Brian Copeland,	Pro Vice-Chancellor and Campus Principal	The University of the West Indies
	Dr. Patricia Mohammed	Emerita Professor of Gender and Cultural Studies (Retired)	University of the West Indies
	Ministry of Planning and Development	Permanent Secretary	GoRTT
	Ministry of Education	Permanent Secretary	GoRTT
	Ministry of Sport and Youth Affairs	Permanent Secretary	GoRTT
	Mr. Kenwyn Crichlow	Chairman	National Museum and Art Gallery, Board of Directors
	Mr. Shawn Smart	President	Secondary Schools Drama Association
	Ms. Marsha Henry	Assistant Secretary	
	Ms. Ingrid Kemchand	Curriculum Coordinator	Ministry of Education
Culture Division	Mr. Tej Ramlogan	Director	Ministry of Community development, Culture and the Arts
	Mr. Damian Richardson	Cultural Development Officer III	Ministry of Community development, Culture and the Arts

Stakeholders	Names	Portfolio	Organisation
	Mr. Marlon De Bique	Cultural Officer II	Ministry of Community development, Culture and the Arts
	Mrs. Kimmy Stoute-Robinson	Cultural Programme Officer	Ministry of Community development, Culture and the Arts
	Ms. Jaime Badoo	Cultural Programme Officer	Ministry of Community development, Culture and the Arts
	Ms. Alicia Blake	Senior Researcher	Ministry of Community development, Culture and the Arts
	Ms. Nadia Shah	Culture Support Specialist	Ministry of Community development, Culture and the Arts
	Ms. Maria Ledger-Bharrat	Research Officer I	Ministry of Community development, Culture and the Arts
	Ms. Daniella Carrington	Cultural Officer II (Ag.)	Ministry of Community development, Culture and the Arts
Policy Unit	Dr. Donna- Mae Knights	Policy Coordinator	Ministry of Community development, Culture and the Arts
	Mrs. Helen Cummings-Manwaring	Former Senior Planning Officer	Ministry of Community development, Culture and the Arts
	Mr. Rawle Ramcharan	Planning Officer I	Ministry of Community development, Culture and the Arts
	Mrs. Melissa Williams-Campbell	Former Policy Development Specialist	Ministry of Community development, Culture and the Arts

Stakeholders	Names	Portfolio	Organisation
	Mrs. Shineice John-Telesford	Planning and Development Support Specialist	Ministry of Community development, Culture and the Arts
	Ms. Corrine Lewis	Former Project Analyst I	Ministry of Community development, Culture and the Arts
	Mr. Leonardo George	Research Assistant (OJT)	Ministry of Community development, Culture and the Arts
	Mr. Meaureba Fox	Research Assistant (OJT)	Ministry of Community development, Culture and the Arts
	Ms. Kira Ragbirsingh	Former Business Operations Assistant II	Ministry of Community development, Culture and the Arts
	Ms. Stacey Roberts	Former Business Operations Assistant II	Ministry of Community development, Culture and the Arts
	Ms. Alixia Gadsby	Former Research Assistant (OJT)	Ministry of Community development, Culture and the Arts
	Ms. Luissa Jacob	Former Research Assistant (OJT)	Ministry of Community development, Culture and the Arts
	Mrs. Janelle Bruno-Hamilton	Business Operations Assistant II	Ministry of Community development, Culture and the Arts
Corporate Communications	Mrs. Rodelle Phillips-Simmons	Manager	Ministry of Community development, Culture and the Arts
	Mrs. Desiree Connor	Senior Corporate Communications Officer	Ministry of Community development, Culture and the Arts

Stakeholders	Names	Portfolio	Organisation
	Ms. Attilah Edwards	Former Online Content Manager	Ministry of Community development, Culture and the Arts
	Mr. David Newsman	Graphic Artist and Photographer	Ministry of Community development, Culture and the Arts
	Mrs. Antonette Brotherson-Brusco	Corporate Communications Officer	Ministry of Community development, Culture and the Arts
	Mrs. Amrita Maharaj-Dube	Corporate Communications Officer	Ministry of Community development, Culture and the Arts