# Table of Contents

**PREAMBLE** .......................................................................................................................... vi

**EXECUTIVE SUMMARY** ....................................................................................................... vii

**1.0 INTRODUCTION** ............................................................................................................... 1

**2.0 THE CULTURAL ENVIRONMENT** ...................................................................................... 4

2.1 The Current Cultural Ecology ............................................................................................... 6
2.2 Major Public Sector Expenditure in the Cultural Sector ....................................................... 6
2.3 Institutional facilitation of the Cultural Sector - The Way Forward .................................... 8

**3.0 KEY CONCEPTS** ................................................................................................................. 10

3.1 Culture ................................................................................................................................ 11
3.2 Cultural Confidence .............................................................................................................. 11
3.3 Cultural Citizenship ............................................................................................................... 11
3.4 Cultural Diversity ................................................................................................................ 11
3.5 Cultural Ecology ................................................................................................................... 12
3.6 Cultural Insecurity ................................................................................................................. 13
3.7 Digital Culture ....................................................................................................................... 13
3.8 Cultural Industries versus Creative Industries ...................................................................... 13

**4.0 OVERARCHING POLICY FRAMEWORK** ............................................................................ 15

4.1 Policy Statement .................................................................................................................. 16
4.2 Guiding Principles ................................................................................................................ 16
4.3 Vision and Mission ............................................................................................................... 16
4.4 Goals .................................................................................................................................. 16

**5.0 SUB-POLICY FRAMEWORKS** ............................................................................................ 18

5.1 Visual and Performing Arts .................................................................................................. 19

5.1.1 Background ..................................................................................................................... 19
5.1.2 Situation Analysis ............................................................................................................ 19
5.1.3 SWOT (Strengths, Weaknesses, Opportunities, Threats) Analysis ............................ 20
5.1.4 Pathway to Development ............................................................................................... 22

5.2 Heritage, Memory and Legacy ............................................................................................. 23

5.2.1 Background ..................................................................................................................... 23
5.2.2 Situation Analysis ............................................................................................................ 23
5.2.3 SWOT (Strengths, Weaknesses, Opportunities, Threats) Analysis ............................ 25
5.2.4 Pathway to Development ............................................................................................... 26

5.3 Cultural Industries ................................................................................................................. 27

5.3.1 Background ..................................................................................................................... 27
5.3.2 Situation Analysis ............................................................................................................ 27
5.3.3 SWOT (Strengths, Weaknesses, Opportunities, Threats) Analysis ............................ 29
5.3.4 Pathway to Development ............................................................................................... 30

**6.0 IMPLEMENTATION PLAN FOR THE NATIONAL POLICY ON CULTURE AND THE ARTS** ........................................................................................................................... 32

6.1 Implementation principles and objectives ............................................................................ 33
6.2 Institutional Arrangements .................................................................................................. 33

6.2.1 The Role of the Ministry with Responsibility for Culture and the Arts ... 33
6.2.2 A multi-sectoral Cultural Collaboration Forum (CCF) ................................................. 33
6.2.3 A panel of culture experts and practitioners (PCEP) .................................................... 34
6.3 Monitoring and Evaluation ................................................................................................. 34

**7.0 CONCLUSION** .................................................................................................................... 35

Appendix 1 .................................................................................................................................. 37
Appendix 2 .................................................................................................................................. 37
### List of Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AWESOME</td>
<td>Advancing Writers Entertainers Singers On Music Endeavours</td>
</tr>
<tr>
<td>CARICOM</td>
<td>Caribbean Community</td>
</tr>
<tr>
<td>CCA</td>
<td>Caribbean Contemporary Arts</td>
</tr>
<tr>
<td>CCF</td>
<td>Cultural Collaboration Forum</td>
</tr>
<tr>
<td>CNMG</td>
<td>Caribbean New Media Group Limited</td>
</tr>
<tr>
<td>COTT</td>
<td>Copyright Music Organisation of Trinidad and Tobago</td>
</tr>
<tr>
<td>CreativeTT</td>
<td>Trinidad and Tobago Creative Industries Limited</td>
</tr>
<tr>
<td>EU</td>
<td>European Union</td>
</tr>
<tr>
<td>FashionTT</td>
<td>Trinidad and Tobago Fashion Company</td>
</tr>
<tr>
<td>FCS</td>
<td>Framework for Cultural Statistics</td>
</tr>
<tr>
<td>FilmTT</td>
<td>Trinidad and Tobago Film Company</td>
</tr>
<tr>
<td>GDP</td>
<td>Gross Domestic Product</td>
</tr>
<tr>
<td>GoRTT</td>
<td>Government of the Republic of Trinidad and Tobago</td>
</tr>
<tr>
<td>IDB</td>
<td>Inter-American Development Bank</td>
</tr>
<tr>
<td>ICT</td>
<td>Information and Communication Technologies</td>
</tr>
<tr>
<td>MCDCA</td>
<td>Ministry of Community Development, Culture and the Arts</td>
</tr>
<tr>
<td>MPLD</td>
<td>Ministry of Planning and Development</td>
</tr>
<tr>
<td>MTI</td>
<td>Ministry of Trade and Industry</td>
</tr>
<tr>
<td>MusicTT</td>
<td>Trinidad and Tobago Music Company</td>
</tr>
<tr>
<td>NALIS</td>
<td>National Library and Information System Authority</td>
</tr>
<tr>
<td>NAPA</td>
<td>National Academy for the Performing Arts</td>
</tr>
<tr>
<td>NLCB</td>
<td>National Lotteries and Control Board</td>
</tr>
<tr>
<td>NDATT</td>
<td>National Dance Association of Trinidad and Tobago</td>
</tr>
<tr>
<td>NDATT</td>
<td>National Drama Association of Trinidad and Tobago</td>
</tr>
<tr>
<td>NMAG</td>
<td>The National Museum and Art Gallery of Trinidad and Tobago</td>
</tr>
<tr>
<td>NPCA</td>
<td>National Policy on Culture and the Arts</td>
</tr>
<tr>
<td>PCEP</td>
<td>Panel of Culture Experts and Practitioners</td>
</tr>
<tr>
<td>SAPA</td>
<td>Southern Academy for the Performing Arts</td>
</tr>
<tr>
<td>SWOT</td>
<td>Strengths, Weaknesses, Opportunities and Threats</td>
</tr>
<tr>
<td>TTRRO</td>
<td>Trinidad and Tobago Reprographic Rights Organisation</td>
</tr>
<tr>
<td>TATT</td>
<td>Telecommunications Authority of Trinidad and Tobago</td>
</tr>
<tr>
<td>THA</td>
<td>Tobago House of Assembly</td>
</tr>
<tr>
<td>TTCO</td>
<td>Trinidad and Tobago Copyright Collection Organisation</td>
</tr>
<tr>
<td>TTT</td>
<td>Trinidad and Tobago Television</td>
</tr>
<tr>
<td>UNCTAD</td>
<td>United Nations Conference on Trade and Development</td>
</tr>
<tr>
<td>UNESCO</td>
<td>United Nations Educational, Scientific and Cultural Organization</td>
</tr>
<tr>
<td>VAPA</td>
<td>Visual and Performing Arts</td>
</tr>
<tr>
<td>WIPO</td>
<td>World Intellectual Property Office</td>
</tr>
</tbody>
</table>
"...[c]ulture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognised and affirmed for the benefit of present and future generations."

Article 1

**UNESCO UNIVERSAL DECLARATION ON CULTURAL DIVERSITY, 2001**

---

I. Introduction

- Diversity, equity and inclusion 
- Creativity and innovation
- Cultural equity and accessibility

Creating Pathways to Cultural Confidence

The goals of this cultural policy are based in the belief that our ways of life and cultural expressions represent one of our major strengths, assets and resources. The strategic goal is to develop a cohesive, outward-looking and sustainable cultural sector that is a force for creative and social change, and national pride and international respect. The policy will thus:

- Educate citizens at school and at home towards a sense of national identity and pride in our heritage.
- Create policies and structures to collect, preserve and maintain treasures of knowledge, heritage and culture and to support a culture of excellence.
- Improve audience development and regional and global market penetration.
- Support a culture of excellence and literary arts, among others - as key to the social and economic well-being and vitality of the nation and its peoples.

The development of the cultural sector and its economic industries via various policy efforts has been ongoing and date back to the early 1980s. This cultural policy also builds on these previous initiatives and articulates an emboldened vision of the arts, culture, heritage, memory and legacy. The policy commits to finding 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 Rudder’s vision . . . “out of a muddy pond, ten thousand flowers bloom”.

Creating Pathways to Cultural Confidence

- Diversity, equity and inclusion 
- Creativity and innovation
- Cultural equity and accessibility

The National Policy on Culture and the Arts (NPCA) also takes cognisance of the delicate balance and interplay between the many cultural practitioners, creative entrepreneurs are categorised into three (3) main stages of development, namely (i) embryonic, (ii) emerging and (iii) established. The needs of artists at the embryonic, emerging and established development stages are addressed; (ii) deepening participation within and beyond the national economy. Significant areas of focus for cultural industries in Trinidad and Tobago include film, television, music, performing arts, heritage and memory, and the cultural industries.

Significant areas of focus for cultural industries in Trinidad and Tobago include film, television, music, performing arts, heritage and memory, and the cultural industries.

Figure 1: Dr. Marsha Pearce and Dr. Suzanne Burke. (A Model of Cultural Ecology of Trinidad and Tobago).

The Multi-sectoral Cultural Collaboration Forum (CCF) represents the harmonisation mechanism of the institutional responsibilities for facilitating a healthy cultural ecosystem. It will provide oversight to three (3) specialist, sectoral bodies:

- The Ministry of Community Development, Culture and the Arts via its Planning and Implementation and Research Units will be the platform for creating the future. Heritage can be broadly classified into two categories, namely:
  - Natural heritage - flora and fauna, geology, landscape and landforms and other natural resources;
  - Cultural heritage - artefacts, architecture, cultural expressions, oral traditions, and intangible manifestations of a people's identity.

The NPCA seeks to provide a framework for nurturing, supporting and maximising the tremendous value inherent in Trinidad and Tobago’s cultural landscape and natural resources, with the State as the largest investor. In 2016, support to the cultural sector via the Ministries of Planning and the Public Service, Sport and Youth Development amounted to over 40% of total public sector expenditure. Support to the creative and cultural industries was in the order of $34 million.

The Ministry of Science, Technology, Energy and the Environment is responsible for promoting sustainable development and for ensuring that the nation builds on its current creative successes and can expand its cultural and creative industries. The Ministry of Planning and the Public Service, Sport and Youth Development is responsible for promoting the arts and cultural sector.

The Ministry of Science, Technology, Energy and the Environment is responsible for promoting sustainable development and for ensuring that the nation builds on its current creative successes and can expand its cultural and creative industries. The Ministry of Planning and the Public Service, Sport and Youth Development is responsible for promoting the arts and cultural sector.

In conclusion, the finalisation of a cultural policy in Trinidad and Tobago is a most significant step. This cultural policy is both a tool for the government to promote national pride and culture as a leader in national socio-economic transformation and a platform for creating the future for the people of Trinidad and Tobago.

For the purpose of this policy, the meaning of the word “culture” is grounded in the UNESCO definition ways of life and structures of belief, language, and art. The term is used to encompass, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.
PREAMBLE

This policy framework recognises Trinidad and Tobago’s diverse cultural landscape as a national asset and resource. It views culture as creating value through its intrinsic and symbolic significance as well as through its instrumental and tangible potential. This policy seeks to harmonise the various spheres of cultural activity into a healthy ecology that can be used as a central mechanism to create sustainable livelihoods for all. It is supported by guiding principles that are premised on the ideals of building cultural confidence, by fostering cultural diversity, developing human capacity, promoting equity and equality and protecting cultural heritage.
EXECUTIVE SUMMARY

I. Introduction

Creating Pathways to Cultural Confidence provides the architecture for building the capacity of the arts and cultural sector of Trinidad and Tobago. It is aligned with existing policies, including the National Development Strategy 2016-2030 (Vision 2030) and Government’s National Policy Framework 2015 which both recognise culture as an essential platform for national development. The development of the cultural sector and its economic industries via various policy efforts has been ongoing and date back to the early 1980s. This cultural policy also builds on these previous initiatives and articulates an emboldened vision of the arts, culture, creative sectors and their related economic activities. This vision puts culture at the centre of a transformational approach to socio-economic development. In this new perspective the cultural policy reframes the experiences and roles of all stakeholders to engender a healthy cultural ecosystem.

This policy holds that the country’s stock of creativity and cultural expressions is as vital to national development and prosperity as its energy reserves of oil and gas, and their related industry activities. To this extent, all critical elements of an enabling environment for the cultural sector must be identified and strengthened as a matter of urgency.

Based on an in-depth analysis of the local, regional and international smart practices of the cultural sector, this policy has derived three focal areas for action, more broadly defined on page (ix). They are:
- Visual and Performing Arts (VAPA)
- Heritage, Memory and Legacy
- Cultural Industries

II. The Cultural Environment

The national aspiration that all citizens thrive and live equitably in Trinidad and Tobago is constrained by both historical and contemporary factors. The institutional, social and economic arrangements that date back to the colonial period and are evident in the uneven progress of the many groups in the society. More recently, the impact of the new technologies has created a new group of borderless internet citizens who demonstrate multiple sites of belonging. In addition to this, the increasing disparities in the distribution of global wealth and the debilitating effects of climate change challenge our ways of life and erode our collective sense of cultural certitude. All of these factors have produced varying levels of cultural confidence limiting the ability of our national culture as a leader in national socio-economic transformation.

Trinidad and Tobago’s cultural ecology is both dynamic and complex. It is serviced by a wide range of actors, agencies and state-led institutions, with the State as the largest investor. In 2016, support to the cultural sector via the Ministries of Planning and Development (MPLD), Trade and Industry (MTI), Community Development Culture and the Arts (MCDCA) of TT$83m was targeted to such areas as cultural industries, the National Museum and Art Gallery, the National Trust, the Artists’ Registry, state of the art performance spaces, the commemoration of national days and festivals and to a number of other development initiatives of the MCDCA. An additional sum of TT$230m was provided to the National Carnival Commission for the staging of the annual carnival.

This policy seeks greater management and harmonisation of the cultural sector, as well as to ensure that the peculiar needs of various parts of the sector are well served. As a mechanism for effective policy formulation for example, artists, practitioners and creative entrepreneurs are categorised into three (3) main stages of development, namely (i) embryonic, (ii) emerging and (iii) established. This will ensure that the peculiar issues and needs are appropriately diagnosed and addressed.

III. Key Concepts

For the purpose of this policy, the meaning of the word “culture” is grounded in the UNESCO definition. ways of life and structures of being and cultural expressions. The UNESCO defines culture2 as

> the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.

Critical to this policy also is the concept of cultural confidence understood as a feeling of self-assurance arising from one’s own ability to understand, appreciate and value one’s own culture in such a way that allows for the equal and open interaction with persons from other cultures and/or belief systems.

---

The National Policy on Culture and the Arts (NPCA) also takes cognisance of the delicate balance and interplay between the many parts of the Trinidad and Tobago’s culture ecosystem as depicted at Figure 4. The policy recognises the role of the state, academia, the private sector and NGO’s in the sector, in creating a supporting and regulatory framework that ensures growth and development within and across the three (3) sub-policy areas. It further acknowledges the interaction between the productive sector and our ways of being inclusive of our quality of life and values attitudes and behaviors.

IV. Overarching Policy Framework

i. Policy Statement

The NPCA seeks to provide a framework for nurturing, supporting and maximising the tremendous value inherent in Trinidad and Tobago’s heritage, visual and performing arts and cultural industries in a manner that ensures the growth and development of cultural practitioners, creative entrepreneurs and the cultural ecosystem.

ii. Guiding Principles

The policy is guided by an overarching framework that is informed by five (5) guiding principles:
- Participation,
- Sustainability,
- Diversity,
- Accountability and
- Nurturing.

iii. Vision and Mission

Vision:
The arts and cultural sector at the centre of national development.

Mission:
To widen and deepen participation in Trinidad and Tobago’s culture through the development, preservation and promotion of our arts, festivals, heritage assets and resources.

iv. Goals

The goals of this cultural policy are based in the belief that our ways of life and cultural expressions represent one of our major strengths and provide an important source of creativity and innovation. These assets and resources must be converted into the type of dynamic developmental energy which this historical moment demands.

They are as follows:

a) Enhance cultural confidence to deepen participation of all in transformational social and economic development.

b) Strengthen national identities, the sense of belonging and cultural citizenship among and between all social groups.

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

d) Support artists, entrepreneurs and industry associations in the production of high quality creative outputs.

e) Establish and sustain an integrated institutional framework to support the cultural sector.
V. Sub-Policy Frameworks

The Policy Framework is predicated on three (3) sub policy areas as indicated in the model3 below. This model of the cultural sector for Trinidad and Tobago recognises cultural confidence at the heart of our cultural expressions, and our festivals as the seedbed for all of our cultural activity including visual and performing arts, heritage and memory, and the cultural industries.

Figure 1: Dr. Marsha Pearce and Dr. Suzanne Burke. (A Model of Cultural Ecology of Trinidad and Tobago).

The NPCA outlines broad goals or development pathways for the three (3) areas which will be further elaborated in the policy implementation stage. The three (3) sub-policy areas are:

Visual and Performing Arts (VAPA)
The NPCA recognises the visual and performing arts(VAPA) - including, music, dance, drama, fine art, photography, craft, media and literary arts, among others - as key to the social and economic well-being and vitality of the nation and its peoples.

The NPCA proposes a pathway to the development of the VAPA, through the following goals:-
- Develop a nurturing environment and ecosystem
- Support a culture of excellence
- Improve audience development and regional and global market penetration
- Drive developmental partnerships and collaborations

Heritage, Memory and Legacy
Heritage pertains to what is valued and the meanings attached to that which is valued. It is at the same time our link to the past and the platform for creating the future. Heritage can be broadly classified into two categories:
- Natural heritage - flora and fauna, geology, landscape and landforms and other natural resources; and
- Cultural heritage - the legacy of physical artefacts, tangible and intangible elements of a group or society; fabricated (man-made) heritage

This policy acknowledges and supports all areas of heritage, while paying particular attention to cultural heritage which is further subdivided into tangible and intangible cultural heritage.

The goals of the heritage sub-sector are as follows:
- Create policies and structures to collect, preserve and maintain treasures of knowledge, heritage and culture and to maintain our built and natural environment and artefacts.
- Engender respect, appreciation and a sense of value for our tangible and intangible heritage.
- Educate citizens at school and at home towards a sense of national identity and pride in our heritage.
- Safeguard traditional knowledge.
- Promote heritage awareness in primary and secondary schools via the curricular and extra-curricular activities.
- Support measures to safeguard traditional knowledge.

Cultural Industries
The cultural industries sector is valued for its capacity to earn foreign exchange and contribute to expanding economic space both within and beyond the national economy. Significant areas of focus for cultural industries in Trinidad and Tobago include film, music, literature and broadcast media.

The major goals of this sub-sector are as follows:
- Support creative idea development
- Facilitate product/service development
- Facilitate audience development, marketing and distribution

VI. Implementation Plan
The NPCA will be activated through institutional arrangements to harmonise the cultural sector. It will achieve this by (i) ensuring that the needs of artists at the embryonic, emerging and established development stages are addressed; (ii) deepening participation among creatives; (iii) promoting innovation and product monetization; and (iv) engaging the best expertise within our creative ecosystem towards accelerated growth and development in the sector. The NPCA will develop real partnerships between the government and cultural workers to ensure that the nation builds on its current creative successes and can expand its cultural exports.

The institutional arrangements that are involved include: the Ministry of Community Development Culture and the Arts, the Multi-sectoral Cultural Collaboration Forum (CCF) and the Panel of Culture Experts and Practitioners (PCEP):
- The Ministry of Community Development Culture and the Arts will provide strategic oversight of the development of culture and the arts in Trinidad and Tobago, including: policy-making, cross-sectoral co-ordination and overall responsibility for facilitating a healthy cultural ecosystem. It will provide oversight to three (3) specialist, Cabinet-appointed technical working groups to formulate pathways and action plans for the three sub-policy areas.
- The Multi-sectoral Cultural Collaboration Forum (CCF) represents the harmonisation mechanism of the institutional framework, designed to facilitate better co-ordination between the disparate parts of the sector. It aims to reduce duplication and redundancy in projects undertaken by these institutions. The CCF will work with the Ministry to establish and operationalise the Panel of Culture Experts and Practitioners (PCEP)
- The Panel of Culture Experts and Practitioners (PCEP) is the curatorial, grant and award making arm of the cultural ecosystem. It will peer-review requests for financial and technical support submitted by cultural enterprises, entrepreneurs and practitioners, as well as develop and give oversight to an Awards programme for excellence in cultural development.

The Ministry of Community Development, Culture and the Arts via its Planning and Implementation and Research Units will be the key oversight body tracking implementation of the National Policy on Culture and the Arts. It will be assisted in this role by the Cultural Collaboration Forum, which will have direct responsibility for all activities related to implementation of this policy.

VII. Conclusion
In conclusion, the finalisation of a cultural policy in Trinidad and Tobago is a most significant step. This cultural policy is both interrupter and enabler. It represents government’s commitment to assembling and enabling expertise, infrastructure and resources, all of which highlight and add focus to its role as chief enabler in an increasingly fertile cultural eco-system. The policy represents strategic directions and actions that represent a shift in development planning toward using cultural policy making and implementation as a tool of economic and social development.
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 finding 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 Rudder’s vision . . . “out of a muddy pond, ten thousand flowers bloom4.”

---

Introduction
Trinidad and Tobago’s rich cultural diversity is a valued asset. It shapes our country’s unique cultural expressions, nurtures a sense of belongingness and national identity and makes a tangible investment towards our economic development. We are recognised for our natural, cultural and built heritage. In addition, our carnival and related art forms are the inspiration for a complex network of festivals in cities around the world.

This policy holds that the country’s stock of creativity and cultural expressions is as vital to national development and prosperity as its energy reserves of oil and gas, and their related industry activities. To that extent, all critical elements of an enabling environment for the cultural sector must be in place, as first priority. These are: harmonised policies, institutional infrastructure, regulatory frameworks, fiscal measures and funding programmes. Such a transformational agenda calls for confidence and determination that can mitigate the effects of the current economic moment.

The Government of the Republic of Trinidad and Tobago has sought to develop the cultural sector and its economic industries via various policy efforts dating back to 1981. These policy actions have sought to promote both social inclusion and economic growth. The proposals in this cultural policy continue along that trajectory but go further by establishing the conditions which would make the cultural sector a stimulus for developmental energy and activity throughout the society and its institutions.

This policy’s proposals are set in the context of Government’s vision of culture as a key platform for national development as outlined in the National Development Strategy 2016-2030 (Vision 2030) and Government’s National Policy Framework 2015. The 2015 Policy Framework detailed strategies for culture sector development in four areas namely (i) incentives and cultural industries, (ii) artists’ capacity building and the development of adequate performance spaces, (iii) the proliferation of the arts sector and (iv) the importance of effective institutional arrangements for the growth and development of the cultural sector. Vision 2030 further notes that the quintessentially Trinbagonian predisposition to celebrate our cultural diversity and heritage is a contributor to community-building and an important input for the development of cultural industries.

The policy identifies three core cultural policy areas for maximum growth and development throughout the sector viz:

- Visual and Performing Arts
- Heritage, Memory and Legacy
- Cultural Industries

It highlights creative pathways through which these three areas can be maximised as well as provides recommendations and guidelines for actions common to all three sub-policy areas. The latter are identified below:-

- The development of standards related to cultural goods and services
- The integration of technology into all aspects of production and distribution of cultural goods and services
- The strengthening of institutions operating in the cultural ecology in the areas of research and development, governance, monitoring and evaluation, financial and strategic management
- The strengthening of communication and networking between artist(es) and the organisations with a mandate for culture
- The encouragement of ongoing intercultural dialogue, led by independent organisations, that addresses Trinidad and Tobago’s ethnic, religious, cultural and economic diversity

The cultural policy will strengthen the sustainability of Trinidad and Tobago’s creative ecology and its capacity to respond to the needs of the sector. To do so, it will build on the existing institutional framework which currently functions with the Ministry of Community Development, Culture and the Arts as the lead actor that works along with several other ministries and special purpose government agencies to develop the sector.

This policy further proposes the formation of two (2) additional institutional mechanisms to improve the governance of the cultural arena. It is envisaged that altogether, the institutional mechanisms will (i) increase the co-ordination of the management of cultural assets and resources to improve the overall sustainability of the sector and (ii) enhance the technical expertise, practitioner experience and knowledge of trends to harmonise the planning and decision-making across the cultural ecosystem.
The proposed governance arrangements can be summarised as follows:

- The state via its various agencies with responsibility for culture will be the facilitator for actions in the cultural sector. It will have the principal responsibility for:
  
  o Setting the policy framework,
  o Creating harmonised institutional arrangements,
  o Developing the regulatory framework,
  o Guiding aspects of programming and
  o Incentivising funding support to widen participation in the cultural sector.

- Cultural industry organisations and arts organisations, academia and the private sector will have enhanced roles in cultural ecology. They will be engaged in creating a supportive environment for the sector through the production of knowledge that will aid in:
  
  o The preservation and transfer of cultural heritage
  o The identification of new forms of cultural expression
  o The incentivising of innovative formats to assist in the growth of the sector
  o The co-creation and sponsorship of cultural products and services
  o The increased competitiveness of the sector

- The creation of an enabling framework that encourages the production of cultural goods and services, sustainable livelihoods and the formulation of (where necessary) and adherence to national, regional and global standards.

These institutional roles will be championed through the following key actors:

- The Ministry of Community Development Culture and the Arts
- The Multi-sectoral Cultural Collaboration Forum (CCF)
- The Panel of Culture Experts and Practitioners (PCEP)

The cultural policy is informed by an overarching philosophy that views the role of government as flexible in its support of the arts and cultural sector. In this way, the state will enable, lead or nurture, as the time and situation demands. Government will serve the following functions or combination of functions:

**Facilitator** – Creating conditions via an “arms-length” approach that will allow resources to be made available in an enabling environment to individuals, organisations and enterprises for the purpose of cultural activities and promotion of cultural diversity

**Architect** – Shaping the development of arts and culture programmers via direct assistance at the school, community and national levels, consistent with policy directions and national objectives of social well-being and cultural development

**Elite Nurturer** – Financing or subsidising selected cultural organisations to boost excellence and achievement in the performing, literary, visual and media arts, and develop audiences

Trinidad and Tobago’s commitments to relevant international conventions on issues of cultural and natural heritage, cultural rights, intellectual property and copyright together provide a definitive framework to guide and evaluate government’s role. This cultural policy document via its vision, philosophy, has developed five key values that will guide the policy’s purview and demarcate its action areas. They are:

1. Participation,
2. Sustainability,
3. Respect for diversity,
4. Accountability and
5. Nurturing
The Cultural Environment
The NPCA recognises that the cultural ecology of Trinidad and Tobago is a dynamic one and seeks to reflect and encourage the diversity of practices represented therein. In this regard, the process that guided the policy’s formulation involved a three-step approach that sought firstly to map the current operating environment to identify the areas of strengths and gaps. Secondly, the results from the mapping process were used to inform the vision and aspirations for the cultural sector. Finally, the information related to the current operating environment and the vision was used to define the selection of strategies to fulfill the aspirations and gaps that were identified. The previous very rich efforts at culture policy formulation, including the more recent 2008 and 2012 iterations have also been consulted.

Where are we now?
The national aspiration that all citizens thrive and live equitably in Trinidad and Tobago is constrained by institutional, social and economic arrangements which date back to the colonial conquest of First Peoples, Africans and Indians successively.

Colonialism’s ongoing legacy is evident in the uneven progress of these three foundational cultural groups of our civilisation:

- In the social sphere - social cleavages, marginalisation and fragmentation of and among cultural groups
- In the economic sphere - inequality, approaches to economic development characterised by dependence on a single product and finishing-touch industries e.g. product re-packaging
- In the cultural sphere - a need to engender valuing of indigenous knowledge, the unfulfilled potential of the cultural sector to contribute to sustainable livelihoods, cultural groups in frequent competition to assert their right to belong; and a pervasive sense of needing to have our cultures validated
- In the institutional realm - governance of public sector and quasi-public sector cultural institutions is a challenge as is co-ordination among the entities that constitute the institutional infrastructure for culture. This has implications for efficient usage of resources, accountability and role definition.

The opportunity for our national cultures to lead socio-economic transformation remains a gap in our country’s development thrust.

Trinidad and Tobago is faced with more recent development challenges: the presence of radical modern technologies creating a new group of borderless citizens, the realities of climate change and small island development status in an emergent world order and the receding ability of regional development bodies such as CARICOM to influence the national development agenda.

Added to international economic issues - increasing gaps in distribution and accumulation of global wealth, the still lingering effects of the 2008 recession in the United States and this country’s still considerable reliance on the energy sector to activate and support the national economy - have created a vulnerable national economy and have also affected the sense of national cultural confidence.
2.1 The Current Cultural Ecology

The cultural field in Trinidad and Tobago is serviced by a wide range of actors, agencies and state-led institutions. In this field, there is now a tacit demarcation of three areas of cultural activities including (i) the Arts, (ii) the Cultural Industries and (iii) the Heritage Economy, whereby each area is serviced by a specific set of agencies and regulations. This organisation of the sector was achieved by using a philosophy that divided the field between the ‘arts that cost’ and the ‘industries that pay’. In this way, the arts that were cost heavy and generally linked to the national patrimony were placed under the Ministry with responsibility for culture, whereas the ‘industries’ that were linked to economic development were placed under the Ministry of Trade and Industry. The heritage sector was divided between the Ministries with responsibility for planning and public administration. While this logic was useful in recognising the different values that each area brought to the country, it created silos, gaps and overlaps in the overall operations of the sector.

2.2. Major Public Sector Expenditure in the Cultural Sector

An examination of public sector expenditure in the cultural sector reflects the diversity in the institutional arrangements for the management of the sector. The Government of Trinidad and Tobago is the largest investor in the cultural sector. This occurs through several ministries and state agencies including but not limited to the Ministries of Planning and Development (MPLD), Trade and Industry (MTI), Community Development, Culture and the Arts (MCDCA); the Tobago House of Assembly and the National Lotteries Control Board. In 2016, through the MPLD, MTI and MCDCA only, GoRTT expended $83,132,179 across a diverse range of services to the cultural sector. Figure 2 below refers. This excludes expenditure on Carnival.

Figure 2- Major Public Sector Expenditure on the Cultural Sector- 2016, Ministry of Community Development, Culture and the Arts and Ministry of Trade and Investment.

Source: Ministry of Community Development, Culture and the Arts, Draft Estimates of Recurrent Expenditure and CreativeTT
As Figure 2 indicates, eighteen percent (18%) was expended on cultural industries, facilitating the work of CreativeTT and its subsidiaries, FilmTT, FashionTT and MusicTT. Ten percent (10%) was invested in showcasing and preserving our heritage assets through the National Museum and Art Gallery (7%) and the National Trust (3%); and 11% to the Artist Registry which improves artists’ access to various state-facilitated and other benefits. Public sector investment was also directed to maintaining state of the art performance spaces (18%), providing support to the commemoration of national days and festivals (18%) and to a number of other development initiatives of the MCDCA (28%).

Figure 3 indicates the areas of public sector cultural expenditure via the Ministry of Community Development, Culture and the Arts. The MCDCA plays a key nurturing and developmental role in the cultural ecology of Trinidad and Tobago with annual expenditure in the sector of approximately $66m. The Ministry seeks to support and grow the talent of young artists through initiatives like cultural camps ($0.9m), music schools in the community ($0.6m) and mentoring by the masters ($0.7m), and also to preserve traditional art forms through the Best Village Programme ($9.3m). Additionally, it supports the efforts of a range of cultural organisations ($9m), maintains state of the art performance venues ($14.9m), and three (3) national performance companies ($6.6m) for trained artists.

Figure 3: Public Sector Expenditure in the Cultural Sector-2016
Ministry of Community Development, Culture and the Arts
(Performance Spaces Included)

Exp. = $68,888,262
In 2016, public sector investment in the nation’s annual Carnival was $230,200,317. This sum would have enabled the work of the National Carnival Commission which has the overall responsibility for the annual staging of carnival. The components of public sector expenditure on the cultural sector discussed above, demonstrate an impressive range of cultural provisioning by the state. This notwithstanding, there may be need for a re-assessment of the total allocation of state expenditure in the sector, to ensure accord with stated national priorities, most notably, the role of culture and cultural industries as a key driver of economic diversification.

2.3 Institutional facilitation of the Cultural Sector - The Way Forward

The foregoing discussion has shown the complexity of the current cultural ecology and the kind of responses state agencies have employed to build areas of the sector. While this policy recognises the notable efforts, it seeks to promote a more nuanced approach to dealing with the sector by identifying the various levels of artists, practitioners and creative entrepreneurs that make up the sector and their peculiar needs. It categorises the artists, practitioners and creative entrepreneurs into three main stages of development, namely (i) embryonic, (ii) emerging and (iii) established as shown in Figure 4 below.

Figure 4: Model of the Classification of Artists, Practitioners and Creative Entrepreneurs in the Creative Economy

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

- 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.
- The second segment - emerging practitioners - refers to persons who, having learnt 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.
- 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.

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 places the role of the State into four sections:

1. People - this refers to the needs of the specific demographic or population being served
2. Profit – refers to activities that aim to facilitate business development and the commercial activities of cultural practitioners and creative entrepreneurs
3. Policy - refers to the form of government facilitation or activity required to support the development of the cultural practitioners and creative entrepreneurs
4. Places – refers to the spaces required to facilitate the artistic and business development of cultural practitioners and creative 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 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 seeing and organising the cultural sector will constitute a more harmonised approach and will yield more tangible, effect and efficient programming.
Key Concepts
3.1 Culture

This cultural policy is informed by many concepts that carry a multiplicity of meanings. Therefore it is important to define the use of these concepts when considering the policy’s intention, scope, focus, implementation and evaluation.

Firstly, the definition of the term "culture" draws from the UNESCO definition which understands culture to be enshrined as both:
- Ways of life and structures of being
- Cultural expressions (performing, literary, visual and media arts)

In that regard, culture refers to what is distinctively Trinidadian and Tobagonian in the diverse set of responses, reflections and expressions that we have adapted to our experiences of life, both in contemporary times and in times gone by.

Culture and cultural goods and services are also referred to as assets, and cultural assets have value. On the one hand that value is understood as intrinsic - the intellectual, spiritual, aesthetic or emotional significance for an individual and/or the public on encountering "culture". On the other hand, culture has instrumental value, which is used to achieve social objectives (such as engendering a sense of belonging), or economic outcomes (such as creating opportunities for earning income). This policy also recognises that culture is fluid, it is subject to change over time.

3.2 Cultural Confidence

The concept of cultural confidence forms the central component of this policy. It is defined as a feeling of self-assurance arising from one’s own ability to understand, appreciate and value one’s own culture in such a way that allows for the equal and open interaction with persons from other cultures and/or belief systems.

This notion of building cultural confidence has been a central component of successive cultural policies in Trinidad and Tobago, the Anglophone Caribbean and other countries that have emerged from colonialism. These policies recognise that the colonial process had debilitating effects on the self-esteem and cultural identity of colonial subjects that resonate to this day. This lack of cultural certitude affects every facet of the lived experience and thwarts efforts to ‘show up’ and assert oneself in the world.

Our thought leaders and activists in labour, politics and the social and cultural arena have always understood that the process of decolonisation involved more than appropriating new governance arrangements. The imperative for imbuing Trinidadians and Tobagonians with energy customised for the opportunities and challenges of the new era drives this cultural policy as it promotes a mix of collective perseverance and aspirational reaching for the highest essence of ourselves. In this sense, cultural confidence is defined here as both an attribute and an orientation, the embodiment of a sense of boldness and courage developed in the cultural sector and applicable to all areas of Trinbagonian life.

3.3 Cultural Citizenship

This concept, developed by anthropologist Renato Rosaldo is ‘the notion of having a place and voice in the public sphere (the nation) and of claiming rights and recognition in relation to other citizens’.

Legal interpretations of citizenship have to do with the relationship of the individual to the state. Cultural citizenship is about claiming rights and recognition in relation to others. The ideal is that all groups of persons enjoy cultural citizenship equitably. The reality is that cultural citizenship takes shape in the struggle for access and recognition by those for whom markers of difference such as gender, disability, ethnicity, religion, or class act as barriers.

3.4 Cultural Diversity

Human beings create culture and exchange culture with each other. For much of human history, population flows around the world fueled increased diversity within societies. “A signifier of migration itself” the Caribbean has experienced various periods of migration including forced migration. The collection of peoples in Trinidad and Tobago makes us the most richly heterogeneous Caribbean population.

The growth of communications technologies in recent decades presents new opportunities for processes of cultural diversity at a time when there is growing attention to the phenomenon.

---


This policy treats with cultural diversity as a stimulus of creativity, a source of vitality, an opportunity for ongoing intercultural dialogue, a basis for celebration. The policy advocates for cultural diversity that co-exists with access, participation and equity in the promotion of cultural expressions, products and services.

3.5 Cultural Ecology

This concept refers to the richness and diversity of elements which make up the cultural field, the dynamics and relationships among them and how these relationships play out in implementing cultural policy. As such, a cultural ecology is comprised of policies and the local, regional and international instruments which confer policy with its mandate. It goes further to include programmes, legal and regulatory frameworks, priorities and strategic decisions, funding mechanisms, public, private and community institutions, stakeholders in culture, business, and academia and the community.

Because it is associated with culture, a cultural ecology is vibrant. At the same time it is a delicate system. Relationships in one part of the ecology affect processes and outcomes elsewhere in the system. In order to realise healthy cultural ecologies it is recommended that there be an effective strategy for research, evaluation, intervention and management of cultural ecologies.

Figure 5 below is therefore a depiction of the cultural ecology of Trinidad and Tobago. It shows the interaction among the three main areas relevant for a cultural policy in Trinidad and Tobago.

These include:
- Visual and Performing Arts;
- Heritage, inclusive of tangible and intangible, built and natural heritage; and
- Cultural Industries that is, ‘arts that pay’ and are demonstrably able to earn revenue with the appropriate supporting infrastructure.

It demonstrates the relationships among these three policy themes and underscores that the arts, heritage and their related industries exist in an ecosystem. The impact and effectiveness of the ecosystem and the intrinsic quality and economic value of cultural goods and services are determined by each element within the cultural ecosystem - enabling institutions, policies and regulatory frameworks.

Figure 5: Trinidad and Tobago’s Cultural Ecosystem

3.6 Cultural Insecurity

This term evokes a perception or felt sense of threats to a culture in the face of significant external forces such as globalisation or modernisation. In the case of Trinidad and Tobago, the peril is the persistence of the colonial legacy. It manifests throughout the cultural ecosystem as ambivalence and timidity to be fully invested in our cultures.

Cultural insecurity diminishes not only the social cohesion and identity-enhancing attributes of culture. Ultimately, it undermines its economic value.

The antidote for cultural insecurity is cultural confidence.

3.7 Digital Culture

Digital culture refers to a world transformed by online connectivity through mobile devices and computer networks across time and space. Digital technologies and cyber culture represent the most radical evolution in communications since the 15th century printing press and electronic broadcast technologies of the 20th century. Digital technologies have provided opportunities for increasing access to, generation of and participation in the production, documentation, dissemination, preservation and consumption of artistic expression. This policy asserts that digital technologies can support the evolving democracy of Trinidad and Tobago. Challenges associated with these technologies include infringements of privacy, breaches of data security and hate speech.

Linked to the phenomenon of digital culture is the “Internet of citizens”, a term that refers to the sense, provoked by widespread access to digital technologies, that the world is literally at one’s fingertips. In this borderless online world persons are not limited by national identity and culture is increasingly experienced digitally.

3.8 Cultural Industries versus Creative Industries

The cultural industries are defined in this policy as those involved in the production, distribution, consumption and trade in goods and services that are symbolic, aesthetic or artistic in nature. They are those industries which are centrally dependent on the creative ideas of artists and artistes.

Creative industries is a broader concept which incorporates the cultural industries and refers to several additional disciplines, including science, which involve imagination and application of original thought. This policy uses the term “cultural industries”.

Various models of the role of cultural industries in national development exist. Depending on the classification system used, the cultural industries include film, museums, galleries, libraries, creative arts, heritage, media publishing, design, music and fashion industries.

This policy proposes a concentric circles model, customised\(^8\) for the Trinidad and Tobago cultural sector (see Figure 6, below).

---

\(^8\) Dr. Marsha Pearce and Dr. Suzanne Burke adaptation of David Throsby, “The Concentric Circles Model of the Cultural Industries,” Cultural Trends 17.3 (2008): 147—64.
Cultural confidence is at the centre of this model, radiating outward and lending its character to the entire cultural ecology. Cultural confidence gives momentum to as well as is affected by activities in the nation’s cultural economy, hence the bi-directional arrow. Festivals also play a cross-cutting role as our creativity is most discernible through our festival activity. The three thematic areas of visual and performing arts, heritage, and cultural industries are depicted as concentric circles as they each interact with the other. The concentric circles therefore reflect the dynamism and interactiveness of our creative ecology and the potential of our cultural industries.

Accordingly, the significant features of the model are therefore:

- Cultural confidence and cultural citizenship at the heart of cultural expressions, goods and services in Trinidad and Tobago
- Festival arts as the platform where many of our art forms are created and performed
- The arts and their related industries holding the promise of advancing equity, a sense of belongingness and having a stake in this country.
Overarching Policy Framework
4.1 Policy Statement

The NPCA seeks to provide a framework for nurturing, supporting and maximising the tremendous value inherent in Trinidad and Tobago’s visual and performing arts, heritage memory and legacy and cultural industries in a manner that ensures the growth and development of artists and artistes, the cultural ecosystem and, ultimately, the country.

4.2 Guiding Principles

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

Sustainability
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

Diversity
Recognition that 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

Accountability
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

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

4.3 Vision and Mission

Vision:
The arts, culture and cultural sector at the centre of national development.

Mission:
To widen and deepen participation in Trinidad and Tobago’s culture through the development, preservation and promotion of our visual and performing arts, heritage assets and resources.

4.4 Goals

The goals of this cultural policy are located in the belief that our ways of life and cultural expressions represent one of our major strengths and an important source of creativity and innovation that can be converted into the type of dynamic developmental energy which this historical moment demands.

The following goals reflect the pursuit of our peoples for self-validation and to see themselves represented in policies that bear lasting fruit.

Goal 1
Enhance cultural confidence by deepening participation of all in transformational social and economic development

Goal 2
Strengthen national identities and the sense of belonging and cultural citizenship among all social groups

Goal 3
Secure and strengthen infrastructure for cultural diversity, participation, exchange and expression

Goal 4
Support artists, entrepreneurs and industry associations in the production of high quality output

Goal 5
Establish and sustain an integrated institutional framework to support the cultural sector.
Sub-policy Frameworks
Arts are a platform for bringing people together around cultural expressions and a medium for the pursuit of creativity. Our festivals arts are a canvas for interrogating significant issues of national life such as national identity, cultural diversity, diaspora, spirituality, the nature of community and more. Our cultural expressions are also a vehicle for transmission of history, heritage and traditions.

Think of our cultural expressions - a menu of unique indigenous forms of music; the steelpan, our contribution in the 20th century to percussive instruments, and the only instrument invented in that century; literary works by our writers who have attained global recognition through prestigious awards; carnival - the most impactful global festival phenomenon and a complex of approximately 200 similarly-styled festivals throughout the world. Trinidad and Tobago’s arts and festivals are an important signifier of Trinidad and Tobago’s cultural footprint in the wider world.

Our festivals arts have a synergistic relationship with other elements that make up our cultural ecosystem. Many of our art forms are developed and find a platform in our festivals. The nurturing of artistic talent in these spaces fuels the generation of artistic products and services with potential for commercial development. We refer to: Music, Dance, Drama, Literary Arts, Visual Arts, Performance Arts Festivals, Music Festivals, Visual Arts Festivals and Heritage Festivals.

5.1 Visual and Performing Arts

5.1.1 Background

The visual and performing arts include vocal and instrumental music, dance and theatre to pantomime, drawing to sculpting, photography and costume design, literary and media arts. They are an expression of human creativity that both are borne of and give character to the creative aspects of our cultural ecosystem.

5.1.2 Situation Analysis

The visual and performing arts in Trinidad and Tobago offer practitioners a wide range of options for involvement - as performers and teachers, in industry-specific skills including writing and composing to set design and directing, script writing, spoken word, journalism painting and sculpting and book publishing.

Our art forms are unique. Indigenous music styles include calypso, soca, chutney, rapso, ragga, extempo, parang and several fusion styles such as parangsoca, jamoo and chutney soca. Visual arts include uniquely Trinbagonian forms such as mas costume design and costume making. Dancers are active in a range of styles indicative of the influence of many cultures – classical Indian and Bollywood, African, Latin, European classical, folk, modern, hip hop, tap, jazz and ballroom.

Among the visual and performing art forms music appears to offer most opportunity for full-time work. Low remuneration is a challenge for dancers and writers and some writers have chosen self-publishing as a means of seeking better income and garnering greater book sales. Musicians and theatre practitioners perform freelance work in order to earn income. Where industry associations exist, they address such concerns. As an example, the mandate of the Writer’s Union of Trinidad and Tobago (WUTT), founded three (3) decades ago, will provide the necessary support to any writer wishing to move to the next level in their career.

Arts organisations offer a range of developmental services to their membership. The Art Society of Trinidad and Tobago, established in 1943 is one of the oldest arts organisation in the country. It is noted for the services it provides to members such as making affordable gallery spaces, networking and training. The National Drama Association of Trinidad and Tobago, founded in 1980 and hosted for many years the Cacique awards for excellence in theatre. The National Dance Association of Trinidad and Tobago also established in 1980 to promote the professional development of dance in all its forms in Trinidad and Tobago. Schools are served by the Secondary School Drama Association which has provided a platform for student performances since 1965, via its annual festival.

The Trinidad Theatre Workshop is a foremost theatre company and teaching organisation founded in 1959 by Nobel laureate the late Derek Walcott and other prominent actors. Replicating its example, artist-managed events and artist-curated spaces have emerged as an innovation for providing support to visual and performing artists. Alice Yard and Big Black Box in Woodbrook and the former Caribbean Contemporary Arts (CCA) are examples of creative clusters. They provide (d) spaces in close proximity to each other, for work, networking and events. The New Play Festival is a more recent artist-led innovation by a group of experienced theatre practitioners. It provides a platform for workshop facilitation and staging new script writers’ work.
The private sector provides sponsorship support for banner events such as the annual Bocas Literary Festival while government through its various agencies provides a range of programmes, events and platforms for training and development. These include:

- The Ministry of Community Development, Culture and the Arts (MCDCA), partnership with various steelbands to host training in music at the community level via the Music Schools in the Community programme. Training is offered at beginning and intermediate levels from a choice of ten musical instruments over a 72-hour period during one school year. Approximately 300 students attend on an annual basis.
- MCDCA technical camps in music production and music management are offered during the August school vacation for children and adults in collaboration with community arts organisations in locations throughout the country.
- The annual Best Village Competition, hosted by the MCDCA in communities throughout the country preserves, protects and builds on indigenous arts and folk traditions.
- MCDCA cultural camps for children aged 9-12 during the August vacation period are an avenue for exposing young citizens to a range of artistic skills.
- The Ministry of Education, via its Visual and Performing Arts Curriculum in primary and secondary schools offers certified training in music up to Caribbean Advanced Proficiency Examination (CAPE) level.
- MCDCA funds the National Steel Symphony Orchestra which was formed in 2007 and the National Philharmonic Orchestra, formed in 2004. This steel orchestra and traditional orchestra, respectively, maintain a series of regular public concerts, school performances, workshops and a touring schedule in the Caribbean and internationally and observe standards of excellence in performance.
- The Ministry of Community Development, Culture and the Arts (MCDCA), partnership with various steelbands to host training in music at the community level via the Music Schools in the Community programme. Training is offered at beginning and intermediate levels from a choice of ten musical instruments over a 72-hour period during one school year. Approximately 300 students attend on an annual basis.
- MCDCA technical camps in music production and music management are offered during the August school vacation for children and adults in collaboration with community arts organisations in locations throughout the country.
- The annual Best Village Competition, hosted by the MCDCA in communities throughout the country preserves, protects and builds on indigenous arts and folk traditions.
- MCDCA cultural camps for children aged 9-12 during the August vacation period are an avenue for exposing young citizens to a range of artistic skills.
- The Ministry of Education, via its Visual and Performing Arts Curriculum in primary and secondary schools offers certified training in music up to Caribbean Advanced Proficiency Examination (CAPE) level.
- MCDCA funds the National Steel Symphony Orchestra which was formed in 2007 and the National Philharmonic Orchestra, formed in 2004. This steel orchestra and traditional orchestra, respectively, maintain a series of regular public concerts, school performances, workshops and a touring schedule in the Caribbean and internationally and observe standards of excellence in performance.

Performing Arts Festivals
This group of festivals has drama, comedy and dance as their core content. They enrich the professional development of practitioners through opportunities for innovation and networking and cultural content for audiences. They are typically hosted on an annual basis, in the second half of the year, and staged via an organizational structure which uses a small core of paid labour in tandem with volunteer labour, or in a few instances, solely via voluntary labour.

Performing arts festivals are hosted in a variety of venues - community centres, schools, stadia, theatres and open spaces over a period of two to three days up to fourteen days. The majority are staged at a cost of less than $250,000; a few cost more than $1,000,000. This means that funding support is critical to hosting these festivals. Audiences range from less than one thousand to over ten thousand persons.

A significant feature is the involvement of young people in the frontline of festival management.

Other Festivals
Trinidad and Tobago is host to several additional festivals:
- Music festivals which cover several genres – calypso and its sub-genres, jazz, rock, spoken word, classical, popular and parang.
- Heritage festivals with themes including agriculture, community traditions, cuisine, multicultural and religious activities.
- Visual arts festivals, animation, painting, craft, fashion and design.

Audience sizes for these festivals range from in the hundreds to more than ten thousand. The International Soca Monarch is an outlier, attracting thirty to forty thousand persons. The high cost of hosting festivals – from less than TT$250,000 to more than TT$ 1 million is not offset by ticket sales. Labour costs are kept in check since these festivals tend to rely heavily on volunteer labour.

Sponsorship is a significant feature of festivals – a mix of government and private sources. Many festivals are hosted for their cultural content and intrinsic value to participants.

Festivals are hosted in schools, stadia, performance halls and open spaces as community events and national events. Making these venues performance ready attracts significant costs since they are not purpose-built for festival activity. The festivals schedule runs through the entire year with signature events attracting participation from audiences locally, as well as tourists from the Trinidad and Tobago diaspora and from the Caribbean region.

5.1.3 SWOT (Strengths, Weaknesses, Opportunities, Threats) Analysis

STRENGTHS
Performing Arts

Music
- Holds the greatest earning potential among the visual and performing arts.
- Artists engage in a wide array of genres including the indigenous and non-indigenous music.
- Trinidad and Tobago’s cultural products are in demand abroad providing opportunities for local artists.
Theatre
- Well served by academic programmes producing a variety of skilled practitioners
- Enhanced learning setting through the location of academic training in a ‘live environment’ through the National

Academy for the Performing Arts
- Respected and committed theatre arts companies and organisations sustaining a dynamic sector
- Committed and skilled practitioners many of whom produce well beyond the sector’s ability to pay
- The sector generates multiple avenues for professional involvement offering practitioners varied opportunities for earning and sustainability
- Companies have difficulty retaining workers due to their ability to pay, the lack of contracts in the environment

Dance
- The dance sector is vibrant and practitioners engage in a variety of dance styles
- Practitioners have access to a range of training opportunities including degree programmes in Dance
- Practitioners have an opportunity to work as performers, choreographers and teachers

Visual Art
- A supportive association in the Art Society of Trinidad and Tobago

WEAKNESSES
Performing Arts

Music
- Many workers in this music industry remain ‘unpaid’ due to a lack of certification
- The music industry has a predominance of highly skilled but minimally certified persons
- The available training for support to the industry is considered inadequate and reflective of a mismatch between industry needs and training provided

Theatre
- The majority of theatre arts companies are registered as Non-Pro-fit Organisations with the work done by practitioners with a passion for the arts
- High cost of renting venues especially for small and medium sized shows
- Low levels of pay associated with some areas e.g. film acting
- A lack of support groups associated with some aspects of theatre including training, funding and promotions
- Many companies operate with part-time and project based staff
- Lack of skilled, competent technicians particularly in the field of Lighting and Stage Technicians.

Dance
- A lack of purpose built facilities for the dance sector
- A lack of trained professionals which impacts innovativeness and standards in the sector
- High cost of dance productions which is above audience willingness to pay

Visual Art
- High costs associated with framing of art, marketing and promotion, administrative and gallery fees, present a barrier to getting artists’ products to market
- Opportunities for exposure and training are limited
- Access to work spaces are limited
- Most practitioners earn only 20% of their income from the art and must engage in other pursuits to earn a living

Development Issues
- Absence of data on cultural industries
- Lack of capacity of cultural organisations for self-sustainability and growth
- Lack of adoption of international standards


10 Ibid.
5.1 VISUAL AND PERFORMING ARTS

OCCUPIED NATION ON CULTURE AND THE ARTS

- Penetrate regional and international markets
- Develop diverse audiences
- Produce cultural goods and services for the global marketplace
- Develop/revitalise infrastructure (e.g. museums, theatre spaces)

Vision

- Decreasing quality of some cultural products
- Increasing competition globally and regionally for consumer demand and audiences

Financial Issues

- Expansion of carnival-styled festivals offers some opportunities to carnival arts practitioners to export skills and expertise

5.2.1 Background

Safeguard traditional knowledge
Educate citizens at school and at home towards a sense of national identity and pride in our heritage

5.2.2 Situation Analysis

Government will continue to support the activities of the National Trust, the National Archives, the National Museum and Art Gallery, National Heritage Library and National Library and Information System. Government, through its relevant agencies will seek to:

- Promote awareness of important events in our nation's history and culture as an important element of heritage
- Provide an incentive regime specifically geared towards the preservation of heritage properties

THREATS

- Potential erosion of Trinidad and Tobago's cultural sovereignty as a result of globalisation and cultural homogenisation
- Loss of natural heritage sites due to lack of awareness and possible apathy

5.4.4 Pathway to Development

Vision

The Republic of Trinidad and Tobago will be characterised by high levels of cultural confidence, with a people who recognise the visual and performing arts and the festivals that enable them as key to the social and economic well-being and vitality of the nation and its peoples.

Goals

Develop a nurturing environment and ecosystem
- Seek out embryonic and emerging artists and cultural practitioners
- Develop communities as cultural hubs
- Encourage positive values, attitudes and behaviours

Support a culture of excellence
- Develop skills and display capacity
- Sustain artists’ careers and festival life cycles
- Research and document
- Develop/revitalise infrastructure (e.g. museums, theatre spaces)
- Produce cultural goods and services for the global marketplace

Improve audience development and regional and global market penetration
- Promote education in and appreciation and awareness of the arts
- Develop diverse audiences
- Penetrate regional and international markets

Drive developmental partnerships and collaborations
- Promote collaborations and partnerships among artists, arts organisations and audiences for sector cohesiveness and to bolster an arts ecology
- Promote innovation and courage to push boundaries of art forms and practices
- Utilise regional and international networks with a view to growing the creative economy

Recommendations

The Visual and Performing Arts sub-sector is dynamic and offers numerous activities, products and services which receive significant support from both government and corporate organisations. The recommendations that follow are based on an overview of current needs and opportunities.
of this cultural sub-sector and seek to highlight some of the strategies required for the development of this sub-sector:-
- Incentivise innovation in arts and festival development, and management
- Use technology as a platform for developing capacity for research, documentation and sharing of visual and performing arts and the festivals from which they have emerged
- Continue public funding of selected cultural programmes
- Periodically review and rationalise state support to cultural organisations
- Promote training in marketing and financial management, including application for grant funding, for cultural organisations
- Establish as a condition for receipt of grant funding, the development of monitoring and evaluation capacity within recipient organisations
- Strengthen capacity of the Central Statistical Office to collect cultural statistics

### 5.2 Heritage, Memory and Legacy

**5.2.1 Background**

Heritage pertains to what is valued and the meanings attached to that which is valued. Preservation and conservation are the means used to retain values and meaning. Heritage can be broadly classified into two categories:11

- Natural heritage - flora and fauna, geology, landscape and landforms and other natural resources; and
- Cultural heritage - the legacy of physical artefacts, tangible and intangible elements of a group or society; fabricated (man-made) heritage

This policy acknowledges and supports in principle all areas of heritage; however, the focus will be on the latter of the two. Cultural heritage is further subdivided into tangible and intangible cultural heritage:-

- Tangible Cultural Heritage or built heritage refers to fabricated physical objects, underwater cultural heritage (sunken vessels and aircraft, sites, structures and artefacts, prehistoric objects) and the history, technology, machinery, buildings and artefacts of industrial heritage
- Intangible Cultural Heritage refers to oral traditions and expressions, including language as a vehicle of tangible cultural heritage, performing arts, social practices, rituals and festivals, traditional knowledge and practices concerning nature and the universe; traditional craftsmanship

Heritage is an asset and a social good. It makes for a sense of rootedness, contributing to social development and location of the Trinbagonian identity within our culturally diverse population. It is also a stimulus to economic development via niches of cultural tourism and festival tourism.

Trinidad and Tobago’s Main Ridge rainforest, Trinidad’s Gasparee caves, Orisha shrines, de-commissioned pumping jacks, machinery from the former sugar industry at Brechin Castle and smoke rituals of our First Peoples - all convey elements of the distinctiveness and texture of life in Trinidad and Tobago, and intersections between our past and the present.

This policy builds upon the work of the National Trust, National Archives and National Museum and Art Gallery, National Heritage Library and the National Library and Information System (NALIS).

**5.2.2 Situation Analysis**

Trinidad and Tobago’s formal beginnings of collection and conservation of relics of the past date back to 1892 with the construction of the Royal Victoria Institute, later re-named the National Museum and Art Gallery by an Act of Parliament, the National Museum and Art Gallery Act, 200012. Its thrust incorporates a strong focus on heritage: to foster public awareness, understanding and enjoyment of Trinidad and Tobago’s human and natural heritage through the collection, preservation, research, presentation and interpretation of significant and representative collections of that heritage.

The National Archives of Trinidad and Tobago was also established in that era, in 1903. It is the permanent repository of all public records and the agency with responsibility for acquiring, preserving and providing public access to the documentary heritage of Trinidad and Tobago. Its mandate extends to activities in keeping with its status as a UNESCO Memory of the World Heritage institution.


More recently established state institutions dedicated to heritage include:
- the National Trust of Trinidad and Tobago, founded in 1991 by Act of Parliament subsequently amended in 1999
- the Heritage Library within the National Library System (NALIS) which the latter was opened in 2003; and
- the Carnival Institute of Trinidad and Tobago established in 1999

The National Trust is responsible for preserving Trinidad and Tobago’s built and natural heritage and disseminating related information. The Heritage Library at NALIS is dedicated to preserving the country’s heritage collections and building its oral history records and the Carnival Institute’s role is to gather, store and preserve knowledge and artefacts related to Trinidad and Tobago’s festivals and to make those available to the public.

Citizens for Conservation, a private lobby group, was formed circa 1985 to support the National Trust and other organisations in relation to the protection and preservation of the country’s heritage. In the past three decades, the number of museums has increased to approximately 28 museums established throughout the country. They are classified into five categories - state, corporate, private, academic and community - according to variations in ownership, governance structure and funding.

Trinidad and Tobago’s cultural heritage includes thirteen listed heritage properties in Trinidad and one in Tobago; another seventeen are in the process of being listed and thereby securing the related protection. Collection, preservation, research and presentation of permanent and occasional collections is done via tangible objects and artefacts as well as intangible formats. A digital library at the National Library Information System houses a growing collection of digital resources highlighting the people, places, lifestyle, culture and events of Trinidad and Tobago throughout its history as captured in photographs, video, audio recordings and printed material.

The Heritage Library and the Carnival Institute include oral collections and multi-media collections among their physical collections.

Acquisition, archiving, cataloguing, storing and backing up intangible collections present challenges for the National Archives and Carnival Institute. This has to do with availability of requisite specialist skills such as conservation, archiving and protocols for adhering to museum standards. A series of measures are in place to address these challenges: NAMAG supports other museums in adhering to museum standards; targeted funding for capacity-building for the heritage and museum sector is pending approval; a policy document - Draft Museum Sector Policy 2015 is being reviewed and another policy treating with preservation of buildings of interest is ear-marked for development. An amendment to the National Trust Act is also being pursued to enhance the process of listing heritage properties.

The Heritage sector is guided by Trinidad and Tobago’s international commitments. Conventions ratified by Trinidad and Tobago to date include:
- Convention Concerning the Protection of the World Cultural and Natural Heritage (1972)
- Convention for the Protection of Underwater Cultural Heritage (2001)
- RAMSAR Convention on Wetlands

In addition to its support and ratification of international conventions, Trinidad and Tobago has piloted a number of legislative and policy frameworks geared toward heritage preservation. Some of these existing frameworks include:
- The National Trust of Trinidad and Tobago Act Chap. 40:53
- National Museum and Art Gallery Act Chap. 40:52
- Public Library Act Chap 40:02, Sec. 13: Library Regulations (1935)
- Tobago House of Assembly Act Chap. 25:03
- Sport and Culture Fund Act Chap. 40:54
- Protection of Wrecks Act Chapter 37:04
- National Dance Association of Trinidad and Tobago (Incorporation) Act
- The National Protected Areas Policy

Members of the public are actively encouraged to access heritage resources. There are several initiatives geared toward public education and sensitisation making cultural heritage accessible to members of the public. These include lecture series, tours, and workshops. Scholarly use of these resources is also promoted.
5.2.3 SWOT (Strengths, Weaknesses, Opportunities, Threats) Analysis

The work of the Multi-Sectoral Committee which was established in 2014 to draft a National Heritage Policy for Trinidad and Tobago forms the basis for the SWOT analysis and recommendations that follow:

**STRENGTHS**

**Tangible**
- The existence of legislation such as the National Trust of Trinidad Tobago Act to list and protect properties of historical significance
- Ratification of international conventions which advocate the protection of tangible heritage
- The establishment of a Heritage Fund for Gazetted Sites as well as a Restoration and Preservation Fund to assist in the restoration, maintenance and preservation of tangible (“built”) heritage sites

**Intangible**
- The existence of a distinct national identity which reflects our heritage and is globally recognised;
- A high degree of ethnic and religious tolerance
- The recognition and celebration of National Days and Festivals reflecting Trinidad and Tobago’s religious and ethnic diversity and grant funding to support them
- Ratification of the two UNESCO Conventions on intangible heritage

**WEAKNESSES**

**Tangible**
- The slow listing of properties as heritage sites under the National Trust Act (only 13 properties have been gazetted out of four hundred potential sites of interest)
- Insufficient focus on the nation’s tangible heritage assets in terms of the built heritage
- The absence of trained staff in the field of heritage conservation
- The lack of enforcement of existing legislation guiding heritage preservation

**Intangible**
- Lack of appreciation or perceived indifference towards national heritage culture among the citizenry
- Lack of heritage policy coherence, co-ordination and collaboration among agencies responsible for promotion and preservation of intangible assets
- Limited opportunities to support the transmission of history and cultural heritage through the education system

**OPPORTUNITIES**

**Tangible**
- Prospect to utilise the promotion of heritage awareness as a vehicle to engender national pride and identity
- Generation of revenues resulting from the promotion of our tangible heritage assets
- Preservation and display of architecture that is representative of all levels of the social spectrum
- Potential to develop a comprehensive heritage plan for the restoration, maintenance and management of the heritage sector
- Development of national standards in alignment with international criteria to identify and list natural and built heritage sites to facilitate proper management of these sites

**Intangible**
- Potential to utilise heritage tourism as a means of economic diversification
- Potential to build and maintain intergenerational relationships as part of the process to transmit heritage from one generation to the next
- Information and communication technologies (ICT) which can be harnessed to preserve and promote heritage, as an appropriate media for capturing the nation’s dynamic oral and visual culture, inclusive of festivals and cultural traditions
- Tax incentives to support the development of visual and performing artistes
5.2 HERITAGE, MEMORY AND LEGACY

THREATS

Tangible
- Loss of natural heritage sites due to lack of awareness and possible apathy
- Loss of Underwater Cultural Heritage due to, inter alia, dredging, reclamations, pipe laying, trawling, harbour developments and theft
- Challenges relating to policy implementation following approval and adoption of the National Heritage Policy
- A culture that is not sensitive to the importance of culture
- Lack of co-ordination among stakeholders
- Lack of will to enforce existing heritage legislation
- Limited human and financial resources in the field of heritage preservation.

Intangible
- Potential erosion of Trinidad and Tobago’s cultural sovereignty as a result of globalisation and cultural homogenisation i.e. adoption of global popular culture
- Lack of heritage policy coherence and co-ordination among entities involved with safeguarding cultural heritage, which results in sub-optimal use of resources; and
- Tangible media (paper, audio-visual and the like) recording our intangible heritage may be at risk due to neglect, inadequate storage, lack of preservation interventions and technological challenges as a result of format and equipment obsolescence

5.2.4 Pathway to Development

Vision
Create an environment that facilitates appreciation for our tangible and intangible heritage - our built environment, natural environment, products and artefacts and our sense of identity as Trinbagonians

Goals
To:
- Create policies and structures to collect, preserve and maintain treasures of knowledge, heritage and culture and to maintain our built and natural environment and artefacts
- Engender respect, appreciation and a sense of value for our tangible and intangible heritage
- Educate citizens at school and at home towards a sense of national identity and pride in our heritage
- Safeguard traditional knowledge

Recommendations
Government will continue to support the activities of the National Trust, the National Archives, the National Museum and Art Gallery, National Heritage Library and National Library and Information System. Government, through its relevant agencies will seek to:

- Foster and promote activities geared at the protection and development of our natural cultural heritage through the coordinated work of the agencies with a heritage mandate
- Provide an incentive regime specifically geared towards the preservation of heritage properties
- Promote awareness of important events in our nation’s history and culture as an important element of heritage preservation and dissemination to our young people
- Strengthen and build capacity of institutions that provide and promote the collection, documentation, interpretation, preservation and display of the country’s heritage
- Formulate or strengthen existing legislation in respect to the protection of cultural heritage, intellectual property, copyright, statutory authorities and institutions that operate as instruments for encouraging cultural and artistic development
- Use technology to improve conservation and preservation techniques
- Encourage broader coverage of folk material including in national and regional press, publishing television, radio and new media
- Promote heritage awareness in primary and secondary schools via the curricular and extra-curricular activities
- Support measures to safeguard traditional knowledge
5.3 Cultural Industries

5.3.1 Background

Cultural industries contribute to national identity formation and create productive avenues for cultural expression. The cultural industries sector is valued for its capacity to earn foreign exchange and contribute to expanding economic space both within the national economy and beyond it. In 2011 copyright-based industries contributed 4.8% of Trinidad and Tobago’s GDP and accounted for 5% of employment.13

In the context of ongoing policy imperatives for economic diversification of the national economy away from oil and gas, the cultural industries in Trinidad and Tobago are increasingly acknowledged as a contributor to economic resilience and sustainable economic opportunities which, in turn, can lead to improved quality of life and higher standards of living. Creatives and those involved in the creation, production and distribution of cultural goods and services stand to earn significant financial benefits, particularly in regional and international markets, from their involvement in cultural industries.

Significant areas of focus for cultural industries in Trinidad and Tobago include Trinidad Carnival (and the overseas carnivals which it generated), film and music. Hosay, Divali and Tobago Heritage Festival are among the festival arts identified as having economic potential and global appeal. More broadly speaking, the wider cultural industries in Trinidad and Tobago as articulated in Figure 5, include, but are not limited to the following categories14:
- Literature and Publishing
- TV and Media
- Broadcast
- Design, Music and Film

5.3.2 Situation Analysis

Literature and Publishing
Trinidad and Tobago’s publishing industry comprises publishers of children’s books, classical literature and textbooks, periodicals and other publications. Popular choices among consumers include academic works and popular literature, business literature and trade books. Markets for books are largely national, with some regional and international sales. Local content (cookbooks, local history and literature) is an area of growth, particularly for markets in the diaspora.

There are more than 150 printers and less than 10 publishers in Trinidad and Tobago. Bookstores and publishers are dominated by established enterprises. The majority of publishers have over 20 years of business experience; a few well-established bookstore chains in operation between 10-20 years dominate while smaller bookstores enjoy niche or community markets. Less than ten percent of bookstores and publishers belong to trade associations.

Textbook publishers enjoy favourable market conditions since their products are approved by government for purchase. They also benefit from policy measures that remove import duties on printers and ink. Other publishers experience challenges related to distribution, lack of market intelligence for overseas markets and lack of capitalisation to keep abreast of the latest publishing technologies.

Film
The film industry emerged in the 1950s and 60s. The majority of industry activity in film and video is shared among feature films, documentaries and shorts, animation, video and music production. Most enterprises are emerging businesses in operation for five years or less and the majority do not belong to a trade organisation.
The motion picture, video and music industry consists of production companies, companies offering production support services and television stations. The number of companies engaged in production support services outnumbers television stations and production companies. These enterprises employ in the hundreds of persons.

More than half of film and video enterprises operate in markets outside of Trinidad and Tobago - in the Caribbean or internationally. Notwithstanding the work of the Trinidad and Tobago Film Company in increasing access to technical training and improving the profile of local film production, obtaining funding and competing with foreign films for market share remain challenges.

---

13 Copyright represents one of the primary mechanisms used to monetise creative content. For this reason, it is sometimes used as an approximate (albeit incomplete) measure of the contribution of cultural industries to the economy.
The Economic Contribution of Copyright-Based Industries in Trinidad and Tobago, published by the World Intellectual Property Office (WIPO) and written by Dr. Vanus James. For more information, please see: http://www.wipo.int/export/sites/www/copyright/en/performance/pdf/econ_contribution_cr_tt.pdf.

14 Elements of WIPO, UNCTAD and Department for Culture, Media and Sport (United Kingdom) classifications are used. Local specificities are also included.
The Trinidad and Tobago Film Company (FilmTT) is the state agency established in 2006, to facilitate the development of the film industry. It is one of 3 companies under the purview of CreativeTT\textsuperscript{15}. It provides research, logistical support and services and acts as a liaison among industry stakeholders in the private sector, government agencies, production companies and the community. The agency has also been an active supporter of the annual Film Festivals that occur in Trinidad and Tobago.

**Broadcasting: Radio and Television**

Radio and television are dynamic performers among copyright-based industries. Rapid expansion in the number of radio stations reflects the number of new licences issued and the success of local content and the talk show format as a business model. There are currently over 30 radio stations in Trinidad and Tobago, fourteen cable stations and several online platforms. Radio stations generate revenue from advertising; although the expansion of stations has increased and the number of competitors for an advertising spread remained constant. Radio Tambrin in Tobago is noted for its strong brand presence in creating and producing local content.

There are less than ten television stations in Trinidad and Tobago. Local content, including news, holds potential for external markets. A local television station, Gayelle TV, produces the largest amount of local content in the Caribbean. The cost of local television production is quite high. Introduction of local content quotas has been shown to incentivise the broadcast of more local content – on radio and television - making indigenous products more attractive to advertisers\textsuperscript{16}. A local content policy has been drafted and should be taken before the Cabinet in short order. Such a policy will provide an enabling environment for increased locally produced content.

Trinidad and Tobago Television (ttt) was formed in 1962. The first local television station, it was operated by the state until its closure in 2005 when it was replaced by a new state entity, Caribbean New Media Group (CNMG). A decision was taken in the year 2017 to close CNMG and re-establish ttt as a hub for local content. It is to be funded by government, donors and commercial revenues.

The Telecommunications Authority of Trinidad and Tobago (TATT) was established in 2004 by an Act of Parliament (Telecommunications Act 2001. Amended by 17 of 2004). It is the regulatory body with responsibility for the development of the telecommunications sector. TATT’s responsibilities include liberalisation of the sector, regulation of telecommunications and broadcasting, managing spectrum and number resources, establishing standards, setting guidelines to prevent anti-competitive practices and encouraging investment in order to facilitate the availability of affordable telecommunications and broadcasting services.

**Music**

Trinidad and Tobago’s unique music styles – chutney, rapso, soca, extempo, calypso among others – are significant contributors to the copyright sector. The broadcast and public performance of local music as well as the export of musical instruments are important potential contributors within the music industry. Steelpan music is part of the trinity of Carnival arts – steelpan, calypso and mas. Additional areas for developing the industry potential of the steelpan are:

- Tuning of steelpans as a specialisation
- Teaching how to play and tuning of the instrument
- Production and sale of tuned steelpans
- Concerts where artists perform different genres of music

Trinidad and Tobago Music Company Limited was established in 2014. Its mandate is to stimulate and facilitate business development and export activity of the music industry in Trinidad and Tobago to generate wealth. It is a subsidiary of Trinidad and Tobago Creative Industries Company Ltd (CreativeTT), it provides industry wide strategic direction and action plans for the development of the music industry as well as guidance and access to music education and capacity development, especially in the business and monetisation of local music.

**Fashion**

Trinidad and Tobago’s fashion industry is made up of high fashion and mass fashion garments, functional items such as uniforms and safety wear, fashion accessories and enterprises that support the industry via provision of textiles, cosmetics, business services and promotion such as fashion shows, merchandising and model management.

An extensive network of institutional stakeholders including government, financial institutions, business associations and other private institutions provide varying levels of support ranging from capacity development, policy and infrastructure facilitation, 15 Trinidad and Tobago Creative Industries Limited (CreativeTT) is a wholly-owned state enterprise created by the Government of the Republic of Trinidad and Tobago through its Ministry of Trade and Industry. CreativeTT’s mandate is to stimulate and facilitate the business development and export activities of the creative industries in Trinidad and Tobago to generate national wealth. The Company is responsible for the strategic and business development of 3 subsidiaries in the niche areas of film (FilmTT), Fashion (FashionTT) and music (MusicTT)

market promotion and other development support.

The majority of fashion industry enterprises are small and do not have capacity to compete internationally, few are export-ready. Generally the industry is characterised as operating on a small scale in a domestic market patronised by customers with high levels of disposable income. Garment manufacturers export principally to the Caribbean, followed by Europe and North America and in very small amounts, to Asian countries.

Fashion TT is the cultural industries organisation with a mandate to stimulate and facilitate the business development and export activity of the fashion industry in Trinidad and Tobago to generate national wealth.

5.3.3 SWOT (Strengths, Weaknesses, Opportunities, Threats) Analysis

STRENGTHS
Policy and Regulatory Factors
- The production and Expenditure Rebate Programme which allows for up to 55% expenditure to be claimed by foreign film producers
- Draft local content policy has been formulated
- The Artist Registry formerly known as the National Registry of Artists & Cultural Workers was established
- Good supportive infrastructure – inclusive of executive producers and entertainment lawyers – for music video production

Percussive and Acoustic Instruments
- Indigenous technology in steelpan production
- A positive trade balance for steelpan exports
- Brand Trinidad and Tobago established for steelpan production

Other
- Linkages between fashion industry and festivals industry, interior design and pageantry
- Creatives who are talented in mas and fashion production and design
- Music videos are a key promotional device for the music industry and the country

WEAKNESSES
Data and Standards
- Absence of standards for indigenous cultural products
- Lack of quantitative data on the fashion production and design and mas costume production and design industries

Institutional Capacity
- Identification and nurturing of new talent
- Lack of business training and continuing professional skills development
- Inadequate managerial skills in the music and musical instrument production industries; lack of professional management of musicians
- Inadequate promotion of local music
- Inadequate support for the mas costume production and design and fashion production and design industries
- Weak costume and fashion industry organisations
- Music business model and branding strategy is inadequate to accelerate access to national, regional and global markets

Copyright
- Creators have low levels of knowledge of copyright; accessing copyright advice is a challenge; copyright infringement is frequent; and copyright enforcement needs to be strengthened. Notwithstanding, there are four copyright management organisations; COTT, AWESOME, TTRRO and TTCO\(^{17}\) in Trinidad and Tobago that regularly collect and make royalty payments to local and foreign artists.

Financial
- Musicians experience difficulty accessing financial assistance for recording and touring; many are not educated in music
- High cost of production for radio and television
- Cost of music videos for the international market is expensive
- Lack of domestic competition in musical instrument production inhibits product development
- Lack of affordable industrial spaces as hubs for creative products and services

\(^{17}\) COTT- Copyright Music Organisation of Trinidad & Tobago
AWESOME- Advancing Writers Entertainers Singers On Music Endeavours
TTRRO- Trinidad and Tobago Reprographic Rights Organisation
TTCO- Trinidad and Tobago Copyright Collection Organisation
initiatives. Both the EU and the IDB have priority interests in culture, cultural industries and economic diversification under which for technical and financial support for programmatic and operational support to the PCEP, for a minimum period of five (5) years.

In so doing, the PCEP will serve as a catalyst for increasing innovation, dynamism and growth of the cultural sector in the sector. As an example, award areas may include: Film Award, Animation Award, Public Art Award, Mobile.

6.3 Monitoring and Evaluation

Goals
- The enforcement of intellectual property and copyright legislation which would allow creatives to take advantage of commercial opportunities

Markets
- Untapped diasporic market for fashion, design, music and other cultural goods and services
- Lucrative European, North American and Asian markets for steelpan instruments
- Emerging markets for steelpan production in the global south: West and North Africa and the Middle East, Eastern Europe, East and Southern Asia, Central America, Brazil and South Africa
- Flourishing regional market for mas production and design

Co-ordination
- Strengthening of co-ordination among fashion industry stakeholders
- Creation of networks to enable skilled musical instrument producers to share knowledge with the domestic industry

Information and Communications Technologies (ICT)
- Pursuing innovation in the cultural sector through the fusion between creative and digital enterprise.
- Upgrading of the technological capabilities of the audio-visual sector with respect to film, and music production

THREATS

Globalisation
- Audiences’ taste for foreign cultural products
- Importation of mas costumes and clothing from the far east
- As a consequence of the importation of mas costumes, it has displaced livelihoods of artisans and designers
- Price competition from cheaper global products and services
- Emigration of skilled producers

Risks
- Health risks to steelpan producers through exposure to toxins; risk of tinnitus and hearing loss
- Capital scarcity for steelpan production

5.3.4 Pathway to Development

Vision
Cultural industries as a major vehicle of our national diversification efforts and a central pillar of the national economy.

Goals
Support creative idea development
- Facilitate integrated education and training in the creative sector through human resource development and capacity building
- Foster awareness and knowledge of normative industry standards
- Assist artists in the development of cultural goods and services
- Provide services for the acquisition of skills in all related areas

Facilitate product/service development
- Develop facilities for the testing, manufacture and production of cultural products and services
- Foster requisite knowledge about manufacturing and production standards
- Provide the human, financial and physical resources to ensure production of exceptional cultural goods and services
Facilitate audience development, marketing and distribution
- Create and develop local, regional and global audiences for cultural products and services
- Understand the tastes of potential audiences for local cultural products and services
- Create an enabling environment for trade in cultural products and services
- Foster an effective legislative environment in areas such as IP legislation, local content policy, fiscal incentives, innovation policy
- Provide adequate, accessible and appropriate venues and platforms for the display and distribution of cultural products

Recommendations
Our festival arts create a strong demand locally, regionally and in global markets. The following recommendations are based on a review of the visual and performing arts sub-sector
- Develop capacity for indigenising cultural statistics
- Support the development and mainstreaming of standards
- Create institutional architecture for co-ordination and collaboration among cultural industry stakeholders at strategic and operational levels
- Strengthen capacity of the Ministry of Trade and Industry and the Ministry of Foreign and CARICOM affairs and its overseas missions to pursue market opportunities for cultural goods and services
- Strengthen capacity of tertiary training institutions to provide training in artiste management and management of cultural industries
- Incentivise and support linkages among cultural industries
- Support action to encourage greater transparency and understanding of the connectivity needs of creative business users
- Invest in ensuring cultural businesses and organisations of all sizes benefit from new technology and digital infrastructure
- 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
- Support measures for targeted market penetration of products and services with a competitive advantage in diasporic markets, in Europe and markets in the global south
- Facilitate the ongoing strengthening of the legislative and policy framework and technological platform for development of the cultural industries
Implementation Plan For The National Policy On Culture And The Arts
6.1 Implementation principles and objectives

The NPCA will be activated through institutional arrangements to facilitate the harmonisation of the cultural sector, to deepen participation among creatives, promote innovation, product monetisation and to engage the best expertise within our creative ecosystem. It pursues a genuine partnership between the government and cultural workers to ensure that the nation builds on its current creative successes and can expand its cultural exports.

The implementation process is therefore collaborative, involving all the major stakeholders in the arts, culture and creative sectors.

6.2 Institutional Arrangements

The institutional arrangements provide a platform for transforming the cultural sector, deepening collaboration and knowledge sharing, reducing government footprint and catering to accelerated growth and development. The institutional arrangements involve a strengthened role for the Ministry with responsibility for culture and the arts, a sector-harmonising mechanism in the Cultural Collaboration Forum, and a Panel of Cultural Experts and Practitioners responsible for curating the culture for the local, regional and international market. These entities will work in concert to ensure that the peculiar needs of artists and artist organisations at the embryonic, emerging and established stages of development are addressed. The entities are elaborated on below:

6.2.1 The Role of the Ministry with Responsibility for Culture and the Arts

The Ministry with responsibility for culture and the arts shall provide strategic oversight of the development of culture and the arts in Trinidad and Tobago. It shall retain responsibility for policy-making and cross-sectoral co-ordination and will be responsible for facilitating a healthy cultural ecosystem. The Ministry will have a special role relevant to embryonic and emerging artists. This notwithstanding, its remit shall include facilitating the development of all forms of cultural expressions (regardless of whether or not they accrue economic returns on investment), along with the popularisation and promotion of cultural expressions and industries. It will do so in close collaboration with the Ministry of Education, the Ministry of Planning and Development, the Economic Development Advisory Board, and the Ministry of Trade and Industry, especially as it relates to the cultural industries.

Strategic Frameworks and Directional Plans for Sub-Policy Areas

The Ministry with responsibility for Culture and the Arts in collaboration with its partner Ministries and the Cultural Collaboration Forum (CCF) will establish and oversee three specialists, Cabinet-appointed technical working groups to formulate pathways and directional plans relevant to each of the three policy thematic areas viz:

a. Visual and Performing Arts (VAPA)
b. Heritage, Memory and Legacy; and
c. Cultural Industries

These working groups will each benefit from expert leadership and the selection of professionals from the relevant sectors or areas of interest

6.2.2 A multi-sectoral Cultural Collaboration Forum (CCF)

The Cultural Collaboration Forum (CCF) shall be established as the harmonisation mechanism in the institutional framework. This is in recognition of the need for a collaborative framework among the disparate parts of, and to coordinate work across the different elements of the cultural ecosystem. The CCF will ensure an intimate understanding of and synergies across the contributions, issues and needs of those various parts of the ecosystem. It is therefore a platform for information-sharing and collaboration and serves to reduce duplication and redundancy in projects undertaken by these institutions. The CCF will therefore be well suited to oversee the National Cultural Policy implementation process, the formulation of the overarching frameworks and directional plans for the three sub-sectors, and to make recommendations for updates and revisions to this policy. Accordingly, the Working Groups referenced above shall be guided and overseen by the CCF.
Another key function of the CCF would be to work in collaboration with the Ministry with responsibility for Culture and the Arts, to establish and operationalise the Panel of Culture Experts and Practitioners (PCEP), as the curatorial, grant making and awards arm of the cultural ecosystem. (See below).

The CCF will be chaired by the Ministry with responsibility for Culture and the Arts. It shall be comprised of the representatives of state agencies with responsibilities related to the development of the creative sector, as well as experts who will ensure that deliberations and actions are informed by the best knowledge and research. The CCF will also be able, when necessary, to co-opt participants from among neutral creatives and industry organisations. Administrative support to the meetings of the CCF will be provided by the Culture Division of the MCDCA.

6.2.3 A panel of culture experts and practitioners (PCEP)

The Panel of Culture Experts and Practitioners (PCEP) shall be the engine and transformative arm of the institutional framework, through curatorial services associated with sector development and promotion, grant making and awards management functions in the cultural ecosystem. Its work will be particularly relevant, but not limited to established artists. It will peer-review requests for financial and technical support submitted by cultural enterprises, entrepreneurs and practitioners. It will also, when called upon by the Ministry with responsibility for Culture or by the CCF, review technical proposals and documents aimed at advancing the development of the creative sector. The PCEP will also give oversight to an Awards programme that will incentivise innovation and excellence in the cultural sector. These Awards will be merit-based, administered through issue of an annual public call for proposals in specialised areas. As an example, award areas may include: Film Award, Animation Award, Public Art Award, Mobile Apps Award, Design and Innovation Award. However, as desired, award categories could be changed periodically for the benefit of the sector. In so doing, the PCEP will serve as a catalyst for increasing innovation, dynamism and growth of the cultural sector in Trinidad and Tobago.

Secretariat Support to the PCEP

The effective functioning of the PCEP and therefore the structure of support provided to it, will be essential to the transformation of the cultural sector and the goals of this policy. A quasi-government arrangement will provide the PCEP with the flexibility and independence that will make it a trusted feature of the cultural ecosystem, as well as provide the opportunity to attract the appropriate human resource capacity to its operations. It is recommended that the Government of the Republic of Trinidad and Tobago pursue a technical cooperation agreement with the European Union (EU) or the Inter-American Development Bank (IDB) for technical and financial support for programmatic and operational support to the PCEP, for a minimum period of five (5) years. This would include support for the establishment and operations of a Secretariat and financial support for the grants and awards initiatives. Both the EU and the IDB have priority interests in culture, cultural industries and economic diversification under which the remit of the PCEP falls. In the interim, the PCEP will be provided with support from the Culture Division.

6.3 Monitoring and Evaluation

The Ministry of Community Development, Culture and the Arts via its Project Implementation and Research Units will be the key oversight body tracking implementation of the National Policy on Culture and the Arts. It will be assisted in this role by the Cultural Collaboration Forum, which will have direct responsibility for all activities related to implementation of this policy. The expected execution of a technical co-operation agreement to implement this policy in the medium term, for a projected period of five years, will add an additional layer of monitoring and evaluation of the policy.

---

18 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 CCF, at no cost.

19 The Awards are considered to be a significant and transformative recommendation contained in the Report of the High Level Panel Of Experts For The Implementation Of Arts, Cultural And Entrepreneurial Projects and the Patriotism Projects, on behalf of the Ministry of Planning and the Economy 2011.
Conclusion
The finalisation of a cultural policy in Trinidad and Tobago is a most significant step. This cultural policy is both interrupter and enabler. This policy framework is formulated in light of the characteristics and components of the cultural policy environment in Trinidad and Tobago and the country’s history of cultural policy making in the context of its wider economic and social history. The policy represents strategic directions and actions that represent a shift in development planning toward using cultural policy making and implementation as a tool of economic and social development. This is in keeping with current best practice in cultural policy-making.

This policy outlines 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.

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. The policy looks toward the outcome of these strategic approaches in the realisation of the truism that arts need not only ‘cost’ (government), but can also ‘pay’ (creatives).

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 finding 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”20.

---

Appendix 1 - Acknowledgements

Members of the Technical Working Group who volunteered expert advisory services in the formulation of this policy:

Mr. John Arnold- MusicTT

Mr. Navneet Navin Boodhai- formerly from the University of Trinidad and Tobago, currently at The University of the West Indies, Engineering Institute

Dr. Suzanne Burke- The University of the West Indies, Faculty of Humanities and Education, Department of Literary, Cultural and Communication Studies

Dr. Ralph Henry- Kairi Consultants Ltd

Mr. Steve Jordan- Ministry of Planning and Development Economic Development Advisory Board

Ms. Ingrid Kemchand- Ministry of Education- Modern Languages, Curriculum Development Division

Dr. Keron Niles- formerly from the Ministry of Planning and Development Economic Development Advisory Board, currently at The University of the West Indies, Institute of International Relations

Dr. Rudolph Ottley- University of Trinidad and Tobago, The Academy for Arts Culture and PA

Dr. Marsha Pearce- The University of the West Indies, Faculty of Humanities and Education, Department of Literary, Cultural and Communication Studies

Mr. Keegan Taylor- Bois Academy of Trinidad and Tobago

Staff of the Ministry of Community Development, Culture and the Arts

Mr. Tej Ramlogan, Division of Culture

Mr. Damian Richardson, Division of Culture

Ms. Arlene Holman, Advisor to the Minister of Community Development, Culture and the Arts

Ms. Sharon Bradshaw, Senior Policy Specialist (Service Provider)

Policy Unit staff

Culture Division staff

Appendix 2 - References
