

Transatlantic(a) conversations through the Arts

#ArtConnectsUs

To use the arts to diversify and enrich relations between the UK and the Caribbean by contributing to a healthy cultural eco-system in the region through equitable, long term, balanced programming that will transform the lives of artists, develop trust between the Caribbean and the UK and grow cultural relations with the whole of the Americas.

**Live event training session, Inaugural "Backstage to the Future: Caribbean," 2017
© British Council.**



Main objectives outlined by the British Council for arts work in the Caribbean include:

- Connect the UK with the creative excellence of the Caribbean, opening and strengthening channels of communication for UK artists and arts organizations to collaborate in projects in the Caribbean and for the Caribbean to be better understood in the UK
- Build bridges for the Caribbean's rich contemporary cultural expression internationally in ways which benefit both the Caribbean island countries and the UK
- Link with the diasporas to reimagine and reinvigorate the complex cultural relationship with the UK
- Identify and connect with emerging leaders in the creative economy to help build a stronger infrastructure in the Caribbean: this is of political and economic importance but the political and economic value will only be realised if the primary focus is on culture
- Explore, with Caribbean and UK partners, the power and relevance of the arts in addressing social issues, particularly those affecting youth at risk from crime, violence and alienation.

BACKGROUND ROUND

Background to Our Work in Arts in the Caribbean

We have made significant impact on the literature sector primarily through our direct partnership with the Trinidad and Tobago-based NGO, the BOCAS Lit Fest (recently listed by Penguin Random House as one of the 20 top literary festivals in the world). We have strengthened relations with UK partners including Leeds-based Peepal Tree Press - the largest publisher of Caribbean literature outside of the Caribbean - and more

recently the Forward Foundation whose Director expressed interest in attending the BOCAS Fest because four Caribbean writers were recent winners of Forward prizes and she wanted to understand this 'mecca' of contemporary literature. We have been contributing to the upskilling of journalists by providing creative journalism workshops focusing on literature, the visual arts and film in partnership with the oldest tertiary

level institution in the Anglophone Caribbean, UWI (the University of the West Indies) which was set up as a college of the University of London in Jamaica in 1948.

Our work in the film and television industry includes having worked with the top Caribbean film festival, the Trinidad and Tobago Film Festival, along with partners in Jamaica including JAMPRO Film Commission and JAFTA (Jamaica Film and

Television Association) by upskilling thirty film professionals in both countries. London based Ludo Smolski delivered the programme working across three roles, that of story editors, screenwriters and producers, contributing to the continued development of confident script editors ready and able to help make a positive contribution to both local and international filmmaking.



NGC Bocas Lit Fest, Trinidad & Tobago, 2016 © Bocas Lit Fest

Run Free

In 2014, we began work with a group of at risk youth in the inner city of Kingston. The first phase of the Run Free project began in March 2014, with fifty young men and women from Parade Gardens and neighbouring communities, ages 10 to 25. Our goal was to introduce Parkour techniques and philosophy, which values critical thinking, self-discipline, determination and teamwork.

We called our project Run Free. "Jump and Run Free fuse physical theatre, storytelling and the movement discipline of Parkour into a fluid and freshly devised theatrical production. Using the grace, flow and style of Parkour, participants

explore the challenges and obstacles they face growing up in an age of unprecedented change."

Phase 4 of the project (April to October 2016) was focused on polishing the theatre production in preparation for two feature presentations: a performance in Kingston on Jamaica's Independence Day, August 6, 2016 and the Home Away Festival of Participatory Arts in Glasgow, Scotland from October 6 to 13, 2016.

The Run Free project was financed and implemented through collaboration between the British Council, Manifesto Jamaica and the National

Theatre of Scotland. We are finalising the project through the production of a full length documentary film developed in partnership with the National Theatre of Scotland and Manifesto Jamaica which will tell the complete story of the transformative journey of these young Jamaican men.

The National Theatre of Scotland continues to work with us to develop Jump! in Trinidad and Tobago in partnership with local creatives working in contemporary dance, spoken word, music and theatre.



Team Run Free Jamaica, Run Free Home Show, Ranny Williams Entertainment Centre, Jamaica, 2016 © British Council



Dance: Islas Creativas

For the past three years, we have been developing exchanges between leading British choreographers and the Havana-based, world class dance company, Danza Contemporánea de Cuba, building capacities through the project, Islas Creativas. In 2017, the world-class choreographer, Fleur Darkin, Artistic Director for Scottish Dance Theatre, was invited as the main trainer. Fleur was joined by Trinidad and Tobago based choreographers and co-directors of the Coco Dance Festival, Sonja Dumas and Dave Williams who also contributed towards the initial workshop engaging with the dancers. The project culminates with the premiere of the new work created by Fleur and performed by the dance company in November 2017. This build on work in previous years including Theo Clinkard, the London-based choreographer and designer, who led choreographic workshops and created 'THE LISTENING ROOM', a new work commissioned by the British Council which was performed by Danza Contemporanea de Cuba at the Alicia Alonso Theatre in 2016; and in 2015 the British choreographer Billy Cowie was commissioned to create his new piece Tangos Cubanos, in collaboration with Danza Contemporánea de Cuba. While in Havana, he delivering dance and film workshops to Cuban dancers, choreographers, filmmakers and visual artists.



Caribbean Script Development Workshops: A participatory workshop for Story Editors, Screenwriters and Producers

The British Council, has been growing its partnerships with the Trinidad & Tobago Film Festival (TTFF), Jamaica Film and Television Association (JAFTA), JAMPRO Film Commission (JAMPRO) and London-based course leader, Ludo Smolski, who have all together co-delivered a mentoring programme sandwiched between a series of workshops aimed at script editors, screenwriters and producers working in the film and TV industries in Jamaica and Trinidad & Tobago in September 2017.

After the initial workshop was delivered to thirty participants in the two

countries in March 2017, a follow-up component was delivered remotely with ten groups of three participants, providing a guide to post-workshop development to the teams. The object of the second phase was to help guide the writers and their scripts through at least one or two drafts of their scripts over a period of months.

In September of 2017, Smolski returned to the Caribbean and offered Advanced Screenwriting workshop.

PART I: DIFFICULT CONVERSATIONS

is a partnership between the British Council the Barbados Community College and artist-led-initiative, Alice Yard in Trinidad and Tobago. One of Scotland's most successful visual artists, Graham Fagen, came to the southern Caribbean in April 2017, to begin his tenure as external examiner for the BFA Fine Art students in Barbados. In both countries, he gave public talks on his art practice and engaged in studio visits where he met with artists to speak about their work in addition to offering an experimental drawing workshop to students at Barbados Community College. These conversations have opened a window to the stark differences of opinion on historic relations between Britain and the Caribbean, revealing how differently narratives are constructed to shape national consciousness.

PART II: WE HAVE MET BEFORE

is an exhibition that revisits the challenging subject of transatlantic slavery and its afterlives in the contemporary world, seen through the eyes of four contemporary artists - one Scottish - Graham Fagen, one English of Guyanese birth - Ingrid Pollard, one Barbadian based in Canada - Joscelyn Gardner and one Jamaican - Leasho Johnson. Each artist brings a distinctive perspective with work that was created in different locales, different media, and at different points in time.

The exhibition explores a group of contemporary and artistic interpretations of legacies of the Trans-Atlantic Slave Trade and chattel slavery in Jamaica and the wider Caribbean. Each of the four featured artists delves into archival material, popular culture and personal perspective to develop and

substantiate visual iconographies that present actual and imagined narratives about the African enslaved and their descendants. Combined, their work invites new perspectives and dialogues on what is well-established subject in Caribbean art. The broad programme of activities in Jamaica included three artist led workshops delivered to BFA students at the Edna Manley College of Visual and Performing Arts and were led by Graham Fagen, Joscelyn Gardner and Dr. Ingrid Pollard; the Exhibition Opening at the National Gallery of Jamaica; a Panel Discussion: We Have Met Before: Conversation with the Artists, chaired by Dr. Shani Roper at the National Gallery of Jamaica and a second panel discussion presented as part of the Edna Manley College's Rex Nettleford Arts Conference 2017, for which the National Gallery serves as a partner institution. The panel discussion was chaired by Nicole Smythe-Johnson, Independent Curator and the panellists were: Moji Anderson, Lecturer, Sociology, Psychology and Social Work, Faculty of Social Sciences, UWI-Mona; Olayinka Jacobs-Bonnick, British Council Country Director, Jamaica; Leasho Johnson, Jamaican artist in We Have Met Before; and Herbie Miller, Director, Jamaica Music Museum, Institute of Jamaica.

PART III:

An exhibition co-developed in partnership with the National Art Gallery of the Bahamas, the design of which is still in progress. It will open in March 2018 and close in June 2018 and will include the work of Graham Fagen which will sit in dialogue with that of three Bahamian artists supported by a British film programmer who will curate a suite of films into the project. A lecture series and workshops will support the Bahamian iteration of the project.



Graham Fagen, *The Slave's Lament*, 4 channel audiovisual installation, Venice Biennale, 2015.



Inaugural Backstage to the Future: Caribbean

The Backstage to the Future: Caribbean, (BTF) offers skills training for live events in San Andres, Colombia programme and is designed to develop and nurture future live event producers and technicians across the outdoor/music live events sector in San Andres and Providencia (Colombia), Venezuela, Jamaica and Cuba. The focus is on technical and soft skills (communication/networking) for the performing arts and live events sector. It is intended to foster and strengthen relationships between the UK, Colombia, Jamaica, Venezuela and Cuba, by encouraging learning and knowledge transfer between the countries and build links between institutions.

BTF delivered a technical skills training programme

focused on live sound engineering, lighting design & operation, stage management, community arts, and embedded this training with local showcasing during the Green Moon Festival. The programme aims to connect local festivals so that they can have more economic scale opportunities and do more business and to connect and build trust between the Colombian islands of San Andres and Providencia with Venezuelan and Caribbean neighbours plus the UK. The British Council hopes that this will create employment, network and business opportunities and strengthen the island's training infrastructure to ensure that training is relevant, high quality, and informed by the UK and international standard best-practice. The long-term aim of the programme is to

re-connect the islands of San Andres and Providencia with mainland Colombia and the greater Caribbean through mutual respect and understanding of their culture.

To this end, BTF will offer a work shadow experience to some of the participants from Colombia, Cuba and Jamaica, to apply their knowledge as interns at the Rebel Salute live music festival in Jamaica in January 2018. Jamaica will work to host the second iteration of the BTF workshop programme later in 2018 which again will include participants from Colombia, Venezuela, Cuba and Jamaica with a UK based course leader, building intra-Caribbean relations collectively with British networks.



Participants from Backstage to the Future: Caribbean during logistics set up for the green Moon Festival, 2017 © British Council



Josh Lu, TAARE resident from Trinidad & Tobago, met with ceramic conservators at the Victoria and Albert Museum while in residency. © Josh Lu

Trans Atlantic Artists' Residency Exchange (TAARE)

In collaboration with UK and Caribbean based cultural partners, we came together to launch our inaugural UK | Caribbean & Caribbean | UK artist residency programme focusing on transatlantic exchanges between the UK, Jamaica and Trinidad and Tobago, offering new residency opportunities to visual artists, art critics and curators who are living and working anywhere in these countries. The UK partners included Delfina Foundation in partnership with Autograph and Gasworks in England and Hospitalfield Arts in Scotland; while Caribbean partners included NLS Kingston in Jamaica and Alice Yard in Trinidad.

This pilot residency accommodated two (2) two-month residency placements between March and April in Trinidad and Tobago and Jamaica, and two (2) two-month residency placements between May and September 2017 in the UK. The 2018-2019 iterations of TAARE will explore residency opportunities with new potential partners in Northern Ireland, Wales and Cuba while building on existing partnerships in Scotland, England, Jamaica and Trinidad and Tobago.

Tilting Axis

Tilting Axis is a cultural debate about the place of arts in the world today led and shaped by practitioners from the Global South which takes place in the Caribbean and its diasporas on an annual basis. It brings together participants from all linguistic areas of the Caribbean, Africa, Europe, North and South America. The British Council has been involved in Tilting Axis since its inaugural meeting in 2015 by supporting the participation of key British delegates. We continue to be part of the intercultural dialogue which includes the important Caribbean dimension of contemporary culture in the British Isles.

In 2017 we supported the participation of three Scottish-based curators including Dr Eddie Chambers (based in Edinburgh), Professor at the University of Texas, Austin; Tiffany Boyle (based in Edinburgh), co-founder of the curatorial collective, Mother Tongue and Ainslie Roddick, Curator at the Centre for Contemporary Arts, Glasgow. In 2016 we supported the participation of Lucy Byatt, director of Hospitalfield.



Panel 3: Curating the Archive. Moderated by Dr Mario A. Caro (Lecturer in Art, Culture, and Technology at Massachusetts Institute of Technology; Board member of Res Artis, New York) with Dr. Eddie Chambers (Professor of Art and Art History at the University of Texas, Austin), Tiffany Boyle (Curator and co-founder of Mother Tongue, Scotland) and Miguel A. Lopez (Chief Curator of TEOR/éTica in San Jose, Costa Rica), Tilting Axis 3, National Gallery of the Cayman Islands, 2017 © Roy Wallace

Objectives for the Caribbean Arts Programme

- To develop an awareness of the British Council's excellent work in the Arts by sharing UK arts in the Caribbean

- To connect artistic excellence of the Caribbean with that of the UK in mutually supportive projects and reciprocal exchanges

- To be sensitive to the increasingly diverse demography of the UK, including its Caribbean diasporic population

- To learn from the UK's skills in the Arts to build an inclusive, sustainable creative economy in the Caribbean by showcasing artistic excellence, promoting the creative economy and developing skills

- To create opportunities for emerging and innovative talent of the Caribbean with all four

countries in the UK while fostering collaboration with our networks across the Americas where possible

- To utilize the British Council's brokering capacity to engage with stakeholders in the creative and cultural sectors in the private, public and third sector, to contribute to a more robust cultural eco-system

- To demonstrate excellence in UK design and digital communication through the redesign of the British Council Caribbean's digital platform to enhance digital cultural relations across the Caribbean and with the globe, through the implementation of a dynamic, innovative and bi-lingual digital communications strategy including Instagram and Twitter

- To work with artists and independent arts organisations who seek to make new innovative

work and build stronger cultural infrastructure across the Caribbean

- To address urgent issues of youth at risk from crime and violence, and violence related to gender or sexual orientation

- To recognise the Caribbean as an ethnically and linguistically diverse region whose culture is an important dimension of contemporary urban British identity

- To be conscious of the rising political importance of indigenous cultural expression and where possible, to be inclusive of indigenous artists in relation with the whole of the Americas

- To explore the complex shared history between the Caribbean and the UK and to recognise the power of the arts to engage with difficult subjects

CARIBBEAN

ARTS

PROGRAMME



Value to the UK

The Caribbean arts programme provides immense value to the UK, especially in this post-Brexit moment while the nation is reflecting on the vexing notions of identity and difference. The British Council is recognized globally as an organisation that takes issues of Equality, Diversity and Inclusion seriously. While we are living through challenging moments, the goal is to focus on an open horizon towards multiple futures we can visualize as inclusive for all citizens.

What this art programme aims to provide are opportunities for encounters between different kinds of people, through artistic conversations that take shape in these 'spaces of emergence'. Facilitating innovative artists to exchange, analyse, question, probe and collaborate; allows new kinds of relations to grow, reconstituting British and Caribbean relations, which are constantly in progress, offering both the opportunity to redefine their understanding of self.

The Anglophone Caribbean in particular, as a sub-region in the Americas, has a unique relationship with the UK because of our long and complex shared history. Given current debate and readiness in the UK to reexamine framing devices in relation to its past, as seen for example in major British institutions, the Caribbean has a particularly potent role to play in contributing to the creative telling of multiple histories.



FUTURE

Building a Brighter Future through the Arts and in Dialogue

Some of the more successful projects have the following characteristics (i) a big vision (ii) they are co-designed and co-developed together with the UK Arts team, the Caribbean arts team and partners on the ground on both sides of the pond and (iii) they are intra-Caribbean. Examples of these successful projects include:

- i. the major visual arts project, *Transatlantic Dialogues* showcasing the works of British and Caribbean artists exploring the legacy of the transatlantic slave trade. This project was co-designed by the Scotland and Caribbean offices, included a strong public programme of lectures, studio visits and workshops and spans Barbados, Trinidad and Tobago, Jamaica and the Bahamas. This project, through its online publication, has been noticed by major arts institutions back in the UK as a result of which the British Council has been invited to engage in dialogue with the Scottish National Portrait Gallery in Edinburgh about the rehanging of The Age of Improvement Gallery.
- ii. *Backstage to the Future* which linked a UK course leader with Caribbean participants and co-trainers, building capacity in skills required related to Live Music Festivals, contributing to a more cohered intra-Caribbean space while demonstrating the cultural innovation of British professional working in the music industry.
- iii. *Tilting Axis* which links all of the Caribbean with international cultural debate and fosters networks and collaborations on both sides of the pond to the benefit of both audiences.



Breakout Session, Tilting Axis 3, National Gallery of the Cayman Islands, 2017 © Roy Wallace

CONTEXT & STRATEGY

Caribbean Context: Strategic Framework

1. **Arts for Social Change:** The arts provide an opportunity to facilitate greater understanding between Britain and the Caribbean. A stereotypical view of the Caribbean exists, characterised by the notion of “paradise” – exoticism and tourism on the one hand – drugs, crime, and homophobia on the other. Through our arts programme we will open up new conversations across the Atlantic with the aim of moving towards a more mature and nuanced understanding of each other’s culture to promote healthier transatlantic relations. This will include working with UK-based arts practitioners and institutions who are rethinking the ways in which our shared histories are contextualised and presented, allowing artists of colour and those from marginalised communities to feel empowered and included by having their stories manifest.
2. **Capacity Building:** In addition to the work we do in 3 national spaces, Cuba, Jamaica and Trinidad & Tobago, there is a need to develop a wider reach through our arts programme by engaging with the Caribbean. There are many opportunities to build capacity in the context of festival management and programming models for macro and micro arts festivals in the Caribbean. Some of these might include the marking of major shared historical moments including the 100th anniversary of WW1, the 70th anniversary of the Windrush or the 60th anniversary or the NHS – all of which speak to common, significant moments in our mutual development in the UK along with CARIFESTA in the Caribbean.
3. **Cultural Policy Development:** Caribbean governments are prioritising the creative economy and debating cultural policy across the region. This provides us with opportunities to engage in intercultural dialogue to both learn from and contribute to the shaping of cultural policies that will engender healthier cultural eco-systems and empower a new generation of creative entrepreneurs.



CARIBBEAN

The cluster of three Caribbean countries where we have offices includes Cuba, Jamaica and Trinidad and Tobago with cultural expressions manifesting as important dimensions of contemporary British urban identity. Cuban, Jamaican and Trinidadian/Tobagonian diasporic populations exist in significant numbers on the east coast of the USA, throughout the UK and wider Europe, contributing to a fluid definition of the region that exists beyond national borders and which influence cultures far afield. Jamaica has contributed six to eight new musical genres in the latter half of the 20th century and influenced genres in the UK including jungle, trip hop and others, Trinidad and Tobago gifted the world steel pan - the only non-electronic, acoustic musical instrument invented in the 20th century and Cuba's syncretic music traditions including son, rhumba, Afro-Cuban jazz among others, have been influential globally.

The population of the Caribbean is approximately 44 million people including 11 million in Cuba, 2.9 million in Jamaica and 1.2 million in Trinidad and Tobago. It is a diverse region originally populated by indigenous peoples and now comprising descendants from Africa, Europe, Asia, China, Indonesia, Syria and Lebanon who practice as Christians, Hindus, Muslims, Jews, Rastafari, Santeria, Shouter Baptist along with other syncretic religions. The languages spoken are Spanish, English, French, Dutch, Chinese, Papiamentu, Caribbean Hindustani and various Creoles or patois. A heterogeneous archipelago which is multi-racial, multi-lingual and multi-cultural, it is also arguably the first place in the world where globalisation took place through the development of the plantation model. In addition, it is also the first area in the world where the economy preceded the society, shaped by colonisation, enslavement and indentureship.

Today, many Caribbean countries grapple with poverty, crime, brain drain, and violence based on gender and sexual orientation. Most Caribbean economies are dependent on services, tourism, agriculture, oil, remittances and the drug trade (except Cuba). It has most recently been negatively impacted by climate change as a result of two category 5 hurricanes devastating countries in the northern Antilles. Unemployment rates are between 2.5 and 4% in Cuba, 37.8% in Jamaica and 8.4% in Trinidad and Tobago. The under 25 years of age population percentage rates are 28% in Cuba, 47% in Jamaica and 30% in Trinidad and Tobago. Divisions of class, race and gender - vestiges from colonisation - impact daily life and employment opportunities. Many young people look to North America for opportunities in education and employment and outward emigration by Cubans to the USA has climbed since the beginning of improved US-Cuban relations in late December 2014.

The Caribbean has an internet penetration rate of 43.7% compared with an average of 50% in the rest of the world. Collectively the Caribbean contributes approximately 20 votes at the UN.

Against this backdrop, the British Council is in an advantageous position to address some of these urgent issues through its ambitious arts strategy and programme, primarily in the three countries where we have offices, while reaching out to include other Caribbean countries as well as providing value back to the UK.

CONZEP

Cultural Sector Overview

At the moment, “CARICOM Governments, have been increasingly recognizing the important contribution of cultural and creative industries to the economies of the region, and have recognized that with the creation of an enabling environment with the necessary policy, legislative and institutional support, the cultural and creative industries could realize exponential growth, create jobs and wealth in the region and positively engage especially young people of the Community.” <http://caricom.org/development-of-cultural-and-creative-industries-in-caricom/>)

In a recent article by creative economy consultant, Dr. Keith Nurse, adapted from his presentation at The Orange Economy Webinar in August 2017 organized by Creative Nassau, in collaboration with The Central Bank of The Bahamas and the Inter-American Development Bank, he opined that “From a global value chain perspective the creative industries in most developing countries operates with a large number of creators operating in an eco-system with a high level of fragmentation and competition. His key recommendations to address these challenges are to:

- Improve access to finance, twinned with access to market and access to digital platforms.
- Facilitate innovative financial instruments to attract and sustain investments.
- Harmonize and update incentives and trade regimes.
- Strengthen export, distribution & institutional capabilities and linkages.
- Facilitate end-to-end business and trade support.
- Generate economic and market intelligence

Furthermore, he proposed that “maximizing on the opportunities of the digital market is one of the key areas of greatest potential as well as tapping into traditional (e.g. live tours and festivals) and non-traditional markets for creative goods and services.

His overarching argument is that the enhanced integration of the creative industries from developing countries in global value chains requires a shift in the industrial paradigm and business practice from low value-added, stand-alone creative firm, cultural practitioner or artist operating in isolation to a context where there are higher levels of collaboration, coordination and organization.

Dr. Nurse advocates for “policy support measures such as diaspora engagement, destination branding, trade and export facilitation, investment policy and human resource development.” – all areas that the British Council have expertise in and can add value to through our work in the Caribbean and in collaboration with cultural practitioners and entities back in the UK.

Working in an intra-Caribbean way with a regional perspective allows us to develop pan-Caribbean platforms for dialogue, consider the sharing of expertise across many islands increasing efficiency in programme development and delivery while being a cost-effective way to share expertise more easily for the British Council.





Cuba: Strategic Framework

1. Capacity Building: Empower young people working in the music sector to be competitive, internationally successful and independent by improving their technical skills in music creation, archiving, live performances and music festival sector through the delivery of music industry and festival skills training. Expertise from UK mentoring, coaching and showcasing will highlight and expand the SELECTOR radio programme.
2. Capacity Building: Develop Cuba's alliance with countries of Latin American and the Caribbean rim and the UK through a wider dance program to include working with radical, small-scale dance communities. Explore a shift in the choreographic process by reinterpreting music scores and commissioning new dance works to be co-developed in a collaborative process with British, Cuban and closer Latin American and Caribbean choreographers.
3. Capacity Building: Further develop technical skills capacity of young film makers to enable them to get internationally connected and able to consider all elements on the film industry to prepare, present and propose international distribution for any project. Continue building technical skills capacity of community audiovisual makers (children and youngsters) to enable them to reflect on and capture social issues such as gender inequality, violence and the use of drugs while encouraging them to cascade their project to other communities nearby.
4. Networks and Collaboration: Support the artistic development of artists by creating opportunities for them to produce new bodies of work, grow their international networks and collaborate with other artists through extended residency exchanges in Cuba and with the UK. Visual arts, design and architecture will be our main priorities due to the lack of opportunities in these specific sectors. We will grow local collaboration to encourage more support from Cuban organizations (state and NGOs).

Cuba: Country Context

Cuba has played a special role in Latin American culture since the early 20th century as a pioneer in radio and TV broadcasting and received international recognition with musical stars performing “son Cubano” in New York, Mexico and Venezuela.

After 1959 its global cultural and political resonance has been out of proportion to the country’s size and its ongoing transition will have uncertain but wide impacts. Its historic links with Latin America and the Caribbean are stronger due to the professionals exchanges with most of the countries, accelerated by the role played at CELAC (Comunidad de Estados Latinoamericanos y del Caribe) and Organización Panamericana de la Salud .

Apart from the official links with regional countries, the increase in migration numbers are also seen as causes for more exchanges with countries such as Ecuador, Mexico, Panamá, Brazil, Canada and the traditional USA. Causes for increased migration (mainly of young and qualified people) are linked to the economic embargo and the crisis after the dissolution of the so-called “ socialist block” in the early nineties. There are also internal reasons linked to bureaucracy and corruption that keep leaders in their position without provoking social and economic changes needed by the island. Low salaries are a disincentive contributing to qualified

work forces wanting to leave Cuba exacerbated by limited Internet access which is expensive for the average Cuban family.

The government maintains social policies including access to free education and the right to culture and sport, fostering sport and art schools that train promoters working across the island. However, the level of preparation is basic and the knowledge of international standards is quite limited. After 2007, the economy allowed a self-employment sector to develop and this will grow in 2018 when President Castro will step down as announced 4 years ago.

The cultural sector has been benefited from a flexible approach but lack of knowledge re accessing international markets limits the internationalization of the Cuban Arts at wider scale. The understanding about Art industry is limited as is the understanding of how to develop a sustainable art industry on the Island. The cultural sector relies on limited state support and does not cover the needs and potential of the Art sector in Cuba. The limitation for the Cuban talent to go abroad impacts their capacity to participate in international business models with dependence on foreign visitors personal links to sponsors/promote.

There are nearly 17,000 Cuban

musicians graduated and working within the Island with few skills and resources to promote themselves abroad. The film industry has been focusing on local issues and despite hosting the Festival International de Cine Latinoamericano, local talent is crying out to get better knowledge of the international mechanisms for placing their products and services. There is a concern about the lack of skill training in Animation and the low participation of women in film creation. Young designers and architects need international networking and exchanges. They are not seen as part of the Arts Sector by the structure of Ministry of Culture and therefore are not part of their limited strategies and actions. On the other hand the Government has created 347 Cultural Houses along the Island to promote and preserve cultural heritage and there is a need to keep upgrading skills for promoters and look for more sustainable ways to work for communities.

The USA has been the ideal and natural market for Cuban Arts, but despite the Bergmann amendment on the Helms Burton Law, allowing trade in Cultural products, the joint creation and the transfer of full income to Cuban residents is still forbidden.

Europe has gain on influence and exchanges due to European and Swiss co-operation programs and in the case of UK, there is a strong link on music and

dance due to the launching of Buenavista Social Club’s music by World Circuit and the promotion of some other talents by Tumi Music and the regular touring from Danza Contemporanea throughout The Music Consortium.

Last year, the UK Foreign Secretary, Philip Hammond became the first in his position to visit Cuba after 1959 and four MoUs were signed, three on Culture, Higher Education and Science. This year, for the first time, the FCO has allocated nearly 350K for projects to be delivered in Cuba and the British Council has won one on Higher Education (train the trainers).

In 2018, the British Council will have been operating in Cuba for 20 years, gaining trust with the Cuban authorities which is quite relevant due to the approval of the broadcasting of SELECTOR program via Radio Taino, the only commercial national broadcaster in the island. Radio and TV are controlled by the Communist Party in Cuba.

The status of the British Council is quite complex as it has to work under the FCO’s umbrella, and seek approval for its programs from the Ministry of Foreign Trade and Investments (MINCEX) and seen to be relevant for the Cuban ministries (counterparts). The British Council works collaboratively with a Cuban organization which are the ones to call press or organize events.

Cuba: Cultural Sector Overview

The British Council has been working with the Ministry of Culture (MoC) and Cuban Institute for Radio and TV (ICRT). Inside MoC, it has been identified as a strong institution to work with because of the delivery of high quality programs including:

- Asociación Hermanos Saiz (AHS-NGO) which gathers all young artists below 35 years old and has a provincial structure with 16 branches across the Island.

- Escuela Internacional de Cine y TV (EICTV-NGO) which prepares international talent for film making with potential to grow on collaborations to benefit more Cuban creators.

- Fundacion Cawayo (Santiago de Cuba-NGO) which has strong presence across the Island and it able to host residency programs for Visual Arts

- Centro Nacional de Casas de Cultura (MoC organization) which reaches the most Cubans via the Casas de Cultura and has a strong interest for developing collaboration of any kind (current partners for Camara Chica)

- Havana World Music Festival (ONG under Cuban Institute of Music) which organizes the most famous international music festival in Cuba, receives financial support from the UK Embassy and has started exchanges with British Council to develop skills programs for new and unknown musicians.

- Traditional partners are Danza Contemporánea and EGREM (biggest record label).

- Radio Taino, as part of ICRT has the confidence of working with British Council and is interested in taking Selector to bigger and better impact in the Island as well as doing networking in the region.

The British Council has successfully delivered a series of arts projects and activities in recent years and is now poised to modify the art strategy to (i) further develop capacity building programs to enable the Artistic sector in Cuba to improve their skills and networking to place their work in the international arena, (ii) expand the residency Exchange to work with Cuban artists and build bridges with Latin America and Caribbean counterparts working in the arts

Our target audiences for future programs should be focused at two levels:

1. young artists who could recognize UK as an International partner/mentor and scenario for future exchanges and
1. government institutions which have to embrace further changes for development, integration and international collaboration.



Jamaica: Strategic Framework

1. Arts for Social Change: Catalyse social change by working with arts practitioners and communities to support large-scale campaigns, festivals and focal points for the arts in Kingston and support dialogue around heritage preservation, hubs and the creative city.
2. Capacity Building: Strengthen the arts sector by delivering creative and cultural skills development programmes in film, music and creative economy led by UK artists. These programmes will improve the ability to innovate and support livelihoods, while benefitting UK artists by exposure to business opportunities and enriched practice.
3. Creative Economy: Participate in sector mapping, research, and a Caribbean cultural conference supporting the development of relevant cultural policies, with workshops benefitting creative entrepreneurs through activities that will enhance the positive social and economic impact of arts and culture.





Jamaica: Country Context

An independent island state with an area of 10,991 sq. km and a population of 2.9 million people, Jamaica is the third-most populous Anglophone country in the Americas (after the USA and Canada). Jamaica has an unusually large Diaspora, with some estimates indicating that as many individuals of Jamaican descent currently live outside the country as within it. Jamaica has experienced high levels of migration since it became a British colony and the familial, financial and cultural link with the UK is very strong, expressed primarily through the movement of people and money, with remittances creating an average annual inflow of almost £2.5 million from the UK based on data from the Bank of Jamaica.

Since independence from Britain in 1962, power in Jamaica has regularly

alternated between the social-democratic People's National Party and the conservative Jamaica Labour Party. Political stability, however, has not translated into social and economic stability. Like its neighbours across the Caribbean, Jamaica is vulnerable to natural disasters including hurricanes, flooding and the effects of climate change. It struggles with low growth, high public debt and many external shocks which weaken its economy.

According to World Bank data, over the last 30 years, real per capita GDP increased at an average of just one percent per year, making Jamaica one of the slowest growing developing countries in the world. Faster economic growth is needed and it should be noted that the creative industries, accounted for £35 billion (\$6.45 trillion JMD) of

global gross domestic product (GDP) in 2014 is viewed as a means of spurring economic growth and national development.

When Jamaica gained independence in 1962, the murder rate was 3.9 per 100,000 inhabitants, one of the lowest in the world. By 2009, the rate was 62 per 100,000 inhabitants, one of the highest in the world. Jamaica has had one of the highest murder rates in the world for many years, according to UN estimates. Some areas of Jamaica, particularly cities such as Kingston, experience high levels of crime and violence. Youth unemployment is also a persistent problem. Unemployment in April 2017 was about 12.2%, and 26.2% of those between 20 and 24 years of age were unemployed.

With low education levels, vulnerable young men, like vulnerable female household heads, are both generally marginalized from key social and economic human development activities, with irregular income and no social-security protection. There remains no legal protection against discrimination based on sexual orientation or gender identity. Young LGBTQ people continue to face bullying and harassment and consensual sex between men remains criminalized. J-FLAG surveys show deeply homophobic attitudes. For example, only 36% of Jamaicans surveyed said they would allow their gay child to continue to live at home and almost 60% of respondents said they would harm an LGBTI person who approached them.

Jamaica: Cultural Sector Overview

Known for its strong sense of self identity expressed through its music, food and rich heritage, Jamaica's cultural influence extends far beyond its shores and is disproportionate to its size. Jamaica is the birthplace of the religion Rastafarianism, and many forms of music including Reggae, Ska, Mento and Dancehall. Jamaicans are an innately creative and this is expressed through music, art, language, dance and storytelling. The country has given rise to cultural icons such as Marcus Garvey and Bob Marley, sporting heroes like Usain Bolt and award-winning writers such as Marlon James and Kei Miller. Overall, Jamaicans are proud of their cultural heritage.

The British Council has identified three key areas in the cultural sector:

1. **Music:** In 2015 Jamaica received the UNESCO designation of Kingston as a Creative City of Music and formed a Creative Cities Committee, tasked with implementing projects ranging from a Jamaica Music Museum, an Oral History project and Cultural Tours. There is significant interest in activating Kingston as a creative city, using music as the main theme. These efforts are being supported by the Institute of Caribbean Studies at the University of the West Indies.
2. **Film:** The Jamaica Film Commission was established in 1984 and operates alongside the Creative Industries Unit within the Jamaica Promotion Corporation (JAMPRO/Jamaica Trade & Invest). Jamaica is a naturally attractive location for filming and filmmakers have been coming to the island since the early 1900s, filming 'Daughter of the Gods' in 1908, 'Dr. No' in 1961, live and Let Die in 1973, and locally made films include the Harder They Come in 1972. Most recently a Jamaican filmmaker Tony Hendricks, a participant in a recent British Council script-editors programme, was listed as a finalist in the 2017 Cannes Golden Plume Screenwriting Competition for his film 'Shoot the Girl'. The JAMPRO Film Commission has worked with the British Council to deliver capacity building programmes in the sector as recently as 2017 and have committed in principle to partnering on a four-year developmental programme for filmmakers.
3. **Creative Economy:** In 2014, the Government established a Cultural

and Creative Industries Commission in order to drive the creative industries and empower creative practitioners. Since then, local interest in the Orange economy and in investing in the creative and cultural industries (CCI) has steadily increased. In 2015, the Jamaican government budgeted £15.4 million (\$2.6 billion JMD) for CCI across all its Ministries. Public and private sector are developing hubs, innovation labs, creative communities and incubators. There is interest from the CDB and the Ministry of Culture in undertaking a cultural mapping project, an Orange Economy workshop, a cultural policy conference and related research to identify any gaps in cultural policy. Supporting the nascent creative entrepreneur ecosystem is an area of focus and organisations like Enterprise Scotland, Seedstars International, the Jamaica Business Development Corporation, Silicon Caribe, Thrivehouse and the Branson Centre of Entrepreneurship are working in this space.



Panel Discussion, "We Have Met Before," National Gallery of Jamaica, 2017

Trinidad & Tobago: Strategic Framework

1. Capacity Building: Technical Skills: Strengthen the core technical, marketing & business capacity of film and animation artists, increasing global competitiveness while raising the quality of their creative products. This will improve livelihoods through networking & knowledge exchanges with trained UK leaders / practitioners in the film and animation sectors, and shift Trinidad & Tobago's film industry from an emerging sector, to the stage of a developing sector, fostering an economically viable industry.
2. Institutional Standardization: Collaborate with responsible government agencies to institutionalize standards for the classification of labour, guilds and supporting institutions within the film and animation industry by utilising UK models, best practices and certification bodies to drive this process. This will raise professionalism in the local film industry, improving filmmaking standards.
3. Arts for Social Change: Build trust between UK and Trinidad & Tobago by developing confidence and leadership qualities with at-risk youth and create a network that fosters inclusion and social transformation of these economically and socially marginalized youth through participatory theatre. Enable the UK to be a cultural benchmark for arts as a social change mechanism and create opportunities for collaboration and knowledge sharing between UK and Trinidad artists and communities.



Ceri Dingle and Don Warrington in conversation with Founder and Director of the Trinidad & Tobago Film Festival, Bruce Paddington, Trinidad & Tobago, 2016.

Trinidad & Tobago: Country Context

Trinidad & Tobago is the twin-island republic located at the southernmost end of the Caribbean island chain. A former British colony of historic importance to the UK with, the two nations enjoy strong bilateral relations.

This stable democracy has the most diverse mix of ethnic groups in the Caribbean. Its last census indicated that 40% of the population is of Indian origin, 37.5% of African origin, 18.5% of mixed origin with 0.6% of European/ local origin and 0.3% of Chinese and Trinidadian origin. The High Commission estimates that there are over 30,000 Trinidadian nationals living in the UK.

Although known for its oil and natural gas supplies, Trinidad's industries and businesses dominate the Caribbean region and it is considered the economic powerhouse within the English-speaking Caribbean. According to UK Trade and Investment, Trinidad is the UK's largest export market in the Caribbean, consuming £100 million worth of goods and £116 million in services in 2014 /5. Additionally, large British companies such as Cable and Wireless, BP, British Gas / Shell, Carillion, Unilever, Wood Group, Rentokil Initial and GlaxoSmithKline have made substantial and profitable foreign direct investments in Trinidad; while several UK energy

service companies operate within the energy sector. Trade between Trinidad and the UK is focused on oil and gas, information and communication technologies, security and defence, health, education and training, construction and infrastructure, and finance.

Trinidad & Tobago also directly matters to the UK's national security. With its extensive oil & gas production, it is second only to Qatar as the largest non-European supplier of liquefied natural gas to the UK. With the potential of natural gas set to grow in significance as an energy source, Trinidad & Tobago represents an important part of the UK's energy supply.

Economic growth has contracted since 2009 and the republic has been in recession with gas shortages and a low price environment as contributory factors. Successive governments foresaw this economic downturn and, looking to diversifying the economy, prioritized Film, Animation and the Creative Industries as priority sectors for development. While significant budget allocations have been made, these sectors remain uncompetitive.

Tobago, the smaller of the two islands, has a growing tourist economy. Both islands are struggling with a rise in violent crime with recruitment for ISIS from Trinidad and Tobago, per capita, the

highest in the Western hemisphere with at least 130 Trinidadians having left for Syria and Iraq. From 2000-2010, the average murder rate was 25:1 murders per 100,000 inhabitants compared to an average of 20.9 for the Caribbean. This rate has significantly increased since 2013.

The Council on Hemispheric Affairs Report entitled "Gangs Are the New Law in Urban Trinidad & Tobago," identified over 100 criminal gangs linked to weapons smuggling, fraud, and other organized criminal activities. Crime suppression has not worked. An 'Arts for Social Development' intervention will empower at risk youths as an effective tool to overcome internal issues which often drive young people to seek membership within a gang. The use of Arts for Development programming aims at bringing the community together, providing opportunities for acknowledgment and admiration of participants' skills and dedication.

Brain drain continues to be an acute political and economic problem with many people, including artists, seeing opportunities in more developed cultural economies outside of the nation. This outward migration is, in part, exacerbated because many young people are at serious risk from poverty, building crime and increased violence.



Event: Poetry Forward: Celebrating the Vitality of Contemporary Poetry, Bocas Lit Fest, Trinidad & Tobago, 2016 © Marlon James

Trinidad & Tobago: Cultural Sector Overview

With two ethnic majorities hailing from Uttar Pradesh and Bihar in India and the west coast of Africa combined with smaller numbers of various other ethnic minorities including Syrians, Portuguese and Chinese, all contributing to a diverse population, Trinidad and Tobago offers the world rich cultural talents including carnival, calypso, chutney and soca. In the late 1930s, it invented the only original non-electronic musical instrument in the twentieth century – the pan. Pan is the national musical instrument of Trinidad and Tobago made from 55-gallon drums played by pannists who form steel band orchestras. In the literary field, it has produced one Nobel literature laureate, V. S. Naipaul.

Trinidad culture, like the rest of the Anglophone Caribbean, is an important dimension of British society having contributed to its cultural landscape, for example with the Notting Hill Carnival, and the shaping of Black British urban contemporary identity. From providing soldiers who fought in WW1 in the British West Indies Regiment, and again in WW2

through to the 1950s and 1960s; migrants from Trinidad and Tobago changed the face of Britain. Part of a larger Caribbean diasporic migrant community, recruited to build Britain's post-war economy, they worked in the postal service, in hospitals and ran the transport system.

The country has strong cultural traditions that continue to influence the political and social landscape but are under threat from commercial interests, depriving them of their authenticity and risking their social and economic value. Carnival, for example, has been at risk of becoming highly commercialised with the outsourcing of costumes from China and pans from Japan, a dramatic shift away from the community oriented tradition it once was.

The overarching objectives of our work in the arts are to provide positive alternatives for young people by reducing inequality and marginalisation; and by opening up opportunities for young people,

especially in at-risk communities, to engage with talented artists, independent arts organisations and festivals and contribute to a stronger cultural ecosystem.

In 2017/2018 we developed a focus on exposing UK best practices within the Film sector through our work with the Trinidad and Tobago Film Festival (TTFF) allowing Britain to connect in new ways with young filmmakers. We have been a longstanding partner with the BOCAS Lit Fest (recently listed by Penguin Random House as one of the 20 top literary festivals in the world). Our Global Director for Cultural Skills participated in an academic forum at the University of the West Indies, aimed at developing policy around the Creative Arts sector. Our engagements with state sector, academia, private entities and independent artists, continue to provide significant opportunities for exposure and transference of knowledge with the UK arts and cultural sectors.

CONTACT

Our Structure

The Arts department for the Caribbean consists of a Caribbean Arts Manager based in Barbados who work together with three Project Managers, each of which are located in the countries where we have offices - Cuba, Jamaica and Trinidad and Tobago.

How to get in touch

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