

ARTISTS' COALITION OF TRINIDAD & TOBAGO (A.C.T.T.)

5 Gulf View Drive, La Horquette Extension Road, Glencoe 1-868-797-0949 rubadiri@yahoo.com www.artistcoalition.org

THE CULTURAL ATTACHES

We re-iterate that these are the most qualified people in the country for these posts:

1. **Mrs Nancy Herrera- Theatre and Dance:** M.Phil Cultural Studies UWI, Artistic Director Metamorphosis Dance Company, Lecturer at Centre for Creative and Festival Arts, Senior teacher at the Caribbean School of Dance and one of the leading Dance scholars in the country.
2. **Mr Nestor Sullivan- The Carnival Arts:** President of PAMBERI Steel Orchestra- the most financially successful steel band organization and ambassador and organizer of pan events worldwide
3. **Mr Geoffrey MacLean- The Visual Arts:** Architect, conservationist, and one of the leading curators and visual arts historians the country has produced. Geoffrey has helped broker the careers of some of the country's leading visual artists
4. **Mr Vijay Ramlal- Chutney and East Indian cultural forms:** President of the Chutney Foundation. A shrewd cultural entrepreneur Vijay brokered Carnival back into the London Olympics
5. **Ms Dionne Mc Nichols- Modern Popular Music:** Entertainment lawyer, ex-CEO of the Trinidad and Tobago Entertainment Company
6. **Mr Jamie Thomas- TV, Film, and Music:** Young multi-media professional with a regional career in TV, radio, photography, publishing, and music. Works with regional channel TEMPO and is based in New York and the Caribbean.
7. **Mr Ainsworth Mohammed from Exodus- all Arts:** Ex-bank manager and highly successful manager of Exodus- has taken the band on Tour to as far as Japan. Understands finance, sponsorship and how to market the Art

TIMELINE FOR THE WAY FORWARD:

THE FIRST 3 MONTHS:

1. The Foreign Service would be alerted of this development.
2. Attaches would be trained in protocol
3. Attaches would do briefing sessions with industry professionals, representative groups, and they will share data bases, and prep for the exercise
4. Attaches will acquire a studied knowledge of the best talent in each field.
5. Attaches would make preliminary foreign institutional contacts from Trinidad
6. Presentation packages will be created for a range of situations for the attaches
7. Arrangements for lodging abroad, visas, ground transport, etc will be made during this period.

THE 2ND THREE MONTHS

1. Attaches will go on assignments abroad in North America and Europe
2. They will meet with the foreign service there
3. The High Commissions and Embassies will facilitate their first rounds of meetings
4. It is possible that this first meetings may be an event choreographed with the aim of introducing this new thrust for T&T Arts
5. Attaches should have 1- 2months to make institutional contacts with a range of institutions, venues, municipal and grant agencies, etc
6. Tentative bookings and arrangements are made for the Summer Tour
7. Attaches return home for Reports and to consolidate

THE 3RD THREE MONTHS

1. Attaches will be briefed on Latin America and Asia- especially Japan , India and China
2. Attaches will do exploratory visits to South America and Asia working closely with diplomats and other contacts on the ground
3. Over the course of 3 weeks each they will establish conditions for a multi-disciplinary tour
4. They return home and do reports
5. The work continues of consolidating the artists for the tour- rehearsals, direction, funding, etc

THE 4TH THREE MONTHS

1. Attaches keep in constant contact with overseas institutions and personnel
2. Final prep of artists for tour
3. Attaches work with artists managers, technical directors, producers, etc
4. Attaches broker relationships between local personnel and foreign personnel
5. Attaches leave for overseas destinations to prep the ground for the tour
6. Attaches receive the arriving contingent with our diplomats etc
7. Contingents are prepped on the ground
8. Prep for the multiple showtimes
9. THE TOUR EVENTS BEGIN
10. Attaches nurse the relationships and broker relationships alongside artist mangers
11. Tour is wrapped and there is on-ground post-mortem and last minute consolidations
12. Wrap-party
13. Contingents return home
14. Attaches do follow-up with all institutions and foreign personnel
15. Attaches return home for Report and follow-up
16. THE CYCLE BEGINS ANEW...

- **I ESTIMATE THAT THE GROSS REVENUE THAT T&T ARTISTS CAN BE EARNING FROM TOURING IS ABOUT \$2 BILLION. AND THIS FIGURE CAN BE REACHED IN ONLY 4 YEARS.**
- **THESE CULTURAL ATTACHES ARE THE FOUNDATION REQUIRED FOR THIS ECONOMY TO TAKE PLACE.**
- **ATTACHES WILL OPEN UP INSTITUTIONS, VENUES, AND OPPORTUNITIES WHICH ARE CURRENTLY CLOSED TO THE MASS OF T&T CULTURAL TALENT- AND WILL KEEP THOSE DOORS OPEN**

ARTISTS' COALITION OF TRINIDAD & TOBAGO (A.C.T.T.)

5 Gulf View Drive, La Horquette Extension Road, Glencoe 1-868-797-0949 rubadiri@yahoo.com www.artistcoalition.org

EXAMPLES OF WORK ALREADY BEING DONE BY THE SUGGESTED ATTACHES THE WORK OF NESTOR SULLIVAN

SOME POSSIBLE FESTIVALS FOR THE SHOWCASING OF TRINIDAD AND TOBAGO'S ARTISTS

EUROPE:

SWITZERLAND:

- **Paleo Festival in Nyon Switzerland** – Pamberi performed there in 1991 and Renegades in 2011. There is always an International cast of top performers and recently the organisers were seeking Trini-styled carnival presentations – Live Steelband music accompanying masqueraders
- **Montreux Jazz Festival** – 3 Canal; Pantar and Pamberi performed there in 2000. Pamberi did a collaboration with TajMahal, internationally famous Blues Singer/Band. This is one of the biggest festivals in Europe
- **Festival de Martigny** – Pamberi performed there in 2009, an international festival featuring artists from around the world

FRANCE:

- Festival Mondial de Martigues – Pamberi performed there in 1991 and 1999, this features performers from around the world
- Festival Mondial de Nantes – Pamberi in 1991 and 1992, this features an International cast of performers.
- Festival Mondial de Rennes – Pamberi 1991 – International cast of performers
- Cite de la Musique (Paris) – a centre for all types of music located in Paris. This institution is home of a steelband called 'Yes We Pan'
- CalypsociationSteelband (Paris)– an organization that promotes Trinidad and Tobago's culture through steelband playing. There are about five separate groups practising here including a Youth Orchestra. They play host to steelbands visiting from T&T – Pamberi; Renegades – they hosts several events showcasing T&T's culture throughout the year
- Calypso Atlantique Steelband (Nantes)-Active steelband programmes for adults in West France. They have introduced steelband to more than twenty five schools in that part of France
- Les Sax Studio – located in Acheres, Paris. This is the cultural centre of the town. It is a studio and a performance centre. Pamberi recorded there in 2009, we also had workshops with a group of visiting musicians from Madagascar; Music Teachers and students from Primary and Secondary Schools in the area.
- Maison de la Musique – located in Nanterre, Paris. This is a very modern building designed to house all forms of music in the community. It contains: offices; practice rooms; classrooms; performance area; museum and cafeteria. Pamberi performed to a packed audience there in 2009

ITALY:

- Cuneo Festival – in the city of Cuneo – Pamberi performed there in 1999. This festival featured performers from around the world
- Les Tombes de la Nuit – a festival held in Milan – Pamberi performed there in 1991 and 1992

The truth is that there are many festivals throughout Europe during the summer, from June to August. There are many opportunities for T&T artists but the ground work must be done to make and keep the connections. These are just a few that Pamberi have done, there are many more that do not readily come to mind.

Here are two that Pamberi played in 2010, they are as follows:

- The International Roots Festival in Amsterdam, Holland – this features performances from around the world
- The Anvers Festival in Belgium – we played for six days to a very appreciative audience every night

At the moment I am collaborating with T&T's High Commissioner to London, His Excellency Garvin Nicholas to produce a Trinidad Styled Carnival in Cardiff, Wales on 1st September 2012. This will feature performances from T&T Carnival champions in Mas, Calypso and Steelband. It also features workshops with students and local residents in: Mas; Calypso and Steelband. Since August 2011 members of the British Association of Steelbands (BAS); Association of British Calypsonians (ABC) and Luton Carnival Centre have met and developed plans to introduce these carnival art forms to prepare for this inaugural Carnival event.

In the United Kingdom (UK) there are also many festivals, two of the largest immediately come to mind:

- Glastonbury Festival – in Somerset, this attracts hundreds of thousands of people every year
- International Folk Festival in Wales – this country is famous for its choirs which feature prominently at this festival. Collaboration between choir and steelband is a likely possibility.

JAPAN:

In 1993, when Pamberi first toured Japan, there were about six or seven steelbands. Now there are more than sixty steelbands there. These Japanese steelbands and players promote T&T's culture in a very serious and sincere manner. There are now a number of Festivals that feature Japanese steelbands, example: "The Yokohama Steelband Festival" – an annual event showcasing the steel orchestras from various parts of Japan. Pamberi were Special Guests here in 2010.

Pamberi has an agent in Japan and one in Europe (France)

AFRICA:

I met with a representative of the African Union (AU) in London last August. He indicated that the AU countries were now very interested in the cultural art-forms that have developed in the Diaspora, particularly Trinidad and Tobago's Steelband. March 2012 I will be visiting London and will make a presentation to the AU about the possibilities of introducing steelband to its member countries. They are headquartered in Addis Ababa.

CHINA:

Dr Adam Wu from the China Business Network was in T&T for the Trade and Investment Convention at the Hilton and Hyatt Hotels last July. He participated in a Seminar that featured Ray Holman and myself entitled "Steelpan – An Investment of Note"

Dr Wu was interested in setting up steelbands in China. We subsequently met at his office in London in August last year. Later this month I will meet again with Dr Wu to try to take the process forward. I will expand the discussions to include other T&T art forms

BRAZIL:

At the moment I am trying to establish a steelband programme in a Favelas in Rio. My contact there is in dire need of support that I cannot offer. That is a ready market that we can certainly conquer but again, we need to go for it aggressively.

Finally – there is a lot of work to be done, the sooner we can get the programmes going the better, there is much to gain if we are serious.

RESPECTFULLY SUBMITTED
NESTOR SULLIVAN

ARTISTS' COALITION OF TRINIDAD & TOBAGO (A.C.T.T.)

5 Gulf View Drive, La Horquette Extension Road, Glencoe 1-868-797-0949 rubadiri@yahoo.com www.artistcoalition.org

CULTURAL SECTOR INTERNATIONAL TOURING AGENDA

THE ATTACHE STRATEGY MUST BE THE FOLLOWING:

1. Merit based contingents must be sent to industry expos through TTENT- this is where most of the deals are made. These strategies are already being pursued at Ministry of Trade level
2. Cultural attaches will broker relationships with other foreign institutions and event-based agencies like the following:

GENRE	INSTITUTIONS IN NORTH & SOUTH AMERICA	INSTITUTIONS IN EUROPE, ASIA & AFRICA
MUSIC	NEW YORK <ul style="list-style-type: none"> • Lincoln Centre • Madison Square Garden • New York Live Arts • Bowery Ballroom • HighLine Ballroom • Mercury Lounge • Studio B • Town Hall 	LONDON <ul style="list-style-type: none"> • The Barbican • Roundhouse • The Academy • Momos
DANCE	NEW YORK <ul style="list-style-type: none"> • Alvin Ailey Studios • Martha Graham Dance Company and School • Garth Fagan Dance Company and School 	LONDON SCANDANAVIA JAPAN NEW DELHI JOHANNESBERG
THEATRE	NEW YORK <ul style="list-style-type: none"> • Public Theatre 	LONDON <ul style="list-style-type: none"> • The Barbican
VISUAL ARTS	Galleries of SOHO and the greater Manhattan area	Spanish, Brazilian, Chinese, Cuban, Miami, South African Bienales
CRAFT	NEW YORK: International Gift fair	SPAIN: International Trade Fair for Gifts, House and Home JAPAN: International Gift show
TV&FILM	There are about 15 hemispheric festivals which we should habitually sending entrants to	There are about 25 hemispheric festivals which we should habitually sending entrants to
MUSEUMOLOGY	We should have reciprocal relationships with: <ul style="list-style-type: none"> • <u>Museum of Natural History</u> • <u>The Met</u> • <u>The Guggenheim</u> • MoMA • <u>The Cloisters</u> 	LONDON SCANDANAVIA JAPAN NEW DELHI JOHANNESBERG
MAS'	There are about 150 spaces which practice Trini-style carnival in this hemisphere	There are about 150 spaces which practice Trini-style carnival in this hemisphere

3. After the groundwork is set up, merit-based tours should be set up with a combination of international grant monies, destination funding, and local private/public partnerships
4. IT MAY BE WISE TO COORDINATE A MULTI-DISCIPLINARY THEMED NATIONAL TOUR WITH NICHE CONTINGENTS IN VARIOUS VENUES IN A METROPOLITAN AREA FOR JUST OVER 1 MONTH. I WOULD SUGGEST THE COUNTRY TARGET SUMMER 2013 IN LONDON AND THE EASTERN SEA-BOARD OF NORTH AMERICA. PARTS OF THE TOUR CAN DO EXPLORATORY SORTEES IN BARZIL, AFRICA, INDIA AND GREAYER ASIA
5. These tours should probably be synchronized around the summer months. T&T would be sending inter-disciplinary contingents on a themed tour to multiple venues in North and South America, Europe and Asia. These are not variety shows. They are proper concerts, exhibitions, plays, dance recitals, screenings which will feature the best artists presenting to audiences in venues strategically matched to their work.
6. The effect of this critical mass of national activity will cause a buzz to develop around T&T cultural product. This will magnetise support personnel- booking agents, tour agents, etc to want to find and sign T&T talent
7. So it is imperative that at all tour events booking and touring agents, artist managers, promoters, other venue and booking agents will be invited alongside industry insiders and brokers. These people will identify who they want to work with and deals and relationships will be made
8. AFTER THE INVESTMENT OF THIS TOUR IT WILL BE EXPECTED FOR ARTISTS TO EMBARK ON THEIR OWN INITIATIVES WITH THE RELATIONSHIPS THEY WOULD HAVE ESTABLISHED
9. A critical part of this equation is the simultaneous training of a core of artist managers back at home who will act as local brokers on these overseas tours and who would be the entrepreneurial arm of the artists.

- THE ATTACHE GAMBIT IS ONE IN WHICH TO TRANSFORM THE T&T ARTISTIC SECTOR FROM A LAND-LOCKED OR A 'DIAPORA CIRCUIT' LOCKED SECTOR TO ONE THAT CAN MOVE EASILY IN ANY ART MARKET IN THE GLOBE

ARTISTS' COALITION OF TRINIDAD & TOBAGO (A.C.T.T.)

5 Gulf View Drive, La Horquette Extension Road, Glencoe 1-868-797-0949 rubadiri@yahoo.com www.artistcoalition.org

THE CULTURAL ATTACHES BUDGET 1ST YEAR TT\$

ITEM	COST
Salaries for 7 attaches (i yr) \$3000 US (\$18 000TT) /MTH	\$1 512 000.
Training in protocol	\$ 20 000.
Creation of national and tour kits for attaches	\$ 40 000.
Cost of North American/Canadian stint (including airfare)	\$ 250 000.
Cost of European stint (including airfare)	\$ 350 000.
Cost of Latin American stint (including airfare)	\$ 250 000.
Cost of Asian stint (including airfare)	\$ 400 000.
Cost of African stint (including airfare)	\$ 250 000.
Lodging (suggested that there be a communal house that is also used for touring contingents. Attaches may also have their own living arrangements)	\$ 500 000.
Ground transport	\$ 100 000.
Phone	\$ 100 000.
Stationary	\$ 50 000.
Miscellaneous	\$ 50 000.
TOTAL	\$3 872 000.

I HAVE NOT PRESENTED THE COST FOR THE SUMMER 2013 TOUR. I CAN PRESENT DETAILS ON THIS AT A FOLLOW-UP PLANNING MEETING ON THIS.

ARTISTS' COALITION OF TRINIDAD & TOBAGO (A.C.T.T.)

5 Gulf View Drive, La Horquette Extension Road, Glencoe 1-868-797-0949 rubadiri@yahoo.com www.artistcoalition.org

SOME TRUTHS ABOUT TOURING

- Touring provide artists and the nation the opportunity to earn foreign exchange at favourable rates of exchange. It benefits our GDP
- The purpose of overseas performances is to provide **income** for artists and to establish relationships with venue/brokers for **repeat touring business**.
- These relationships need to be **brokered by managers, agents, and by cultural representatives**.
- Touring careers only come with repeat sustained activity and with familiarity.
- Many of T&T artists that travel presently are limited to a carnival and chutney diaspora circuit. For many the experience is one in which the artist is exploited to promote parties and is often only paid if the promoter makes money.
- **It is better that Carnival and Chutney artists go beyond the diaspora and not be limited to the diaspora AND GO INTO MAINSTREAM SPACES- AS WELL AS EXPLORE THE EXCITING NICHE VENUES AVAILABLE FOR ALL ART FORMS- THEATRE, MUSIC, VISUAL ARTS, DANCE, THE CARNIVAL ARTS, FILM & TV.**
- Niche venues include **CULTURAL PARKS, ENTERTAINMENT CENTRES, SMALL THEATRES, SMALL GALLERIES, OUTDOOR VENUES IN NATIONAL SQUARES IN MAJOR CAPITALS, WATERFRONT AND INNER CITY RENAISSANCE PROJECTS, COMMUNITY CENTRES, MAJOR CORPORATE, CULTURAL, SPORTING EVENTS AND LAUNCHES.**
- It should be noted that **most touring artist in the world are completely unknown by the average mainstream audiences. They are not Billboard artists or Academy award winners. Yet these artists are very successful.** They perform to niche audiences worldwide. The income from this sustains their careers. . They are artists who work.
- We must create an ART AND ENTERTAINMENT industry. **SYSTEMS MUST BE SET UP FOR ARTISTS WHO HAVE THE CAPACITY TO START AND SUSTAIN INTERNATIONAL TOURING CAREERS, ESPECIALLY ACCESS TO FUNDING.**
- **IT IS IN THE COUNTRY'S INTEREST THAT ALL OF ITS ARTISTS WHO ARE CAPABLE HAVE TOURING-BASED CAREERS.**
- **Legitimately about 20% of T&T artists in each medium should be touring internationally between 60- 100 days a year. All these artists would graduate to middle-income status based solely on the returns from these tours. That should be our target in the next 5 years.**
- Of these a genius elite 1-3% of our artist can be on the road over 150 days a year. These artists can legitimately become multi-millionaires.
- **The goal of cultural attaches is to get all our art-forms into habitual touring cycles and circuits with strong middlemen and institutional relationships.**
- **WE ARE SOLELY INTERESTED IN SETTING UP SYSTEMS FOR ARTISTS WHO HAVE THE CAPACITY TO START AND SUSTAIN INTERNATIONAL TOURING CAREERS.**
- **THE MAINSTREAM CIRCUIT IS MUCH BIGGER THAN THE DIASPORA CIRCUIT. IT REQUIRES MORE SCIENCE, DISCIPLINE, AND SYSTEMS TO ACCESS AND SUSTAIN.**

CURRICULUM VITAE

Geoffrey MacLean was born in Pointe-à-Pierre, Trinidad. Educated at St. Peter's School and Presentation College in San Fernando, he went on to study architecture at Bristol University in England. He practices as an architect in Port of Spain where he is also a director of Medulla Art Gallery (formerly Aquarela Galleries) and MacLean Publishing Limited. Examples of his architectural and interior design work can be seen at:

<http://www.facebook.com/media/set/?set=a.4746321186.7233.580831186&l=3fb033825f&type=1>

MacLean is active in the promotion and publication of works related to historic and contemporary art and architecture in Trinidad and Tobago. A conservationist, he is active as a Consultant in research related to the history of heritage buildings, including White Hall, the former Office of the Prime Minister. The leading authority on Michel-Jean Cazabon, Trinidad's great nineteenth century artist, MacLean published a book of Cazabon's lithographs, *Views of Trinidad, 1851* in 1984, a biography, *Cazabon, The Illustrated Biography of Trinidad's Nineteenth Century Painter, Michel-Jean Cazabon* in 1986 and *Cazabon, The Harris Collection* in 1999. Other publications include *Noel Norton's Trinidad and Tobago* in 1988 and 1990; *Noel Norton, Another Look at Trinidad and Tobago* in 1999, and *Boscoe Holder* in 1994. He was co-writer of *Manikin, the Art and Architecture of Anthony C. Lewis*, in 2009. He has contributed essays on the history of art of Trinidad and Tobago for several exhibition catalogues, including *1492/1992 un nouveau regard sur le Caraïbes* in Courbevoie, France, *Cazabon: Martinique-Trinidad, un héritage commun* for the Bureau de Patrimoine in Fort de France and *Paint me a Rainbow* for the Meridian International Center in Washington, D.C. He is a contributor to MacMillan's Dictionary of World Art and Latin American and Caribbean Art.

MacLean has curated collections of art from Trinidad and Tobago for exhibitions in London, England; Paris, France; Bonn, Germany; Toronto, Canada; Martinique and Dominica. He has been consultant to several public and corporate collections, including the Prime Minister's Collection, White Hall, the University of the West Indies Development and Endowment Fund, Citibank, Espace Carpeaux and Central Bank of Trinidad and Tobago, producing in 2004 *Four Decades of Pride, The Art Collection*. In 2006 he was curator for Chinese Artists of Trinidad and Tobago for the celebration of the Bicentennial Anniversary of the Arrival of the Chinese in Trinidad and Tobago and in 2007 *The Story of Our Nation* for The Central Bank of Trinidad and Tobago. In 2009 he was curator for the *Landmarks* Exhibition for Government Information Services Limited and the National Trust of Trinidad and Tobago. In 2011 he designed a permanent exhibition for Trinidad and Tobago for the Trinidad and Tobago High Commission in Ottawa, Canada and assisted in re-structuring and expanding the art collection for the New Parliament offices in Port of Spain. Most recently he has prepared a History of Art of Trinidad and Tobago for the Artists Coalition of Trinidad and Tobago and History of Architecture of Trinidad and Tobago for Professor Basil Reid of the University of the West Indies and the Artists Coalition of Trinidad and Tobago.

MacLean is a Past President of the Trinidad and Tobago Institute of Architects, a Council Member of the National Trust of Trinidad and Tobago from 2000 to 2008, Executive Member of Citizens for Conservation and Secretary of ICOMOS (International Council on Monuments and Sites), Trinidad and Tobago, 2011. From 2008 MacLean has been the Administrator and main contributor to Citizens for Conservation's Strabon Caraïbes website which includes articles related to Trinidad and Tobago's built and natural heritage, fine arts, publications, etc:

<http://www.citizensforconservationtt.org>