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The Official Newsletter of the Caribbean Studies Association

## MESSAGE FROM THE EDITOR

### ***Caribbean Carnival!***

This issue focuses on Carnival in special recognition of the number of Caribbean carnivals which have been celebrated in the month of February, namely Aruba, Bonaire, Curacao, Dominica, Grenada (Carriacou), Guadeloupe, Haiti, Martinique, Puerto Rico, Saint Barthelemy, St. Martin and Trinidad and Tobago. Given such a list of Caribbean island spaces whose societies and cultures are entangled and hewn in the tradition of the representation of the meaning of Carnival, the Caribbean Studies Association takes the opportunity to commemorate the symbols of folklore, tumult, self-expression, awakening, birthing, national identity and empowerment which symbolise and embody many of the intersections of the experience of Carnival festivities.



Meagan Sylvester

In particular, we focus on the Aruban and Trinbagonian carnivals which were recently memorialised in the pre-Lenten period before the Catholic ritual of Ash Wednesday.

### ***Carnival – A Trinbagonian Heritage***

In an excerpt taken from the work of former CSA President, Professor Carole Boyce-Davies in her 1985 article, *The Politics of African Identification in the contemporary Calypso, Calypso music is created and performed as an integral part of the annual Carnival festivities* (Davies 1985). This perspective of Davies (1985) marries with the viewpoint of Giuseppe Sofo in his 2014 article entitled *Carnival, Memory and Identity* in which he makes the linkages between the culture of Trinidad, the event of Carnival and identity of the people. To him:

*The Carnival of Trinidad is a performative ritual of cultural resistance and awakening, claiming a space and celebrating freedom from any kind of oppression. The history of this ritual is strictly connected to the process of cultural decolonisation and political independence of the Caribbean country from the mother land; it is in Carnival and for Carnival that Trinidadians have successfully fought colonialism to gain their freedom. (Sofo 2014, 17)*

### ***Focus on Aruba Calypso Heritage Week***

Carnival in Aruba, one of the island territories of the Dutch Caribbean is revealed in greater detail in the contribution of the Papiamento sub-editor, Gregory Richardson. In the context of the fourth edition of the “Aruba Calypso Heritage Week”, Community Research Education and Development Project (CRED) organized a week of cultural and educational events in Aruba. The invited guests were both from Trinidad and Tobago, namely music sociologist and researcher Meagan Sylvester and professional steelpannist Derron Ellies. Ms. Sylvester gave a sociological and ethnomusicological analysis of Calypso music as it relates to gender with a specific focus on female calypsonians and

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## MESSAGE FROM THE EDITOR cont'd

female representation within the artform. This was done by highlighting different theoretical perspectives through calypso song texts and performance. The night ended with a tremendous performance by Derron Ellies who rendered different compositions by means of the pan. These included the famed "Ethel" and "Sinking ship" to which the crowd sang along. Aruban calypsonian Queen Melody also sang a verse acapella style of her own calypso she performed with this year; it was well received.

See photos and further details in the extended version!



### Special features

Continuing with the theme of Caribbean carnivals, in this February issue, we applaud **Caribbean Artistic Scholar** Rubadiri Victor. In his words he states, *I am a multi-media artist working in 8 media and a cultural activist. I am interested in restoring the Canboulay Traditions to parity or supremacy over the Mardi Gras traditions in the T&T Carnival... I document those Canboulay traditions and have one book of essays and photographs on the Traditional Mas called Meditation on the Traditions. I am actively working on a series of interventions in the Mas to attempt to resuscitate the Canboulay Traditions- what Minshall calls 'the Mas'...*

## MESSAGE FROM THE EDITOR cont'd

Read more in his full feature!

Our **Member Highlight** is on Dr. Rudolph Ottley. Rudolph completed his PhD in Cultural Studies at the University of Trinidad and Tobago where he is currently employed as a Senior Instructor in the Academy of the Arts, Letters, Culture and Public Affairs. Dr. Ottley has written extensively the Calypso artform with special focus on the theme of **Women in Calypso**. See his list of published contributions below:

1. Women in Calypso, part (1) 1992
2. Calypsonians From Then To Now, part (1) 1995
3. Calypsonians From Then To Now, part (2) 1998
4. The History of Anyhowers Sports Club 1999
5. Women in Calypso, part (2) 2007
6. Calypsonians From Then To Now, part (3) 2008
7. The Revue @ Fifty, 2012
8. One Hundred Years of Vocal Calypso Recordings, 2014
9. Ambataila Women: The History of Women in Calypso From 1838-2014, 2016
10. The History of the Dimanche Gras Show (part 1) : From Mucurapo Stadium to the Savannah, 2018

We feature Librarian Lyndon Jackson in our **Game Changer Initiative** segment. Within the community, Lyndon Jackson has systematically forged partnerships with various community stakeholders, social groups, and government agencies. For him, libraries today need to function as more than a repository of books and computers. They must be dynamic, flexible, and relevant in tailoring their services to meet the needs of the community. Furthermore, they should endeavour to be the hub of the community facilitating learning through social interaction. To some extent, the library has always functioned in this regard. However, the time has come for us to purposefully cultivate that image in the way we engage the wider community.

Read more about his commitment to youth and building bridges across society.

### New Book

The contributors to our featured book entitled [Caribbean Realities and Endogenous Sustainability](#) discuss alternative theoretical perspectives, sustainable growth-inducing economic policies, and special challenges in this era of neoliberal globalization. Overall, the essays not only expand the body of knowledge but, more importantly, provide a rich menu for alternative strategies and policies related to Caribbean international relations and social and governance ills in the twenty-first century.

Be sure to read more about this book edited by NIKOLAOS KARAGIANNIS, Professor of Economics, Winston-Salem State University, North Carolina and DEBBIE A. MOHAMMED, Senior Lecturer in International Trade, Institute of International Relations and the Arthur Lok Jack Graduate School of Business, the University of the West Indies, St Augustine, Trinidad and Tobago.

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Meagan Sylvester

*Newsletter Editor*

*Caribbean Studies Association*

### **Español**

### ***Carnaval caribeño!***

Este número se centra en el Carnaval en reconocimiento especial del número de carnavales caribeños que se han celebrado en el mes de febrero, a saber, Aruba, Bonaire, Curazao, Dominica, Granada (Carriacou), Guadalupe, Haití, Martinica, Puerto Rico, San Bartolomé, San Martín y Trinidad y Tobago. Dada la lista de espacios insulares caribeños cuyas sociedades y culturas están enredadas y talladas en la tradición de la representación del significado del Carnaval, la Asociación de Estudios del Caribe aprovecha la oportunidad para conmemorar los símbolos del folclore, el tumulto, la autoexpresión, el despertar, el nacimiento, la identidad nacional y el empoderamiento que simbolizan y encarnan muchas de las intersecciones de la experiencia de las festividades de Carnaval.

En particular, nos centramos en los carnavales de Aruban y Trinbagonian que fueron recientemente conmemorados en el período anterior a la Cuaresma antes del ritual católico del Miércoles de Ceniza.

### ***Carnaval - Una herencia Trinbagonian***

En un fragmento tomado del trabajo de la ex presidenta de CSA, la profesora Carole Boyce-Davies en su artículo de 1985, *The Politics of African Identification* en el Calypso contemporáneo, la música

## MESSAGE FROM THE EDITOR cont'd

Calypso se crea y se interpreta como parte integral de las festividades anuales de Carnaval (Davies 1985) Esta perspectiva de Davies (1985) se casa con el punto de vista de Giuseppe Sofo en su artículo de 2014 titulado Carnival, Memory and Identity en el que establece los vínculos entre la cultura de Trinidad, el evento de Carnaval y la identidad del pueblo. A él:

El Carnaval de Trinidad es un ritual performativo de resistencia cultural y despertar, reclamando un espacio y celebrando la libertad de cualquier tipo de opresión. La historia de este ritual está estrechamente conectada con el proceso de descolonización cultural e independencia política del país caribeño desde la tierra madre; es en el Carnaval y en el Carnaval donde los trinitarios han luchado con éxito contra el colonialismo para ganar su libertad. (Sofo 2014, 17)

### **Enfoque en Aruba Calypso Heritage Week**

El carnaval en Aruba, uno de los territorios insulares del Caribe holandés, se revela con mayor detalle en la contribución del subeditor de Papiamento, Gregory Richardson. En el contexto de la cuarta edición de la "Semana del Patrimonio de Aruba Calypso", el Proyecto de Educación, Investigación y Desarrollo de la Comunidad (CRED) organizó una semana de eventos culturales y educativos en Aruba. Los invitados fueron ambos de Trinidad y Tobago, concretamente el sociólogo de música e investigador Meagan Sylvester y el steelpannist profesional Derron Ellies. La Sra. Sylvester hizo un análisis sociológico y etnomusicológico de la música de Calypso en lo que se refiere al género con un enfoque específico en las mujeres de California y la representación de las mujeres en el arte. Esto se hizo resaltando diferentes perspectivas teóricas a través de textos de canciones de calypso y presentaciones. La noche terminó con una tremenda actuación de Derron Ellies que interpretó diferentes composiciones por medio de la sartén. Estos incluyen el famoso "Ethel" y el "barco hundido" al que cantó el canto. La cantante californiana de Aruba, Queen Melody, también cantó un verso de estilo acapella de su propio calipso con el que actuó este año; fue bien recibido.  
¡Vea fotos y más detalles en la versión extendida!

### **Características especiales**

Continuando con el tema de los carnavales caribeños, febrero aplaude al erudito artístico caribeño Rubadiri Victor. En sus palabras, afirma, soy un artista multimedia que trabaja en 8 medios y un activista cultural. Estoy interesado en restaurar las tradiciones de Canboulay a la paridad o la supremacía sobre las tradiciones de Mardi Gras en el Carnaval de T & T... Documento esas tradiciones de Canboulay y tengo un libro de ensayos y fotografías sobre el Mas tradicional llamado Meditación sobre las tradiciones. Estoy tra-

jando activamente en una serie de intervenciones en el Mas para intentar resucitar las Tradiciones Canboulay, lo que Minshall llama 'el Mas' ...

¡Lea más en su función completa!

**Nuestro miembro destacado** está en Dr. Rudolph Ottley. Rudolph completó su doctorado en Estudios Culturales en la Universidad de Trinidad y Tobago donde actualmente trabaja como Instructor Senior en la Academia de las Artes, Letras, Cultura y Asuntos Públicos. El Dr. Ottley ha escrito extensamente la forma de arte Calypso con un enfoque especial en el tema de Mujeres en Calypso. Vea su lista de contribuciones publicadas a continuación:

1. Mujeres en Calypso, parte (1) 1992
2. Calipsonians From Then To Now, parte (1) 1995
3. Calypsonians From Then To Now, parte (2) 1998
4. El club deportivo History of Anyhowers1999
5. Mujeres en Calypso, parte (2) 2007
6. Calypsonians From Then To Now, parte (3) 2008
7. The Revue @ Fifty, 2012
8. Cien años de grabaciones vocales de Calypso, 2014
9. Ambataila Mujeres: La historia de las mujeres en Calypso de 1838 -2014, 2016
10. La historia del espectáculo Dimanche Gras (parte 1): del estadio Mucurapo a la sabana, 2018

Presentamos al bibliotecario Lyndon Jackson, nuestro segmento de la iniciativa **Game Changer Initiative**. Dentro de la comunidad, Lyndon Jackson ha forjado sistemáticamente asociaciones con grupos de interés de la comunidad, grupos sociales y agencias gubernamentales. Para él, las bibliotecas de hoy necesitan funcionar como algo más que un depósito de libros y computadoras. Deben ser dinámicos, flexibles y relevantes para adaptar sus servicios a las necesidades de la comunidad. Además, debe esforzarse por ser el centro de la comunidad facilitando el aprendizaje a través de la interacción social. Hasta cierto punto, la biblioteca siempre ha funcionado en este sentido. Sin embargo, ha llegado el momento de que cultivemos intencionalmente esa imagen en la forma en que involucramos a la comunidad en general. Lea más sobre su compromiso con la juventud y la construcción de puentes en toda la sociedad.

### **Nuevo libro**

Los colaboradores de nuestro libro presentado titulado Realidades caribeñas y sostenibilidad endógena discuten perspectivas teóricas alternativas, políticas económicas sostenibles para el crecimiento y desafíos especiales en esta era de globalización neoliberal. En

## MESSAGE FROM THE EDITOR cont'd

general, los ensayos no solo amplían el conjunto de conocimientos sino que, lo que es más importante, proporcionan un menú rico para estrategias y políticas alternativas relacionadas con las relaciones internacionales del Caribe y las enfermedades sociales y de gobernabilidad en el siglo XXI. Asegúrese de leer más sobre este libro editado por NIKOLAOS KARAGIANNIS, Profesor de Economía, Winston-Salem State University, Carolina del Norte y DEBBIE A. MOHAMMED, Profesor de Comercio Internacional, Instituto de Relaciones Internacionales y Arthur Lok Jack Graduate School of Business., la Universidad de las Indias Occidentales, San Agustín, Trinidad y Tobago. CSA Communications Puede encontrarnos en: Facebook <https://www.facebook.com/CaribbeanStudiesAssociation/?fref=ts>, Sitio web <http://www.caribbeanstudiesassociation.org> Copias archivadas de nuestros boletines en <http://www.caribbeanstudiesassociation.org/e-newsletter-archive/> Comparta sus comentarios en: [newseditor@caribbeanstudiesassociation.org](mailto:newseditor@caribbeanstudiesassociation.org) Meagan Sylvester Editor del boletín Caribbean Studies Association Febrero de 2018.

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### Français

#### Carnaval des Caraïbes!

Ce numéro se concentre sur le Carnaval en reconnaissance spéciale du nombre de carnavales caribéens célébrés au mois de février, à savoir Aruba, Bonaire, Curaçao, Dominique, Grenade (Carriacou), Guadeloupe, Haïti, Martinique, Porto Rico, Saint Barthélemy, Saint-Martin et Trinité-et-Tobago. Compte tenu de cette liste d'espaces insulaires caribéens dont les sociétés et les cultures sont intimement liées à la représentation de la signification du Carnaval, la

Caribbean Studies Association en profite pour commémorer les symboles du folklore, du tumulte, de l'expression de soi, de l'éveil, naissance, identité nationale et autonomisation qui symbolisent et incarnent plusieurs des intersections de l'expérience des festivités du carnaval. En particulier, nous nous concentrerons sur les carnavales d'Aruba et de Trinbagon qui ont été récemment commémorés dans la période pré-Carême avant le rituel catholique du mercredi des

Cendres.

#### ***Carnaval - Un patrimoine Trinbagonien***

Dans un extrait du travail de l'ancienne présidente de l'ASC, Carole Boyce-Davies, dans son article de 1985 intitulé La politique de l'identification africaine dans la Calypso contemporaine, la musique Calypso est créée et interprétée comme partie intégrante des festivités annuelles du Carnaval (Davies 1985). Cette perspective de Davies (1985) se marie avec le point de vue de Giuseppe Sofo dans son article de 2014 intitulé Carnaval, Mémoire et Identité dans lequel il établit les liens entre la culture de Trinidad, l'événement du Carnaval et l'identité du peuple. À lui:

Le Carnaval de Trinidad est un rituel performatif de résistance et d'éveil culturel, revendiquant un espace et célébrant la liberté de toute forme d'oppression. L'histoire de ce rituel est étroitement liée au processus de décolonisation culturelle et d'indépendance politique du pays des Caraïbes par rapport à la terre mère; C'est au carnaval et au carnaval que les Trinidadians ont réussi à combattre le colonialisme pour gagner leur liberté. (Sofo 2014, 17)

#### ***Focus sur la semaine du patrimoine d'Aruba Calypso***

Le carnaval d'Aruba, l'un des territoires insulaires des Caraïbes néerlandaises, est révélé plus en détail dans la contribution du sous-éditeur papiamento, Gregory Richardson. Dans le cadre de la quatrième édition de la «Semaine du patrimoine d'Aruba Calypso», le Projet de développement et d'éducation à la recherche communautaire (CRED) a organisé une semaine d'événements culturels et éducatifs à Aruba. Les invités venaient de Trinité-et-Tobago, à savoir le sociologue de la musique et chercheur Meagan Sylvester et le spécialiste de l'acier Derron Ellies. Mme Sylvester a donné une analyse sociologique et ethnomusicologique de la musique Calypso en ce qui concerne le genre avec un accent particulier sur les femmes calypsonians et la représentation des femmes dans l'art. Cela a été fait en mettant en évidence différentes perspectives théoriques à travers les textes de chansons calypso et la performance. La soirée s'est terminée par une performance formidable de Derron Ellies qui a rendu différentes compositions au moyen de la poêle. Ceux-ci comprenaient les fameux "Ethel" et "Ship naufrage" auxquels chantaient les chants. Calypsonian Aruban Reine Melody a également chanté un verset style acapella de son propre calypso, elle a joué avec cette année; c'était bien reçu.

Voir les photos et plus de détails dans la version étendue!

## MESSAGE FROM THE EDITOR cont'd

### Particularités

Poursuivant le thème des carnavaux caribéens, le mois de février félicite Rubadiri Victor, chercheur artistique caribéen. Dans ses mots, il déclare que je suis un artiste multimédia travaillant dans 8 médias et un activiste culturel. Je suis intéressé à restaurer les Traditions Canboulay à la parité ou la suprématie sur les traditions Mardi Gras dans le Carnaval T & T ... Je documente ces traditions Canboulay et ai un livre d'essais et de photographies sur le Mas traditionnel appelé Méditation sur les Traditions. Je travaille activement sur une série d'interventions au Mas pour tenter de ressusciter les Traditions de Canboulay - ce que Minshall appelle «le Mas» ...

Lire la suite dans sa fonction complète!

Notre point culminant est le Dr Rudolph Ottley. Rudolph a terminé son doctorat en études culturelles à l'Université de Trinité-et-Tobago où il est actuellement employé comme instructeur principal à l'Académie des arts, des lettres, de la culture et des affaires publiques. Le Dr Ottley a écrit abondamment la forme d'art Calypso avec un accent particulier sur le thème de Women in Calypso. Voir sa liste de contributions publiées ci-dessous:

1. Les femmes à Calypso, partie (1) 1992
2. Calypsonians From Then To Now, partie (1) 1995
3. Calypsonians From Then To Now, partie (2) 1998
4. L'histoire de Anyhowers Sports Club1999
5. Les femmes à Calypso, partie (2) 2007
6. Calypsonians From Then To Now, partie (3) 2008
7. La Revue @ Cinquante, 2012
8. Cent ans d'enregistrements vocaux Calypso, 2014
9. Femmes d'Ambataila: L'histoire des femmes à Calypso De 1838-2014, 2016
10. L'Histoire du Dimanche Gras Show (partie 1): Du stade Mucurapo à la Savannah, 2018

Nous présentons Librarian Lyndon Jackson est notre segment Game Changer Initiative. Au sein de la communauté, Lyndon Jackson a systématiquement forgé des partenariats avec les acteurs communautaires, les groupes sociaux et les agences gouvernementales. Pour lui, les bibliothèques doivent aujourd'hui fonctionner comme plus qu'un référentiel de livres et d'ordinateurs. Ils doivent être dynamiques, flexibles et pertinents pour adapter leurs services aux besoins de la communauté. En outre, il devrait s'efforcer d'être le centre de la communauté facilitant l'apprentissage par l'interaction sociale. Dans une certaine mesure, la bibliothèque a toujours fonctionné à cet égard. Cependant, le moment est venu pour nous de cultiver délibérément cette image de la manière dont nous en-

gageons la communauté au sens large. En savoir plus sur son engagement envers les jeunes et la construction de ponts à travers la société.

### Nouveau livre

Les contributeurs à notre livre vedette intitulé Réalités caribéennes et endogène soutenable discutent des perspectives théoriques alternatives, des politiques économiques induisant la croissance soutenables, et des défis spéciaux dans cette ère de globalisation néolibérale. Dans l'ensemble, les essais élargissent non seulement le corpus de connaissances mais, plus important encore, fournissent un menu riche pour les stratégies et politiques alternatives liées aux relations internationales des Caraïbes et aux problèmes sociaux et de gouvernance au XXI<sup>e</sup> siècle. Ne manquez pas d'en lire plus sur ce livre édité par NIKOLAOS KARAGIANNIS, professeur d'économie, Université d'État Winston-Salem, Caroline du Nord et DEBBIE A. MOHAMMED, Maître de conférences en commerce international, Institut des relations internationales et Arthur Lok Jack Graduate School of Business , l'Université des Antilles, St Augustine, Trinité-et-Tobago. Communications CSA Vous pouvez nous trouver à: Facebook <https://www.facebook.com/CaribbeanStudiesAssociation/?fref=ts> Site Web <http://www.caribbeanstudiesassociation.org> Copies archivées de nos bulletins d'information à <http://www.caribbeanstudiesassociation.org/e-newsletter-archive/> Faites-nous part de vos commentaires à l'adresse suivante: [newseditor@caribbeanstudiesassociation.org](mailto:newseditor@caribbeanstudiesassociation.org) Meagan Sylvester Éditeur du bulletin Caribbean Studies Association Février 2018.

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# MESSAGE FROM THE PRESIDENT

## Your support is essential for the CSA travel grant

The Travel Grant Fund is a gesture of the Caribbean Studies Association's support and solidarity. The Association's primary source of income is through voluntary contributions by members, private donors, and institutions. There is no specific figure we wish for you to donate; it is a gesture of collaboration to give young students, academics, and researchers who apply for the grant the possibility of participating in this conference.

January 31<sup>st</sup> was the deadline to submit abstracts for talks, panels and workshops, according to the conference's call for papers. More than 1,000 proposals are being processed. When the acceptances are sent out, we will open the application for the Travel Grant Fund. March 1<sup>st</sup> is the deadline for proposals for Film and Visual Performing Arts, the Author Celebration, and the Literary Salon. During March, we will be able to organize and process the applications for the Travel Grant with all the participation approvals finished and sent out.

In this message, I wish to urge all possible donors to make a contribution to make possible this source of support and solidarity for CSA through this link: <http://www.caribbeanstudiesassociation.org/donate/>. Usually, we thank our donors in the conference book/catalogue, unless the donor expresses a wish to remain anonymous. Donations can also be made via regular mail as a USD check... Your support is essential and looked-for. Thank you.

Yolanda Wood  
CSA President 2017-18

## Español

### CSA Travel Grant Fund, tu aporte es fundamental.

El Travel Grant Fund es una práctica de apoyo y solidaridad de la Asociación de Estudios del Caribe que tiene como fuente principal de sus ingresos, los aportes voluntarios de miembros, personalidades e instituciones. No hay cifra a cumplir en sus donaciones, es un gesto de colaboración para brindar posibilidades de participar a jóvenes estudiantes, académicos e investigadores que lo solicitan con argumentos convincentes para recibir este beneficio.

El 31 de enero culminó el *deadline* para la presentación de los *abstracts sumission* a través de ponencias, paneles y talleres según la convocatoria de la Conferencia. Más de mil propuestas están en proceso para poder anunciar las que han sido aprobadas, documen-

to con el cual, podrían comenzar a realizarse las solicitudes para Travel Grant Fund. El 1 de marzo deben haberse presentado las propuestas para el Film and Visual Performing Arts, el Author celebration y el Literary Salon. Durante el mes de marzo estaríamos en condiciones de convocar y tramitar las solicitudes para el Travel Grant con todas las aprobaciones de participación concluidas y enviadas las cartas a los interesados.



Yolanda Wood

Con este mensaje, deseo convocar a todos los posibles donantes a contribuir con su aporte para constituir este fondo de apoyo y solidaridad de la CSA, con la seguridad de que todo lo que se ingrese por esta vía será destinado a los fines del Travel Grant Fund. Deseo expresar en nombre de mis colegas y en el mío propio, el agradecimiento por lo que han significado los Travel Grant para la presencia cubana en las conferencias de la CSA a través de los años. En ocasión de celebrarse en 2018 la 43 Conferencia en La Habana, es nuestro deseo -que como en tantas otras ocasiones - puedan tener este apoyo los que con sus buenas propuestas así lo soliciten y no cuenten con los medios para garantizar sus viajes y/o estancias.

La posibilidad de hacer sus donaciones está abierta a través del sitio web de la Asociación de Estudios del Caribe usando este enlace, <http://www.caribbeanstudiesassociation.org/donate/>.

Usualmente se realiza una gratitud nominal a los donantes en el libro-catálogo de la conferencia, a no ser que de modo individual el donante exprese que desea mantener el anonimato. Donations can also be made via regular mail as a USD check which can be sent to the Secretariat Office, UWI, St. Augustine. To those persons at the St. Augustine Campus who would like to donate to the Travel Grant Fund, you may do so at the UWI Bursary cashier. For further details on how you may donate to the CSA Travel Grant Fund please contact the CSA Secretariat at [secretariat@caribbeanstudiesassociation.com](mailto:secretariat@caribbeanstudiesassociation.com). Tu apoyo es fundamental. Lo esperamos. Gracias.

Yolanda Wood  
Presidente CSA 2017-18

## MESSAGE FROM THE PRESIDENT cont'd

### Français

#### CSA Travel Grant Fund, ton apport est fondamental.

Le *Travel Grant Fund* est une pratique solidaire et d'appui de l'Association d'Etudes Caribéennes qui a pour principale source de financement les apports volontaires des membres, personnalités et institutions. Il n'y a pas de chiffres à couvrir, c'est un don, un geste de collaboration pour permettre à des jeunes étudiants, académiques, et chercheurs qui le sollicitent avec des arguments convaincants pour obtenir ce bénéfice

Le 31 janvier dernier était fixée la date limite de la soumission des résumés de présentation, table-rondes, ateliers selon l'appel à textes de la conférence. Plus de mille propositions étaient en cours de validation, document avec lequel pourraient alors débuter les demandes de *Travel Grant Fund*. Le 1<sup>er</sup> mars les propositions seront remises pour le arts visuels, performances et films comme la célébration d'auteurs, le salon littéraire. Durant le mois de mars, nous serons en mesure de lancer la convocation pour les demandes du *Travel Grant* avec toutes les participations confirmées, et les lettres envoyées aux intéressés.

Par le biais de ce message, je désire convoquer tous les donneurs possibles à contribuer en fonction de leurs moyens pour constituer ce fonds d'appui et solidaire du CSA, avec la sécurité que tout ce qui sera perçu sera dédié au *Travel Grant Fund*. Je souhaite exprimer au nom de mes collègues ce que signifie les *Travel Grant* pour la présence cubaine au fil des ans. A l'occasion de la célébration de la 43<sup>ème</sup> conférence à La Havane, il s'agit de notre désir, comme dans d'autres occasions, que ceux qui désirent l'appui puissent le solliciter avec leurs bonnes propositions afin de garantir leur présence et leurs voyages.

Vous pouvez réaliser dès à présent vos dons à travers de la page web de l'Association d'Etudes Caribéennes en utilisant le lien : <http://www.caribbeanstudiesassociation.org/donate/>.

Habituellement des remerciements nominaux aux donateurs sont réalisés dans le livre catalogue de la conférence, mis à part si le donateur demande de maintenir l'anonymat. Les donations peuvent être réalisées par simple courrier avec un chèque en USD et peuvent être envoyés au Secrétariat, UWI, St Augustine. Pour les personnes du campus de St Augustine qui veulent apporter au *Travel Grant*, vous pouvez contacter le guichet. Pour de plus amples détails sur comment réaliser votre don au *Travel Grant*, prière de contacter le Secrétariat du CSA [secreta-](#)

[riat@caribbeanstudiesassociation.com](#). Ton aide est fondamentale. Nous l'attendons. Merci.

Yolanda Wood  
Président CSA 2017-18

# MESSAGE FROM THE VICE PRESIDENT

## Nomination for open positions at the CSA

### Election 2018 process

The nominations for open positions at the CSA Vice president and Council members , will begin the 15th of February 2018. In the past, CSA has held elections electronically up until the conference period. In order to allow sufficient amount of time between the nomination and election processes, the Executive Council has decided to advance the nominations process, according with the past current Executive Committee decision.

Elected positions that will become vacant:

1. Vice President
2. Two (2) council members

The nominations committee is composed of the president, the vice president, the secretary, the treasurer. (Article 1 of the bylaws). Members: Yolanda Wood, Catalina Toro Perez, Mala Jokhan, and Dwaine Plaza.

On June 6, 2018, the voting process ends and the election results will be announced at the annual membership meeting to be held on Thursday June 7, 2018, during the 4rd CSA Membership Meeting.

## Español

## Nominación para puestos vacantes en el CSA

### Elección 2018 proceso

Las nominaciones para puestos vacantes en el Vicepresidente y los miembros del Consejo de CSA comenzarán el 15 de febrero de 2018. En el pasado, CSA ha celebrado elecciones electrónicamente hasta el período de la conferencia. Para permitir una cantidad de tiempo suficiente entre los procesos de nominación y elección, el Consejo Ejecutivo ha decidido avanzar en el proceso de nominaciones, de acuerdo con la decisión pasada del Comité Ejecutivo.

Los puestos elegidos que quedarán vacantes:

1. Vice President
2. Dos (2) miembros del consejo

El comité de nominaciones está compuesto por el presidente, el vicepresidente, el secretario y el tesorero. (Artículo 1 de los estatutos). Miembros: Yolanda Wood, Catalina Toro Pérez, Mala Jokhan y Dwaine Plaza. El 6 de junio de 2018, el proceso de votación finaliza y los resultados de las elecciones se anunciarán en la reunión anual

de membresía que se celebrará el jueves 7 de junio de 2018, durante la 4<sup>a</sup> Reunión de Membresía de CSA.

## Français

## Nomination pour des postes ouverts à l'ASC

### Processus d'élection 2018

Les mises en candidature pour les postes vacants au vice-président et aux membres du conseil de l'ASC débuteront le 15 février 2018. Par le passé, l'ASC a tenu des élections par voie électronique jusqu'à la période de la conférence. Afin de laisser suffisamment de temps entre les processus de nomination et d'élection, le Conseil exécutif a décidé de faire avancer le processus de nomination, conformément à la décision passée du Comité exécutif.

Catalina Toro Perez



Postes élus qui deviendront vacants:

1. Vice président
2. Deux (2) membres du conseil

Le comité des nominations est composé du président, du vice-président, du secrétaire, du trésorier. (Article 1 des statuts). Membres: Yolanda Wood, Catalina Toro Perez, Mala Jokhan et Dwaine Plaza.

Le 6 juin 2018, le processus de vote prend fin et les résultats des élections seront annoncés à l'assemblée annuelle des membres qui aura lieu le jeudi 7 juin 2018, lors de la 4e réunion des membres de l'ASC.

# MESSAGE FROM THE LANGUAGE SUB-EDITORS

## Français

### La ville de Speightstown

Colonisée par les Anglais de 1627 jusqu'à l'Indépendance en 1966, la Barbade possède une histoire très riche. Cette île corallienne attire les touristes originaires du Canada, de l'Europe et de la Caraïbe. Il y a onze paroisses et Bridgetown est la capitale. Cependant, la ville de Speightstown se situe dans la partie nord-ouest de la paroisse de St. Peter. On considère qu'une des quatre principales de la Barbade. Autrefois, Speightstown s'appelait "Petite Bristol" parce que c'est là où les premiers Anglais ont débarqué. Établie en 1630, la ville doit son nom au propriétaire William Speight. D'après la carte du Capitaine John, la ville s'appelait Spykees et on prononçait ce mot Spykees.

Pendant la période coloniale, Speightstown a joué un rôle important dans l'économie barbadienne avec ses activités commerciales. Après l'exécution du roi Charles I, les successeurs de celui-ci sont venus à la Barbade. La petite ville de Speightstown est bien connue pour toutes les batailles qui ont eu lieu durant le dix-septième siècle. Le capitaine Oliver Cromwell qui était arrivé dans l'île en 1627 a ordonné l'Amiral Sir George Ayscue d'anéantir toutes les attaques lancées contre lui. Plusieurs forts ont donc été construits pour se protéger contre les ennemis. Il s'agit des forts Orange, Coconut et Denmark. Mais les forts Coconut et Denmark étaient non loin du fort Orange. Le fort de Dover s'appelait aussi Dover Castle et se trouvait à l'Est non loin de la falaise. Enfin, Heywoods Battery était dans la partie nord de la ville. Etant donné la présence de ces forts, la Barbade s'appelait "Île aux forteresses".

Il convient de noter que la ville de Speightstown a conservé son architecture coloniale. La Maison d'Arlington appartenait à une famille de marchands riches. C'était la famille Skinner qui avait son propre quai sur lequel elle faisait ses activités de la chasse à la baleine. Néanmoins, la Maison d'Arlington a été construite par les premiers colons anglais qui se sont venus à la Barbade. Au départ, les fournisseurs de navires se servaient du rez-de-chaussée afin d'effectuer leurs activités commerciales. De nombreuses personnes sont attirées par l'église paroissiale de St Peter et son architecture du style géorgien. Cet édifice a été bâti en 1629.

Les locaux et les touristes visitent Speightstown et ses restaurants. Ils peuvent apprécier la plage, la nourriture et faire du shopping. Fisherman's Pub reste le restaurant le plus populaire où les gens mangent, boivent et se divertissent particulièrement durant la période du Crop Over. Bien que Queen Street soit une petite rue, elle

permet à beaucoup de Barbadiens d'effectuer leurs activités commerciales. Par exemple, nous avons les vendeurs qui sont installés sur les trottoirs avec leurs fruits et légumes bien frais. En plus de ses bâtiments historiques, Speightstown est une ville moderne avec ses beaux magasins, centres commerciaux et son école secondaire d' Alexandra. De plus, la ville de Speightstown a une gare de bus abritant les bus du gouvernement qui desservent la partie nord de l'île. Les bus privés tels que les ZR sont aussi à la disposition du public.



Hélène Zamor

## Martinican Creole

### Vil Speightstown

Sé Anglé-a kolonizé Barbad de 1627 a lendépandans an 1966. Péyi tala ni an istwa ki twè rich. Sé an il koralièn ki ka atiré touris orijinè di Kanada, l'érop épi Karayib-la. Ni onz pawas épi Bridgetown sé kapital-la. Mé vil Speightstown adan pawas Sen Pite mé koté Nò-a. Yo ki ki sé yan di sé kat vil pwensipal di péyi-a. Avan yo té ka kriyé Speightstown « ptit Bristol » piske sé la ki pwèmyé Anglé-a débat-ché. Vil-a fondé an 1630 épi i pwan non i pwopriétè vil-a ki yo té ka kriyé William Speight. Mé Kapitèn John Swan fèt an ka ki endiké ki yo té ka kriyé Spykeses. Mé yo ké ka pwononsé non tala «Spykestown »

Pandan périòd kolonyal, Speightstown jwé an wòl empòtan adan ékonomi barbadièn-la. Sé té la ki tout aktivité komersial té ka fèt. Apwè ekzékisyon Wa Charles I, siksédè di boug tala vini Barbad. Ptit vil Speightstown byen konnèt pou tout batay ki fèt pandan disetyèm sièk-la. Kapitèn Oliver Kromwell ki rivé adan téritwa-a an 1627 mandé Amiral Sir George Ayscue di tchoué tout konba ki té ka fèt kon li. Té ni pliziè fò té konstwi adan vil-a pou proteksyon kont tout enmi. Pami yo, té ni Fò Dover ki yo té ka kriyé Dover Castle épi Denmark ki yo té bò Fò Owanj. Fò Dovè-a té a Lès bò falèz-la. Anfin, Heywoods Battery té adan pati nò péyi-a. Kont tenu di présanz sé fò -tala yo té ka kriyé Barbad «Il forterès ».

Fòk rimaké i vil Speightstown gadé architekti-ï kolonyal li a. An fanmi marchan rich té ni Mézon Arlington. Sété fanmi Skinner ki té ni pwop ké yo é yo té aktivité komersial yo. Yo té chas a la balèn k Sé Anglé-a fèt Mézon Arlington. Fournisè navir té ka sèvi yo di ré choisé kay la pour fè aktivité komersial. Egliz pawasial St. Peter ka

## MESSAGE FROM THE LANGUAGE SUB-EDITORS cont'd

fasiné moun épi architekti stil jéojyen. Edifis tala fèt an 1629.

Popilasyon lokal épi touris ka vizité Speightstown épi restoran ki la. Yo pé alé laplaj, manjé épi fè chopin. Fisherman's Pub sé restoran pli popilè. Sé an koté moun ka manjé, bwè épi anmizé sutou pandan périod Crop Over. Queen Street sé an ti lari koté Barbadyen ka fè kous transaksyon komersyal. Ni marchann lédjim épi fwi byen fré ki ka vann asou twotwa. An plis di batiman istorik-li, Speightstown sé an vil ki byen modenn épi bél magazin-li épi sant komersyal-li. I jik ni an lékòk segondè ki yo ka kriyé Alexandra. Vil Speightstown ni an gar pou bis gouvèlman-an ki ka mennen moun adan pati nò-a péyi-a. Mini bus épi ZR sé dòt moyen transpò ki Barbadyen ka pwan tou.

### English **Speightstown**

Colonized by the British from 1627 until Independence in 1966, Barbados has a very rich history. This coral island has been attracted tourists from Canada, Europe and the Caribbean region. There are eleven parishes and the capital is Bridgetown. However, the town of Speightstown is located in the northwestern parish of St. Peter. It is considered to be one of the four main towns in Barbados. Once upon a time, Speightstown was "Little Bristol" because the first British settlers arrived there. The town was officially established in 1630 and was named after landowner William Speight, the owner of the land where Speightstown is now located. However, Captain John Swan designed map indicating that the place was known as Spykeses. It was then pronounced as Spykestown.

During the colonial period, Speightstown played a significant role in the Barbadian economy. It was the place where commercial activities took place. After the execution of King Charles I, the followers of the deceased came to Barbados. The little town is known for the various battles that occurred in the seventeenth century. Captain Oliver Cromwell who first came to island around 1627 ordered Admiral Sir George Ayscue to destroy all attacks that were launched against him. Several forts were then built in the town for protection against the enemies. These included the Orange Fort, Coconut Fort and the Denmark Forts. Both Coconut and Denmark forts were close to Orange Fort. Dover Fort also called Dover Castle was situated on the cliff to East. Finally, Heywoods Battery was located in the northern part of the town. Because of these forts, Barbados was given the name of "Island Fortress".

Speightstown has preserved its colonial architecture. The Arlington

House that later became a museum belonged to the wealthy merchant family. The family had its own jetty and was involved in the whaling industry. Nevertheless, the Arlington House was built by the first settlers who came to Barbados. At first, chandlers used the ground floor of their business to conduct their business. Many of people are attracted by St Peter's Church because its Georgian architecture. This church was built around 1629.

Both locals and tourists from everywhere visit Speightstown and its restaurants. They can also enjoy the beach, the food and do some shopping. The Fisherman's Pub remains one of the most popular restaurants where people eat, drink and lime particularly during the Crop Over season. Although Queen Street is very small it still allows Barbadians to carry out their businesses. It is very common to vendors selling their fresh fruits and vegetables. In addition to its historical buildings, Speightstown has a public secondary school and beautiful stores and malls. Children between the ages of 11 and 15 years can attend go to the Alexandra Secondary School. Speightstown has a bus station where government and private buses provide transportation in the northern part of the island. Moreover, private buses such as Mini Bus and ZR are available to the public.

## MESSAGE FROM THE LANGUAGE SUB-EDITORS cont'd

### Dutch

#### Nachtelijk muziek

Als onderzoeker en performer ben ik er weg van dat ik geen avond door de straten van mijn geboorte-eiland Curaçao kan lopen zonder de diepe trillingen van een willekeurige basgitaar te horen. Het hypnotiserende, spookachtige geluid van de *barí* (trommel) en *chapi* (metal percussie instrument) van *tambú* muziek roepen bij mij herinneringen op aan lange nachten van muzikale vervoering. Op dit eiland zijn muziek en nacht één. Maar niet alle inwoners van het eiland kunnen mijn enthousiasme delen.

De afgelopen anderhalve maand lijken de Curaçaoese sociale media te zijn ontplode door twee handtekeningenacties. De eerste actie richtte zich tegen een jaarlijks terugkerend kerstfeest dat de hele nacht voortduurt. Enkele bewoners van Brakkeput Abou -een buurt die bekend staat om zijn welgestelde, vaak Nederlandse bewoners - beklaagden zich over geluidsoverlast van twee uitgaansgelegenheden en startten een petitie om dit te stoppen.

De actie leidde tot een tegen-initiatief gericht tegen 'geklaag over geluidsoverlast'. Dit tegen-initiatief kreeg een werkelijk virale verspreiding via sociale media. Muziek maakt deel uit van de Curaçaoese cultuur, stelt de initiatiefneemster. Zij wordt bijgevalen door de duizenden Curaçaoënaars die haar petitie tekenden. Tussen de steunbetuigingen kwamen twee boodschappen heel duidelijk terug: nachtelijke muziek hoort er gewoon bij het is niet aan Nederlanders om hier paal en perk aan te stellen.

De groep achter de eerste petitie heeft het privilege om hun klacht te portretteren als een rationeel bezwaar tegen aantasting van hun leefgenot in hun privéruimte. De overweldigende tegenreactie laat zien dat er echter heel wat meer speelt. In de ogen van velen gaat dit niet over een geïsoleerd incident, maar over herhaling van de geschiedenis van Nederlandse onderdrukking en gevoel van superioriteit, die ook zichtbaar is in de ongelijke verhoudingen binnen het Koninkrijk.

Het is niet verwonderlijk dat kritiek op muziek deze reactie triggert. Afro-Curaçaoese muziek (m.n. *tambú*) is lang onderdrukt door de Nederlandse kolonisor en de kerk. En nog steeds heeft *tambú* te maken met een negatief imago, namelijk dat mensen die zich hiermee bezighouden op z'n zachtst gezegd geen nette mensen zijn. In de laatste decennia is er echter een omslag zichtbaar. Er is een duidelijke herwaardering van Afro-Curaçaoese cultuuruitingen en muziek in het bijzonder. En mensen staan niet meer toe dat

muziek opnieuw in de verdringing komt.

De handtekeningenacties leggen dus gespannen verhoudingen in de Curaçaoese samenleving bloot. Scheidslijnen op basis van huidskleur en rijkdom uit de koloniale geschiedenis hebben door de recentere komst van

meer welvarende Nederlanders een vervolg gekregen. De inspanningen van de bewoners van Brakkeput om geluidsoverlast te weren roepen het beeld op van een parallelle gemeenschap die weinig voeling heeft met de Curaçaoese gemeenschap, het koloniale verleden en de geschiedenis van onderdrukking van Afro-Curaçaoese muziek.

Tegelijkertijd laat de 'virale' verspreiding van de tegenreactie zien dat de herwaardering van (Afro-)Curaçaoese cultuur een feit is en dat Curaçaoënaars hun stem laten horen wanneer die ter discussie staat. *Social media* bieden een dankbaar platform om te formuleren wat belangrijk is in de eigen cultuur en om aan te geven dat deze er echt mag zijn.

### English

#### Musical Nights

As a researcher and performer I love the fact that I can't take a walk through the streets of my native island Curaçao without hearing and feeling the deep vibrations of a base. The hypnotizing, spooky sounds of the *barí* (drums) and *chapi* (metal percussion instrument) floating on the night wind elicit memories of long nights of musical rapture. On the Caribbean island music and night are one. However, not everyone shares my fascination.

The last month and a half 'Curaçaoan social media' have been turned upside down by two signature petitions regarding music at night. The first petition was aimed at an annual Christmas eve party on the island. Some residents of Brakkeput Abou –a neighborhood known for its affluent, often European Dutch residents- complained about noise disturbance originating from two nearby party sites and started an initiative to prevent the all night long party to recur in the same manner the following year.



Guiselle Starink - Martha

## MESSAGE FROM THE LANGUAGE SUB-EDITORS cont'd

This first petition led to a counter-initiative to 'stop the complaining about noise disturbance. The counter-petition went viral within the community. Music is part of Curaçaoan culture, the initiator argued. She is supported by thousands of Curaçaoans who signed her counter-petition. Two messages were clear from her supporters: music is just part of 'our culture' and the Dutch are not allowed to change this.

Although the group that started the first initiative portray their complaint as a reasonable protest against a violation of their private space, the overwhelming reaction from society shows that there is more at play here. Many locals interpret the issue in a framework of historic and ongoing Dutch repression and Dutch sense of superiority, phenomena that they also link to the unbalanced relations within the Kingdom.

It's no surprise that criticism of music in particular triggers such a reaction on the island. Afro-Curaçaoan music (*tambú*) was shunned in the past by the ex-colonizers, the state and the church. *Tambú* has had to deal with a negative image, namely that people who play and dance the *tambú* were 'not decent'. However, in the last decennia, there has been a turn towards revalorization of Afro-Curaçaoan culture and of music in particular. Curaçaoans are resisting any repression of 'their music and culture'.

The two petitions thus uncover tense underlying relations in Curaçaoan society. Divisions based on skin color and wealth that stem from a colonial past have perpetuated themselves in current Curaçaoan society due to the influx of new, wealthy European Dutch migrants. The efforts of the inhabitants of the Brakkeput neighborhood to put a stop to 'noise disturbance' calls forth the image of a parallel elite community within a broader Curaçaoan community that lacks connection with the sensibilities regarding the colonial past and the repression of Afro-Curaçaoan music.

Simultaneously, the viral dissemination of the counter-action shows that the revalorization of (Afro-)Curaçaoan culture is taking hold and that Curaçaoans will raise their voices when this culture seems to be in peril. Social media offer a great platform for Curaçaoans to formulate their vision of 'their own culture' and to emphasize the value of their culture and music.

## MESSAGE FROM THE LANGUAGE SUB-EDITORS cont'd

### Papiamento



Gregory Richardson

#### CHARLA TOCANTE CALYPSO, IDENTIDAD Y REPRESENTACION DI E SER FEMENINO

Den cuadro di e di cuater "Aruba Calypso Heritage Week", Community Research Education and Development Project (CRED) a organisa un actividad tocante musica di Calypso y su herencia cultural den Caribe y Aruba. Esaki a tuma lugar na Scol di Arte San Nicolas riba diabierna 26 di januari.

Investigado cultural Gregory Richardson a "host" e charla y presentacion artistico aki cu titulo '**Queens and Ladies in the Kaiso Arena: Gender, Identity and performance in Calypso**' unda a enfoca

riba e rol y representacion di e calypsonian femenino den un arte domina den gran parti pa un cultura masculino. E presentador invita tawata, Meagan Sylvester, cu ta un investigador y docente na University of the West Indies na Trinidad. El a presenta un analisis sociologico y etnomusicologico riba e tema aki usando diferente fragmento di video y letra di cantica. Tambe a mustra parti di e documentario *Calypso Rose; The Lioness of the Jungle* produci pa Pascale Obolo y Mighty Lords, Kings and Queens (2015) produci pa Sharelly Emanuelson. E anochi a clausura cu un presentacion musical tremendo di steelpannist Derron Ellies di Trinidad cu a rindi un set varia di diferente composicionnan incluendo "sinking ship" y "Ethel". Banda di esaki tawata tin un presentacion di calypsonian Arubano, Queen Melody, cu su tema "women better on top". Su contribucion tawata hopi bon ricibi.

Por bisa cu e actividad tawata uno sumamente exitoso. A ricibi aproximadamente 100 persona cual ta un cantidad remarcabel pa un charla publico. E publico a haci diferente pregunta y a combersa cu e invitadonan despues di e charla.



## MESSAGE FROM THE LANGUAGE SUB-EDITORS cont'd

### English

#### **Presentation and performance on Calypso, identity and female representation**

In the context of the fourth edition of the "Aruba Calypso Heritage Week", Community Research Education and Development Project (CRED) organized a week of cultural and educational events in Aruba. The main event took place at the Scol di Arte in San Nicolas on January 26. This event, titled '*Queens and Ladies in the Kaiso Arena: Gender, Identity and performance in Calypso*' was hosted by cultural researcher Gregory Richardson. The invited guest were sociologist and music researcher Meagan Sylvester and professional steelpannist Derron Ellies. Ms Sylvester gave a sociological and ethnomusicological analysis of Calypso music as it relates to gender with a specific focus on female calypsonians and female representation within the artform. This was done by highlighting different theoretical perspectives through calypso song texts and performance. Different fragments of documentary films on Calypso music were also presented; Calypso Rose The Lioness of the Jungle by Pascale Obolo and Mighty Lords, Kings and Queens by Sharelly Emanuelson. The latter film highlighted the experiences of Aruban calypsonians Lady K and Lady V.

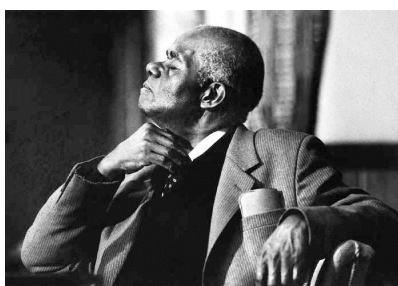
The night ended with a tremendous performance by Derron Ellies whom rendered different compositions by means of the pan. These included the famed "Ethel" and "Sinking ship" to which the crowd sang along. Aruban calypsonian Queen Melody also sang a verse acapella style of her own calypso she performed with this year; it was well received.

This event was once more a tremendous success. The audience was calculated at about 100 persons. The audience was also engaged as they asked many questions, dialogued with the invited presenters and took picture with them. The organizers are looking forward to organizing The Aruba Calypso Heritage week 2019.

## MESSAGE FROM THE LANGUAGE SUB-EDITORS cont'd

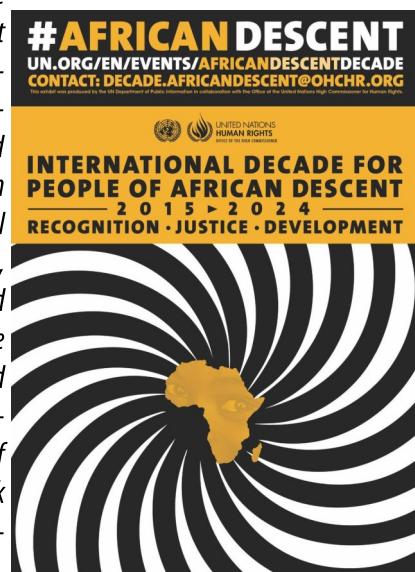
### Virgin Islander Sub-editor

AfRaKan Black History Month (ABHM) 2018 opened after a rare astronomical occurrence with a total lunar eclipse, super moon, blue moon and blood moon happening simultaneously on January 31<sup>st</sup> for the first time since 1866. A host of educational programs inclusive of film screenings, cultural talent productions, radio and social media broadcasts, and more have been scheduled to respectfully celebrate, commemorate and acknowledge what Dr. Carter G. Woodson, Father of Negro History observances, initiated in the early twentieth century. *"The history of Africans in the Americas and in the Caribbean Islands is incomplete without an examination of the African past. This background is indispensable to and intelligent approach to African American history... History tells people where they have been and what they have been, where they are and what they are. Most important, an understanding of history tells a people where they still must go and what they still must be."* (Clarke: 1993) AfRaKan Black History is Caribbean History and World History.



*"The history of Africans in the Americas and in the Caribbean Islands is incomplete without an examination of the African past. This background is indispensable to and intelligent approach to African American history... History tells people where they have been and what they have been, where they are and what they are. Most important, an understanding of history tells a people where they still must go and what they still must be."* (Clarke: 1993) AfRaKan Black History is Caribbean History and World History.

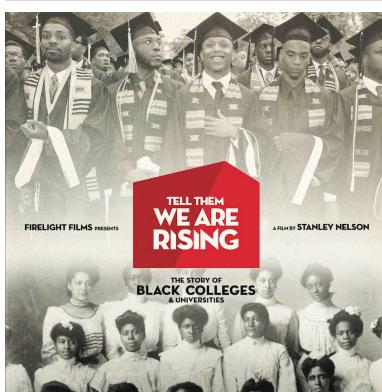
Our Virgin Islands Caribbean proactively and resourcefully facilitates the United Nation's (UN) designated *International Decade for People of African Descent* (IDPAD) with consistently publicized cultural heritage education programs. With the IDPAD's theme of "People of African Descent: Recognition, Justice, Development." *"The UN General Assembly proclaimed 2015-2024 as the International Decade for People of African Descent (resolution 68/237) citing the need to strengthen national, regional and international cooperation in relation to the full enjoyment of economic, social, cultural, civil and political rights by people of African descent, and their full and equal participation in all aspects of society."* AfRaKan Black History is Caribbean History and World History.



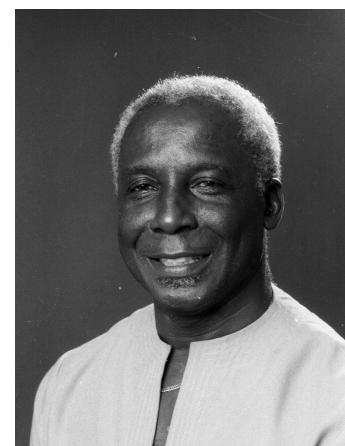
Institutional cultural innovations have continued to be implemented in research, teaching and shared governance at the University of the Virgin Islands (UVI), the only *Historically Black College and University* (HBCU) in the Caribbean and a *Land Grant Institution*. HBCU initiatives and *Tell Them We Are Rising: The Story of Black Colleges and Universities* film screenings complement ABHM programming with innovative developments featuring the nurturance, cultivation, marketing and promotion of culture, heritage, education, media technologies and the creative arts. The *Virgin Islands Caribbean Cultural Center* (VICCC) at UVI is supportive. AfRaKan Black History is Caribbean History and World History.



Chenzira Davis Kahina



ABHM is more than talent and fashion shows parading ancient legacies and contemporary contributions the AfRaKan experience. In 2018, positive media representations of royalty, social governance, and power fused with spiritual harmony (super powers) are featured in the forthcoming feature film *"Black Panther."* A VICCC@UVI media review is forthcoming! "...The products of our



*creative imagination must therefore be made to matter in a fundamental sense and not exclusively as acts of minstrelsy to entertain our betters including visiting potentates... That most powerful of cultural institutions, the school curriculum at all levels of the educational system, should be a priority in any re-engineering exercise."* (Nettleford: 2004)

## MESSAGE FROM THE LANGUAGE SUB-EDITORS cont'd

AfRaKan Black History is Caribbean History and World History.

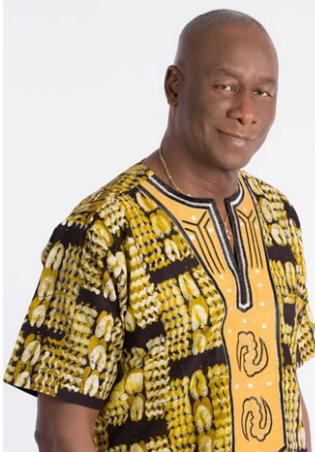
Reflect and share the highlights of your “recognition, justice, development” during ABHM 2018.

#RemainInspired #ABHM365

References and Web Links:

- <http://www.un.org/en/events/africandescentdecade/plan-action.shtml>
- <http://uvi.edu>
- <http://viccc.uvi.edu>
- <http://www.hbcuring.com/>
- <https://www.facebook.com/notes/chenzira-kahina/afrakan-black-history-month-reflections-2017-revisited/76321813720552/>
- <http://www.nowgrenada.com/2018/01/haiti-caribbean-dignity-unbowed/>
- <https://au.int/en/pressreleases/20180116/declaration-people-caribbean>
- <https://www.youtube.com/watch?v=NEPfqxREBZs>
- <https://www.virgin-islands-history.org/en/history/slavery/>
- <https://soundcloud.com/cultural-center-1/viccnotes-feb12018-abhm-plements-with-uvi-aas-students-mixdown-1>
- Dr. John Henrik Clarke: *African People in World History*, 1993
- Dr. Ralston “Rex” Nettleford’s Keynote Address: “Re-Engineering Caribbean Cultural Enterprises/Institutions: Agenda for the Future”, May 2004 (Tobago)

# CSA MEMBER HIGHLIGHT



## RUDOLPH OTTLEY

Whilst residing in Canada Rudolph completed his tertiary education gaining certification in Sociology and Latin American and Caribbean studies (BA); (B.Ed); Ontario Teachers College and a Masters degree in Vocational Guidance and Counselling.

Rudolph completed his PhD in Cultural Studies at the University of Trinidad and Tobago where he is currently employed as a Senior Instructor in the Academy of the Arts, Letters, Culture and Public Affairs.

Additionally, Rudolph has published nine (9) books on Calypso:

- Women in Calypso, part (1) 1992
- Calypsonians From Then To Now, part (1) 1995
- Calypsonians From Then To Now, part (2) 1998
- The History of Anyhowers Sports Club 1999
- Women in Calypso, part (2) 2007
- Calypsonians From Then To Now, part (3) 2008
- The Revue @ Fifty, 2012
- One Hundred Years of Vocal Calypso Recordings, 2014
- Ambataila Women: The History of Women in Calypso From 1838-2014, 2016
- The History of the Dimanche Gras Show (part 1) : From Mucurapo Stadium to the Savannah, 2018

## CONCISE PROFILE

### ACADEMIC QUALIFICATIONS

- PhD in Cultural Studies from the University of Trinidad & Tobago
- MSC. Ed Vocational Guidance and Counselling, Niagara University, Niagara, U.S.A
- B.A. Sociology, Latin American and Caribbean studies, York University, Toronto Canada
- B.ED. Education Ontario Teachers College , Toronto , Canada
- Diploma with Distinction in Airline Human Resource Management, IATA Geneva

## CORPORATE HISTORY

- B.W.I.A. Manager Employee Services
- TTpost...General Manager Human Resources Human Resource Specialists (HRS) Limited...CEO/Principal Consultant

## CULTURAL PROFILE

Author of nine (9) books namely

1. Women in Calypso part (1) 1992
2. Calypsonians From Then to Now...part (1) 1995
3. Calypsonians From Then to Now...part (2) 1998
4. The History of Anyhowers Sports & Cultural Club 2004
5. Women in Calypso part (2) 2007
6. Calypsonians From Then To Now part (3) 2008
7. The Revue @ 50...2012
8. Celebrating 100 Years of Vocal Calypso Recordings 2014
9. Ambataila Women...2016

## CALYPSO JUDGE

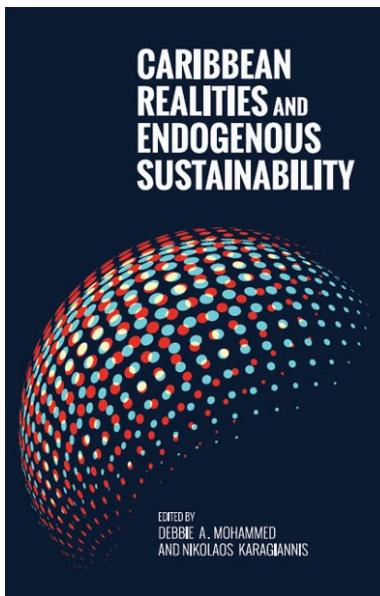
I was a panelist on the NATIONAL CARNIVAL COMMISSION (NCC) selecting the semi-finalists for the National Calypso Monarch competition for over five years.

Plus I was a member of the National Calypso Committee with responsibility for developing training programmes for aspiring judges and calypso tent management.

I also judged calypso competitions in Grenada, Toronto and London, England.

» [CLICK HERE to read the full Concise Profile](#)

## NEW BOOKS



### Caribbean Realities and Endogenous Sustainability

The contributors to *Caribbean Realities and Endogenous Sustainability* discuss alternative theoretical perspectives, sustainable growth-inducing economic policies, and special challenges in this era of neoliberal globalization. These perspectives, policies and challenges have to be seriously considered if appropriate interventions towards changing the Caribbean status quo and eliminating social and political ills are to be pursued.

The authors evaluate past efforts and policies, criticize failed perspectives, and offer alternative strategies, policies and realistic options to the region's current socioeconomic impasse and misery from a distinctly Caribbean viewpoint. The chapters are informed by such important factors as historical legacy, the role of institutions (including market and government), geopolitics and international relations, security, local culture and social psychology, which clearly stand in contrast to the starry-eyed analysis of the current orthodoxy. Overall, the essays not only expand the body of knowledge but, more importantly, provide a rich menu for alternative strategies and policies related to Caribbean international relations and social and governance ills in the twenty-first century.

"This is an ambitious project that addresses the unique needs of the Caribbean in a manner not typically found in the literature."

—**Zagros Madjd-Sadjadi, Professor of Economics, Winston-Salem State University**

**CONTRIBUTORS:** Jacqueline A. Braveboy-Wagner, Georgina Chami, Russell Foote, Anthony P. Gonzales, Wendy C. Grenade, Kristina Hinds-Harrison, Nikolaos Karagiannis, Ronald Marshall, Indianna D. Minto-Coy, Debbie A. Mohammed, Annita Montoute, Kamla Mungal, Emilio Pantojas-García, Gour C. Saha, Dave Seerattan, Ron R. Sookram

**DEBBIE A. MOHAMMED** is Senior Lecturer in International Trade, Institute of International Relations and the Arthur Lok Jack Graduate School of Business, the University of the West Indies, St

Augustine, Trinidad and Tobago. Her publications include (co-edited with Nikolaos Karagiannis) *The Modern Caribbean Economy* (2 volumes).

**NIKOLAOS KARAGIANNIS** is Professor of Economics, Winston-Salem State University, North Carolina. He is co-editor of the journal *American Review of Political Economy* and his publications include *The US Economy and Neoliberalism: Alternative Strategies and Policies; Europe in Crisis: Problems, Challenges, and Alternative Perspectives*; and (co-edited with Debbie A. Mohammed) *The Modern Caribbean Economy* (2 volumes).

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## GRADUATE STUDENT CORNER



Dana Muñiz Pacheco

were forced to flee the deteriorating situation there.

I was there for 12 days in December. As the days wore out, there was no orange and purple sunset, but the night crept up onto the mountains and within minutes, everything turned pitch black. Then, like a dreary anthem, the power generators started whirring in the neighborhood. My grandmother plugged her oxygen machine into the old generator, making the air heavier, leaving our lungs and heads exhausted from the gases and the noise until it was time to turn it off or we ran out of gas. Then, the empty quietness in the uncertainty of the night. We could hear the *coquies* singing lullabies to which I gave in and fell asleep, exhausted, with the stress of knowing that tomorrow would be same. Hopefully, because it could always be worse.

My family fled seeking “shelter” with me, the only person who has a “stable” job. The move was nothing short of dreadful, yet we had so little to leave behind. There was no time for teary goodbyes, but a growing anxiety and a rush to leave the difficulty that moving through everyday had become.

As graduate students, we are often ostracized, juggling the requirements of academia and the instability of our low-paying jobs. However, at this intersection in which our countries back in the Caribbean are experiencing strangling economic politics and the effects of global warming, we ought to recognize our privileges, even if small, in respect to the people back in our countries. It is our responsibility to make visible these issues and how they affect us. The shifting identities that mark us as Caribbean, black and brown in the diasporas, as well as the other identities we carry, stack up on each other as we shelter our families and reverse the roles. Guiding *them* through adjusting to a new country, one we decided to move, and many of us, with the hope of going back “home” after. The

On September 20<sup>th</sup>, as hurricane Maria ravaged Puerto Rico I had an interview for an international research grant. 90 days after, on December 20<sup>th</sup> I got a confirmation that all materials were received and were being reviewed. That same day my family got a check from the Federal Emergency Management Administration just in time before they

hope with which they fled after the hurricane, however, translated into navigating a lingering disenfranchisement in the diaspora, that is not the same as us going to grad school.

During the last week of January, I got an email informing me that I moved on to the second stage of my research grant competition. My family is still without a home, navigating bureaucracy boxes in the diaspora. There’s still tears of uncertainty, and that big, big ocean that grows bigger between us and home. Now we all wait for that next notice “to move”. The only difference, and where lies my privilege, is that I made this choice, but they just had to.

### Español

El 20 de septiembre, mientras el huracán María azotaba Puerto Rico, di mi entrevista para una beca internacional de investigación. A 90 días del huracán, el 20 de diciembre, recibí un correo confirmado que mi solicitud se estaba procesando. Ese mismo día, mi familia recibió un cheque de la agencia federal de manejo de emergencias (FEMA, por sus siglas en inglés), todavía sin luz.

Visité Puerto Rico por 12 días en diciembre. Según se gastaban los días, no hubo atardeceres carmesíes, pero una ansiedad que crecía mientras la noche acechaba y en un parpadeo, todo era oscuridad. Entonces, como un himno lúgubre, empezaba el gruñido de los generadores en el barrio. La máquina vieja detrás de la cocina gruñía haciendo un ruido que llenaba la casa. Mi abuela conectaba la máquina de oxígeno que la mantenía respirando. Al mismo tiempo se hacía el aire pesado de los gases que emitía según quemaba gasolina, hasta que se apagaba, o nos quedábamos sin combustible. Entonces la quietud desesperante de la noche, el silencio vacío lleno de incertidumbre. El canto de los coquíes rompía el silencio de la noche, arrullándonos hasta que vencía el sueño, con los músculos adoloridos y la intranquilidad de saber que mañana sería igual. Ojalá, porque podía ser peor.

Mi familia salió del país huyendo de la situación que recrudece día a día en Puerto Rico. Vinieron a vivir conmigo porque soy la única que tiene una casa y trabajo. La semana de la mudanza fue sombría. No había casi nada que dejar atrás. No tuvimos tiempo de llorar en la despedida, la ansiedad de irnos y dejar atrás la catástrofe era mayor.

Como estudiantes graduados en la diáspora, no es inusual experimentar una “desconexión” de las realidades de nuestros países dentro de la academia, donde no se discuten. Sin embargo, la

## GRADUATE STUDENT CORNER cont'd

situación actual que actualmente atraviesan por las políticas económicas implementadas en la inmediatez de los eventos atmosféricos en el Caribe, nos invitan a poner en perspectiva nuestros privilegios.

Es nuestra responsabilidad hacer visibles estos problemas y cómo nos afectan. Nuestras identidades Caribeñas, raciales, de género, de religión, todas influyen en la forma en que vivimos las experiencias en escuela graduada y nos ponen en una situación distinta cuando esto implica también asistir a nuestras familias en un proceso de relocalización. Se intercambian roles y nos toca guiarles en el proceso, en el ajuste a la vida en la diáspora que nosotros iniciamos por elección, una que nuestras familias no han tenido.

La última semana de enero recibí un correo informando que avancé a la próxima etapa de la competencia para la beca. Mi familia continua sin casa, navegando la burocracia en la diáspora. Todavía hay lágrimas de incertidumbre, y ese océano tan grande, que se hace más grande cada día que pasa entre nosotros y nuestro país. Estamos todas esperando la próxima noticia para "volver a empezar". La única diferencia, y donde está mi mayor privilegio, es que yo tomé esta decisión, a mi familia le tocó.

### Français

Le 20 septembre, alors que l'ouragan Maria ravageait Porto Rico, j'ai eu une interview pour une bourse de recherche internationale. 90 jours après, le 20 décembre, j'ai reçu une confirmation que tout le matériel avait été reçu et était en cours de révision. Le même jour, ma famille a reçu un chèque de la Federal Emergency Management Administration juste à temps avant qu'ils ne soient obligés de fuir la détérioration de la situation là-bas.

J'étais là pour 12 jours en décembre. Comme les jours se sont écoulés, il n'y avait pas de coucher de soleil orange et pourpre, mais la nuit a grimpé sur les montagnes et en quelques minutes, tout est devenu noir. Puis, comme un hymne morne, les générateurs d'énergie ont commencé à siffler dans le quartier. Ma grand-mère a branché sa machine à oxygène dans l'ancien générateur, rendant l'air plus lourd, laissant les poumons et la tête épuisés par les gaz et le bruit jusqu'à ce qu'il soit temps de l'éteindre ou de manquer d'essence. Puis, le silence vide dans l'incertitude de la nuit. On entendait les coquines chanter des berceuses auxquelles je cédais et m'endormis, exténués, avec le stress de savoir que demain serait le même. Espérons que ça pourrait toujours être pire.

Ma famille a fui en cherchant un «abri» avec moi, la seule personne

qui a un emploi «stable». Le mouvement était tout simplement épouvantable, mais nous avions si peu à laisser derrière nous. Il n'y avait pas de temps pour les adieux larmoyants, mais une anxiété grandissante et une précipitation à quitter la difficulté que traversaient tous les jours était devenue.

En tant qu'étudiants diplômés, nous sommes souvent ostracisés, jonglant avec les exigences du milieu universitaire et l'instabilité de nos emplois peu rémunérés. Cependant, à cette intersection où nos pays des Antilles connaissent la politique économique étranglée et les effets du réchauffement climatique, nous devrions reconnaître nos priviléges, même s'ils sont modestes, en ce qui concerne les gens de nos pays. Il est de notre responsabilité de rendre visibles ces problèmes et comment ils nous affectent. Les identités changeantes qui nous marquent comme étant des Caraïbes, noires et brunes dans les diasporas, ainsi que les autres identités que nous portons, s'empilent les unes sur les autres alors que nous abreuvons nos familles et inversons les rôles. Nous les guidons en nous adaptant à un nouveau pays, celui que nous avons décidé de déménager, et beaucoup d'entre nous, dans l'espoir de retourner chez eux après. L'espoir avec lequel ils ont fui après l'ouragan, cependant, s'est traduit par une désaffiliation persistante dans la diaspora, ce qui n'est pas la même chose que si nous allions à l'école supérieure.

Au cours de la dernière semaine de janvier, j'ai reçu un courriel m'informant que je suis passé à la deuxième étape de mon concours de subventions de recherche. Ma famille n'a toujours pas de maison, naviguant dans les boîtes de bureaucratie de la diaspora. Il y a encore des larmes d'incertitude, et ce gros, grand océan qui s'agrandit entre nous et la maison. Maintenant, nous attendons tous le prochain avis "pour bouger". La seule différence, et où réside mon privilège, c'est que j'ai fait ce choix, mais ils devaient le faire.

# CARIBBEAN ARTISTIC SCHOLARSHIP



## RUBADIRI VICTOR

Rubadiri Victor is a young multi-media artist, scholar and activist uniquely networked amongst generations of creative practitioners in all fields in Trinidad and Tobago. His work has led him to become one of the country's foremost cultural activists and a scholar with new critical takes on contemporary cultural theory. He is the founder and

president of the Artists' Coalition of Trinidad and Tobago- the umbrella body of cultural representative groups in T&T.

- In the visual arts Rubadiri has staged ten 1-man exhibitions of paintings, designed hundreds of jerseys, and painted 5 major national murals.
- In theatre and performance Rubadiri runs the Children's Folklore Theatre Company called WIRE BEND which combines indigenous artisan costume-making with young digital animation onstage. He recently co-directed a 7-location multi-performance piece entitled 'UnRavelled' with an Artists-in-Residence at the prestigious Deering Estate in Miami. He has: lead acted in over a dozen major theatrical productions locally featuring some of the Caribbean's top directors like the late Earl Warner. He has written, directed and art-directed for theatre, TV, and film; directed openings and closings for major Summits; directed and event-managed national Music Festivals, European tours for music bands, local concerts, and events.
- In the literary arts Rubadiri has: published 3 books; written hundreds of newspaper columns; and has had articles and poems published in numerous magazines and books. This is part of 3 decades of creative writing in fiction and non-fiction-including scholarly papers delivered at local and international conferences. The University of the West Indies Youth Printing Press- the Lion Generation Press- is named after one of his papers. Rubadiri owns Passion Fruit Publishing Ltd which publishes the historic magazine 'Generation Lion'.
- In music Rubadiri goes by the name 'Chantwell' and has produced 1 album with Sunshine Music Award nominated songs which are featured on over 40 compilations internationally.
- In Mas Rubadiri has designed and brought out the Generation Lion Jouvay band for over 14 years and designed for a medium-sized Carnival band. He has developed a 'Jouvay Filmmaking

Process' out of his experiments...

- As activist Rubadiri has been the major warrior for the proper functioning of the Trinidad & Tobago Creative & Cultural Sector for two decades during which he has launched dozens of Heritage and Art-based initiatives. He currently has mobilized a People's initiative to create his country's National Hall of Fame.

## GENERATION LION

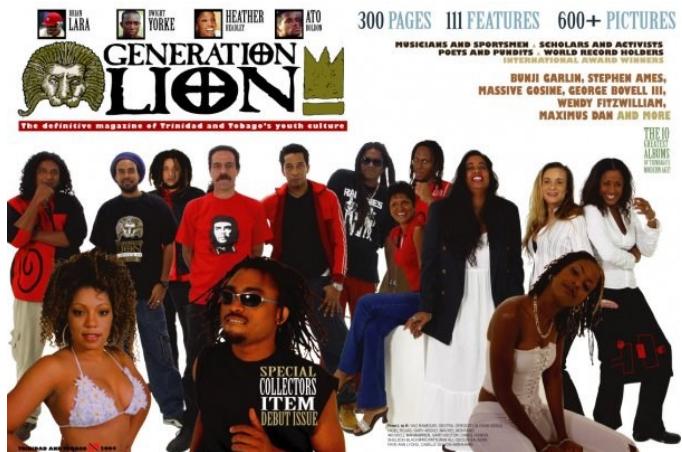
*"Each generation, out of relative obscurity, must seek out its mission in life and either fulfill it, or betray it."*

Franz Fanon

## WHO IS GENERATION LION?

GENERATION LION is a Caribbean Lifestyle Brand from Trinidad & Tobago. Its ambit includes Jouvay; Magazine; Events; Merchandise; Films; Music; & More

'GENERATION LION' is a term coined by T&T multi-media artist and



cultural activist Rubadiri Victor to describe the post-Independence generation of Trinidad & Tobago and the Caribbean- born in the 70s & early 80s. The term describes a generation who are global and modern, but still rooted in the legacies of T&T and the Caribbean's Golden Ages of culture. that formative age of Pan, Mas, & Calypso; Reggae; Zouk; the brilliance of CLR James; the poetry of Walcott; the swag & dominance of the 1970s- 80s West Indies cricket team- and the complexities of Independence. It is an energy epitomised by heroes like: cricketer Brian Lara; footballers Dwight Yorke, Shaka Hislop, & Russel Latapy; track star Ato Boldon; Soca Artist Machel Montano; International R&B sensation Heather Headley; & many more... It is a lineage that now continues with young T&T genius like: Nicki Minaj; Bunji Garlin; Keshorn Walcott; & more...

**THE IDEA:** Generation Lion is a reading of Trinbago's history in 20 year generational cycles. There are now 5 living generations:

# CARIBBEAN ARTISTIC SCHOLARSHIP

(this theory was coined 20 years ago and things have moved on 1 generational cycle since)

- **T&T's Golden Age generation** is 85 and over-
- **The Independence Generation:** 85-65
- **Generation Lion:** 45-65- the bridge generation.
- **Generation Y:** 45-25- whose soul we are fighting over
- **Generation A-** 5-25- A- either for Anarchy or Alpha- it will either be apocalypse or Renaissance...



Toussaint crossing the Delaware



Isaac Blackman reaches back to an image of his Father Ras Shorty I the inventor of Soca in a icon of what Generation Lion Magazine is about- the spanning of generations

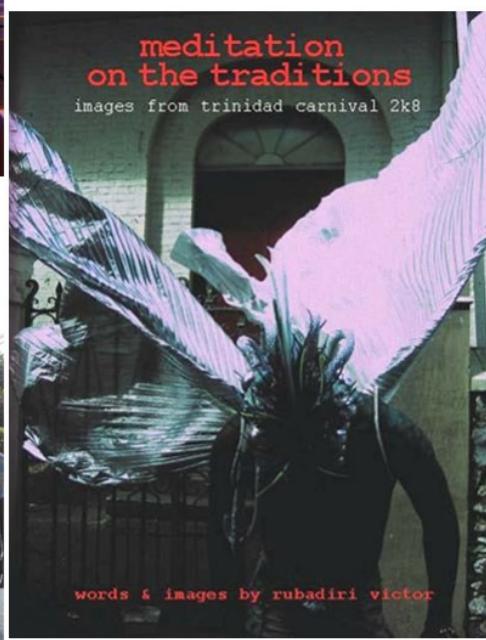


Masqueraders at the Water Truck on Jouvay morning

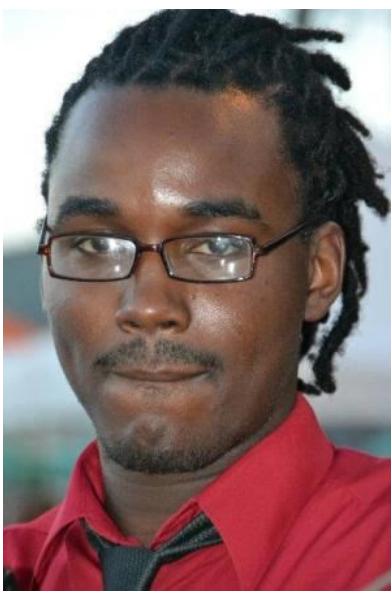
Each generation has a particular character and a destiny that it either is fulfilling or betraying. [ [READ MORE](#) ]

E-mail: [rubadiri@yahoo.com](mailto:rubadiri@yahoo.com)

Websites: [rubadiri.org](http://rubadiri.org) | [artistscoalition.wordpress.com](http://artistscoalition.wordpress.com)



# CARIBBEAN COMMUNITY GAME CHANGERS



## Mr. Lyndon Jackson

Libraries today need to function as more than a repository of books and computers. It must be dynamic, flexible, and relevant in tailoring its services to meet the needs of the community. Furthermore, it should endeavour to be the hub of the community facilitating learning through social interaction. To some extent, the library has always functioned in this regard. However the time has come for us to purposefully cultivate that image in the way we engage the wider community.

For Lyndon Jackson, librarian at the Arima Public Library, this is the ultimate realization for his library as well as public libraries throughout the country. "Since 2013, I have had a very clear idea of the type of library I would like to see and have constantly tried to communicate my aspirations with my staff. The end-game, so to speak, is for the community of Arima and environs to take ownership of the library. We may not be seen as an essential service in the same vein as a police station, or hospital but that is the status for which we are aiming."

With these aspirations, the library has hosted a number of activities bringing the community together such as art and craft exhibitions, spoken word competitions, calypso competitions, workshops, lectures, and book launches to name a few. And this does not include its staple activities such as storytelling sessions, book clubs, games clubs, and computer literacy classes.

Within the community, Lyndon Jackson has systematically forging partnerships with various community stakeholders, social groups, and government agencies. These include Her Worship The Mayor Lisa Morris and the Arima Borough Corporation, the Santa Rosa First Peoples, the Arima and Santa Rosa Lions Clubs, the Adult Literacy Tutors Association, the Blind Welfare Association and Trinidad and Tobago Association of Retired Persons Limited (TTARP).

Since his tenure at the Arima Public Library, there has consistently been an influx of secondary school volunteers wanting to assist at the library. This is deserving of special mention since teenagers are a tricky group to attract. Without a doubt, the library has had some appeal to them.

Lyndon has been involved in libraries for over a decade, working at the National Library and Information Systems Authority. Eventually, he pursued librarianship as a career being awarded a government scholarship to study a Master's in Library and Information Science at the University of Pittsburgh. "Studying librarianship abroad allowed me to compare and contrast how I viewed library work. In the end, I walked away with a richer and more holistic perspective on the importance of libraries and its unlimited potential.

So far for 2018, Lyndon and his staff have hosted national sporting legend Hasely Crawford as part of NGC's Hasely Crawford Exhibit Road Show, a Conflict De-escalation Workshop for teenagers, and a Financial Literacy Seminar for members of the community. Needless to say, there is a lot more in store.

"We have a very good relationship with the community of Arima. If we were not doing a good job and trying to impact lives, we would not have been seeing this type of response."



## SPECIAL ANNOUNCEMENTS cont'd

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Please join CSA if you are not a member or if you have not paid your dues for 2015. You may also make a donation to CSA all donations go directly to our programs.

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#### **Call for:**

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- [Lifetime Achievement Award](#)
- [George Priestley Award](#)

**Deadline:** March 15, 2018

#### **Call for:**

- [Gordon K. and Sybil Lewis Award](#)

**Deadline:** March 23, 2018

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### **CALL FOR PAPERS**

- [19<sup>th</sup> Conference on Theology in the Caribbean Today](#)
  - [International Conference of the Americas](#)
  - [XII International Conference on Foreign Languages, Communication and Culture, WEFLA 2018](#)
  - [De-risking, Financial Exclusion & Resiliency in the Caribbean](#)
  - [Maroons and Indigenous Peoples: Towards a Sustainable Future](#)
  - [Revista Cuadernos de Literatura del Caribe e Hispanoamérica](#)
- 

### **JOB OPPORTUNITIES**

- [Assistant Professor, Social, Cultural and Media Studies](#)
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### **SEMINARS & CONFERENCES**

- [Conferencias Caribeñas – El Instituto de Estudios del Caribe](#)



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JUNE 4-8, 2018 ~ HAVANA, CUBA  
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4-8 JUNIO ~ LA HABANA, CUBA  
43<sup>ÈME</sup> CONFÉRENCE ANNUELLE DE AEC  
4-8 JUIN ~ LA HAVANE, CUBA



*Cuba*  
Photo Credit: Julio Larramendi

