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The Official Newsletter of the Caribbean Studies Association

## MESSAGE FROM THE EDITOR



This month we have two main features in addition to our regular contributions.

The first is the CSA Member Highlight in which we feature Professor Rhoda Reddock. As a sociologist and development studies scholar with expertise in a range of areas including feminist and gender studies, and critical race and ethnic studies, Rhoda Reddock has an academic career which spans many years. She is a former deputy campus principal of the University of the West Indies, St. Augustine campus and head of the Centre (now Institute) for Gender and Development Studies and lecturer in sociology. Read more about her work in women's activism in the Caribbean and her illustrious career contributions to the local, regional and international community.

It's Carnival in several islands across the Caribbean. To commemorate this regional festival, the second featured segment focuses on Caribbean Scholarship on Carnival and the Calypso artform in Trinidad and Tobago. The CSA Newsletter Editor is pleased to share her publication with the CSA membership and the Caribbean community. See citation details below and additional book chapter details inside:

Sylvester, Meagan. 2015. Breaking the rules at Carnival Time: Narratives of Resistance in Trinidad's Carnival Music. In *Envisioning the Greater Caribbean - Transgressing geographical and disciplinary boundaries.* (eds.) Nicholas Faraclas, Ronald Severing, Christa Weijer, Elisabeth Echteld and Wim Rutgers. Holland and Curacao, Willemstad: University of Curaçao and Fundashon pa Planifikashon di Idioma.



### Forthcoming New Segment for our Members!

The CSA would like to feature you in our monthly Newsletter.

Are you a Caribbean author? Have you written about the Caribbean? Has your Caribbean-based scholarly work been featured in a book chapter or journal article? If you have answered yes to any of the questions then send in your submissions to the Editor Meagan Sylvester at [newseditor@caribbeanstudiesassociation.org](mailto:newseditor@caribbeanstudiesassociation.org)

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## **MESSAGE FROM THE EDITOR cont'd**

### **Español**

Este mes tenemos dos características principales además de nuestras contribuciones regulares.

El primero es el resumen de miembros de CSA en el que presentamos a la profesora Rhoda Reddock. Como socióloga y especialista en estudios de desarrollo con experiencia en una variedad de áreas que incluyen estudios feministas y de género, y estudios críticos sobre raza y etnia, Rhoda Reddock tiene una carrera académica que abarca muchos años. Es ex directora adjunta del campus de la Universidad de West Indies, campus de St. Augustine y directora del Centro (ahora Instituto) de Estudios de Género y Desarrollo y profesora de sociología. Lea más sobre su trabajo en el activismo de las mujeres en el Caribe y sus ilustres contribuciones de carrera a la comunidad local, regional e internacional.

Es carnaval en varias islas del caribe. Para conmemorar este festival regional, el segundo segmento destacado se centra en la Beca del Caribe en el Carnaval y la forma de arte Calypso en Trinidad y Tobago. La editora del boletín de CSA se complace en compartir su publicación con la membresía de CSA y la comunidad del Caribe. Vea los detalles de la cita a continuación:

Sylvester, Meagan. 2015. Rompiendo las reglas en Carnival Time: narrativas de la resistencia en el Carnival Music de Trinidad. En *Imaginar el Gran Caribe - Transgredir límites geográficos y disciplinarios*. (eds.) Nicholas Faraclas, Ronald Severing, Christa Weijer, Elisabeth Echteld y Wim Rutgers. Holanda y Curazao, Willemstad: Universidad de Curazao y Fundashon pa Planifikashon di Idioma.

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## **MESSAGE FROM THE EDITOR cont'd**

### **Français**

Ce mois-ci, nous avons deux caractéristiques principales en plus de nos contributions régulières.

Le premier est le survol des membres de l'ASC dans lequel nous présentons la professeure Rhoda Reddock. Sociologue et chercheuse en études du développement spécialisée dans divers domaines, notamment les études féministes et de genre, et les études raciales et ethniques critiques, Rhoda Reddock a mené une carrière universitaire de plusieurs années. Elle a été directrice adjointe du campus de l'Université des Indes occidentales et de St. Augustine et directrice du Centre (aujourd'hui Institut) d'études sur le genre et le développement et chargée de cours en sociologie. Apprenez-en davantage sur son travail dans le militantisme des femmes dans les Caraïbes et sur son illustre carrière au sein de la communauté locale, régionale et internationale.

C'est le carnaval dans plusieurs îles des Caraïbes. Pour commémorer ce festival régional, le deuxième segment présenté est consacré à la bourse d'études sur le carnaval dans les Caraïbes et à la forme artistique de Calypso à Trinité-et-Tobago. La rédactrice du bulletin d'information de la CSA est heureuse de partager sa publication avec les membres de la CSA et la communauté des Caraïbes. Voir les détails de la citation ci-dessous et les détails supplémentaires du chapitre du livre à l'intérieur.

Sylvester, Meagan. 2015. Enfreindre les règles à l'heure du carnaval: récits de résistance dans la musique du carnaval de Trinidad. Dans Envisagez la Grande Caraïbe - Transgression des frontières géographiques et disciplinaires. (éds.) Nicholas Faraclas, Ronald Severing, Christa Weijer, Elisabeth Echteld et Wim Rutgers. Pays-Bas et Curaçao, Willemstad: Université de Curaçao et Fundashon pa Planifikashon di Idioma.

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# MESSAGE FROM THE PRESIDENT



Catalina Toro Pérez

## A call to Peace in the Caribbean.

New storms lurk in the Caribbean: Caribbean peoples coexist with storms, tsunamis, and tornadoes, like the one that crossed the heart of Havana, with whose people we stand in solidarity. The dark waves of ancient and obscure experiences of

military intervention in the Caribbean call for reflection, sanity, and for the unity of Caribbean peoples. Let's avoid war in Venezuela. The Caribbean is a stage built on the illusions and utopias nourished by a common literature, in the midst of a great spectrum of intellectuals, politicians, academics and peoples, who in a permanent investigation / action have fought for the transformation of a continent.

In their solitude, the peoples of the Caribbean have shared the roots of the violence suffered during dictatorships in various countries of the region. They know about the nature of dictatorial regimes, as well as the pathologies of the powers that mark the evolution of its political processes. We must be vigilant, "every temptation to return to the past must be rejected" wrote Suzy Castor in the presentation of the famous Radiography of a Dictatorship written by the memorable Gérard Pierre Charles. More than ever, respect is imposed between nations in all their sovereignty, respect for the rule of law, the legitimacy of states based on the recognition of their peoples, and their calls for nonviolence.

In this unfinished project of de-colonization, respect for territorial integrity, the recognition of political pluralism in its diversity, and the democratic coexistence of the Venezuelan people are imposed. Encouraging a confrontation will only negatively impact on the life and well-being of the people. We must bet on peace, over and over. I call on words of Venezuelan sociologist Edgardo Lander:

*"The practices of encounter, dialogue, negotiation and agreement have never been so relevant as today. Now it is of the outmost importance to respect the democratic rights of the people."*

Diverse international actors such as the United Nations, the Vatican, the Latin American Parliament, and the International Conference of

Montevideo convened by Mexico and Uruguay are calling for a process of dialogue and negotiation in Venezuela with transparency and guarantees in favor of constitutional rights and in terms of peace.

Is necessary in this particular political juncture, to be informed, follow the events, and support a broad movement in favor of peace, democracy and justice for and from the people of Venezuela. No more wars or foreign interventions in the Caribbean.

Catalina Toro Pérez  
CSA President 2018-19

## Español

### Un llamado a la Paz en el Caribe.

Nuevas tormentas acechan el Caribe: Los pueblos caribeños convivimos con tempestades, temporales, tsunamis, y tornados, como el que atravesó el corazón de La Habana, con cuyo pueblo nos solidarizamos. Las olas sombrías de antiguas y oscuras experiencias de intervención militar en el Caribe, llaman a la reflexión, a la cordura, a la unión de los pueblos caribeños. El Caribe constituye, un escenario que se construye en las ilusiones y utopías nutridas por una literatura común, en el encuentro de un gran espectro de intelectuales, políticos, académicos y pueblos, que en una investigación /acción permanente han luchado por la transformación de un continente.

En sus soledades, los pueblos del Caribe han compartido las raíces de las violencias sufridas en las dictaduras en diversos países de la región. Conoce de las naturalezas de los regímenes dictatoriales, así como las patologías de los poderes que marcan la evolución de sus procesos políticos. Debemos ser vigilantes, "cada tentación de regreso al pasado debe ser rechazado" escribía Suzy Castor en la presentación, de la célebre *Radiografía de una dictadura*, del memorable Gérard Pierre Charles. Se impone más que nunca el respeto entre las naciones en toda soberanía, el respeto a los Estados de Derecho, la legitimidad de sus Estados a partir del reconocimiento de sus pueblos y sus llamados a la no violencia.

En este proyecto inacabado de des-colonización se impone, el respeto de la integridad territorial, el reconocimiento del pluralismo político en su diversidad y la convivencia democrática. Animar una confrontación, solo impactará, negativamente, en la vida y el bienestar de los pueblos. Debemos apostarle a la paz, sin pausa.

## MESSAGE FROM THE PRESIDENT cont'd

Hago más las palabras del sociólogo venezolano Edgardo Lander:

*"Nunca como ahora tiene pertinencia la práctica por el encuentro, el diálogo, la negociación y el acuerdo. Nunca como ahora se requiere respetar los derechos democráticos del pueblo".*

Diversas tendencias se expresan a nivel mundial, entre ellas: Naciones Unidas, El Vaticano, el Parlamento Latinoamericano, y la Conferencia Internacional de Montevideo, convocada por México y Uruguay como alternativa, han propuesto el diálogo y la negociación, con transparencia y garantías, en favor de los derechos constitucionales y la paz como la salida para la crisis en Venezuela,

Es importante, en coyunturas como estas, seguir los acontecimientos, estar informados y apostar por la vía que pueda significar: No mas guerras o intervenciones extranjeras en el Caribe... Sí a la justicia, a la democracia y a la paz de y desde los pueblos.

Catalina Toro Pérez  
Presidente CSA 2018-19

### Français Un appel à la paix dans la Caraïbe.

De nouvelles tempêtes menacent la Caraïbe : ses peuples coexistent au gré des tempêtes, raz-de-marées et tornades – telles celle qui a traversé le cœur de la Havane, dont nous sommes solidaires. Les sinistres vagues portant en leur sein la mémoire sombre et séculaire des interventions militaires dans la Caraïbe appellent à la réflexion, la lucidité et l'unité des peuples caribéens. Évitons la guerre au Venezuela. La Caraïbe est une scène érigée à l'aune des espoirs et utopies nourris par une littérature partagée, nés de la rencontre d'un vaste spectre d'intellectuels, politiciens, universitaires et populations qui dans une démarche perpétuelle de recherche-action, ont lutté pour voir se transformer tout un continent.

Dans leurs solitudes, les peuples de la Caraïbe ont en commun les racines de la violence endurée sous les dictatures de plusieurs pays de la région. Ils connaissent la nature des régimes dictatoriaux, ainsi que les pathologies des pouvoirs en place dénotant l'évolution de leurs processus politiques. Nous devons demeurer vigilants, et "chaque tentation de revenir au passé doit être rejetée" écrivait Suzy Castor dans sa présentation du célèbre ouvrage "Radiographie d'une Dictature", écrit par le remarquable Gérard Pierre Charles.

Plus que jamais, s'imposent le respect entre nations entièrement souveraines, le respect de l'État de droit, la légitimité des États sacrée par leurs propres peuples, ainsi que les appels à la non-violence.

Au regard du projet inachevé de la décolonisation, le respect de l'intégrité territoriale, la reconnaissance du pluralisme politique dans toute sa diversité, et la cohabitation démocratique du peuple vénézuélien s'avèrent tout autant incontournables. Attiser le conflit nuira non seulement à la vie, mais également au bien-être des populations concernées. Nous devons faire le pari de la paix, sans relâche.

Je rejoins ainsi les propos du sociologue vénézuélien Edgardo Lander :

*"Les démarches d'échanges, de dialogue, de négociation et de consensus n'ont jamais été aussi importantes qu'à présent. Il est aujourd'hui plus que jamais crucial de respecter les droits démocratiques du peuple."*

Une diversité d'acteurs internationaux tels que les Nations Unies, le Vatican, le Parlement Latino-Américain et la Conférence Internationale de Montevideo, organisée par le Mexique et l'Uruguay concernant la crise au Vénézuela appellent à une démarche de dialogue et de négociation, dans la transparence en faveur des droits constitutionnels et de la paix.

Dans ce contexte particulier, il est important de suivre les événements pour être informé et soutenir un grand mouvement en faveur de la paix, la démocratie et de la justice pour et du peuple. Plus de guerres ou d'interventions étrangères dans les Caraïbes.

Catalina Toro Pérez  
Président CSA 2018-19

# MESSAGE FROM THE PROGRAM CHAIR



Raquel Sanmiguel

Belated New Year's greetings from the Program Chair and my wishes for a successful Conference, which is now only four months away. Today, I am writing to share with you how the preparation of the program is going.

The stage of proposal reception for participation in the Conference that will take place in Santa Marta has ended, and it has been a

success thanks to the many proponents, and to the great team of professors and expert teachers collaborating continuously with the revision task. We wish to thank everyone for their interest and enthusiasm in participating by presenting their proposals within the assigned deadlines. The work of receiving, reviewing and requesting adjustments has been continuous. Although the vast majority of people will have already received their letters of acceptance, others will still be waiting, either because their proposals were recently submitted; because the relevance of their proposals is still under evaluation; because they have been required adjustments; or simply due to delays caused by unexpected situations, which are the least of the cases.

As we put together our program and conference, the Great Caribbean region and the world are somehow turbulent, serving as a direct or indirect frame of reference for many of the papers and thematic lines that we have outlined for this conference. We hope that you find in our academic exercise, an opportunity to strengthen your networks, since the event will bring together scholars, experts and students from different backgrounds, and it hopes to captivate us with some of the local voices and *knowledges* too.

The large number of abstracts that we have received, articulated to the different thematic lines and the different presentation modalities, promise a Conference in which, we hope, there will always be something interesting for all of us to participate in. Now, we enter the stage of construction of the program, which we hope to consolidate in the short term for everyone to be able to review it; this should allow all to formalize registration and membership before the Association and, to finalize travel plans.

We invite you to check emails from the CSA regularly in case of any request for clarification or additional information are needed for the construction of the program. In turn, we ask you to please let us know if anything comes up that might prevent you from participating, as soon as you learn about it.

Raquel Sanmiguel  
*Program Chair CSA 2018-2019*

## Español

Un saludo tardío de año nuevo desde la coordinación del programa y los mejores éxitos para todas y todos en la Conferencia que está ya a escasos cuatro meses de celebrarse. Hoy escribo para compartir con Ustedes cómo avanza la preparación del programa.

La etapa de recepción de propuestas para la participación en la conferencia que tendrá lugar en Santa Marta ha finalizado y ha sido un éxito gracias a las y los proponentes, y al gran equipo de profesoras y profesores expertos colaborando continuamente con la labor de revisión. Deseamos agradecer a todos y todas el interés y entusiasmo en participar presentando sus propuestas dentro de las fechas asignadas. El trabajo de recepción, revisión y solicitud de ajustes ha sido continuo. Aunque la gran mayoría de personas ya habrá recibido notificación de aceptación, otras estarán aún a la espera, ya sea porque sus propuestas fueron presentadas recientemente, porque su pertinencia está en evaluación, porque han requerido ajustes, o simplemente por retrasos ocasionados por fuerza mayor, que son los menos de los casos.

Mientras armamos nuestro programa y conferencia, la región del Gran Caribe y el mundo se agitan, sirviendo de marco de referencia directa o tangencial a muchas de las ponencias y líneas temáticas que hemos esbozado para esta conferencia. Esperamos que, en nuestro ejercicio académico, el cual convoca a estudiosos y estudiantes de distintas trayectorias, y que espera cautivarnos con algunas de sus voces y saberes locales, sea una oportunidad para fortalecer nuestras redes de trabajo.

El gran número de resúmenes que hemos recibido, articulados a las diversas líneas temáticas y en diversas modalidades de presentación, prometen una Conferencia en la cual, esperamos, siempre habrá algo interesante en qué participar. Ahora entramos en la etapa de construcción del programa, que esperamos poder consolidar en el corto plazo para conocimiento y revisión de todos y para que podamos formalizar nuestro registro y membresía a la asociación y finiquitar nuestros planes de viaje.

## MESSAGE FROM THE PROGRAM CHAIR cont'd

Les invitamos a estar pendientes de sus correos electrónicos para cualquier solicitud de aclaración o información complementaria requerida para la labor de construcción del programa. E igualmente, agradecemos nos comuniquen cualquier novedad que se presente e impida su participación, tan pronto como les sea posible.

Raquel Sanmiguel  
*Presidente del programa CSA 2018-2019*

### **Français**

Bien qu'un peu tard, la Coordination du Programme vous souhaite une bonne nouvelle année, et vous salue aussi pour vous souhaiter une très bonne conférence qui se tiendra en seulement quatre mois. Aujourd'hui, j'écris pour vous faire savoir comment progresse la préparation du programme.

L'étape de réception des propositions de participation à la conférence, qui se tiendra à Santa Marta, est terminée et remporte un grand succès grâce aux participants, ainsi qu'à la formidable équipe de professeurs et d'experts enseignants qui collaborent de manière continue aux travaux de révision. Nous tenons à remercier tous les participants pour leur intérêt et leur enthousiasme à participer en présentant leurs propositions dans les délais impartis. Le travail consistant à recevoir, examiner et demander des ajustements a été continu. Bien que la grande majorité des personnes ait déjà reçu une notification d'acceptation, d'autres attendent toujours, soit parce que leurs propositions ont été soumises récemment, soit parce que leur pertinence est en cours d'évaluation, soit parce qu'elles ont nécessité des ajustements, soit simplement à cause de retards dus aux cas de force majeure, qui sont les moindre des cas.

Au fur et à mesure que nous élaborons notre programme et notre conférence, la région des Caraïbes et le monde entier sont bouleversés, servant de cadre de référence direct ou tangentiel à de nombreux présentations et aux lignes thématiques que nous avons présentés pour cette conférence. Nous espérons que notre événement académique soit l'occasion de renforcer vos réseaux, car on réunit des enseignants et des étudiants de différents trajectoires, et on espère vous captiver aussi avec certaines des voix et connaissances locales.

Le grand nombre de résumés que nous avons reçus, articulés autour des différentes lignes thématiques et dans différentes modalités de présentation, promet une Conférence à laquelle, nous espérons, il y aura toujours quelque chose d'intéressant à participer. Nous entrons maintenant dans la phase de construction du programme.

Nous espérons le consolider à court terme pour la connaissance de tous. Le programme vous permettra de formaliser votre inscription à la Conférence et votre adhésion à l'Association, et de finaliser vos plans de voyage.

Nous vous invitons à consulter régulièrement vos e-mails pour toute demande de clarification ou d'information supplémentaire nécessaire aux travaux de construction du programme. Et aussi, nous vous remercions de nous faire savoir, dès que possible, si quelque chose vous empêche de participer.

Raquel Sanmiguel  
*Présidente du programme CSA 2018-2019*

# MESSAGE FROM THE LANGUAGE SUB-EDITORS

## Français

### Mise en lumière du BUMIDOM (1967-1983)

En 2017, le roman graphique *Peyi An Nou* écrit par Jessica Oublié et dessiné par Marie-Ange Rousseau paraît chez les Éditions Steinkis. *Peyi An Nou* retrace l'histoire du BUMIDOM. L'acronyme BUMIDOM, ou Bureau pour le Développement des Migrations dans les Départements d'Outre-Mer, est une agence gouvernementale créée par Michel Debré, tout d'abord Premier Ministre de janvier 1959 à Avril 1962 sous la présidence de Charles de Gaulle, puis député de La Réunion, et ce dans le but de contrôler les migrations depuis les Caraïbes entre les années 1962 et 1983. Son but premier était de repeupler les régions dans la France de l'après-guerre. En d'autres termes, les politiques migratoires portées par cette initiative étaient fondées sur une plateforme de développement économique, mais n'avaient en aucun cas anticipé l'existence sociale des travailleurs antillais qui allaient servir de main-d'œuvre en France.

Le roman graphique *Peyi An Nou* rassemble des documents d'archives ainsi que des entretiens avec des gens ayant immigré depuis les départements d'Outre-Mer (notamment la Martinique et la Guadeloupe) dans les années 1960-80, ou encore les souvenirs que ceux qui n'ont jamais quitté les Caraïbes ont des années BUMIDOM. Quand Oublié a débuté sa recherche sur le BUMIDOM en août 2015, celle-ci a rapidement pris conscience du peu de connaissances que certains avaient sur cette période et a aussi constaté les réticences que certains autres avaient à en parler. Encore aujourd'hui, les histoires autour du BUMIDOM sont rares et circulent avec difficulté. Motivée au départ par le désir d'en apprendre davantage sur son histoire familiale, Jessica Oublié participe maintenant à un effort commun visant à mettre en lumière des tensions irrésolues en lien avec le passé colonial de la France, les nombreuses migrations entre anciennes colonies et puissances coloniales, et les mémoires transnationales. L'œuvre d'Oublié et Rousseau offre donc la possibilité d'interroger le récit national français tout en révélant les forces politiques, sociales, et culturelles qui marginalisent d'autres histoires.

Le BUMIDOM, et les migrations depuis les départements d'Outre-Mer vers la France plus généralement, reçoivent depuis récemment une attention accrue inspirant des projets artistiques tels *Peyi An Nou* et stimulant des conversations sur les politiques migratoires françaises et les relations post-coloniales. Un autre exemple de ce nouveau souffle serait la minisérie télévisée française, *Le Rêve Français*, dirigée par Christian Faure et diffusée sur France 2 en deux fois en mars 2018. *Le Rêve Français* entremêle les histoires de ceux et celles qui ont quitté les Caraïbes pour l'Europe dans les années 60

pour échapper à des conditions économiques précaires et finalement se retrouver confrontés aux dures réalités sociales et tensions raciales en France à cette période. *Le Rêve Français* représente en lui-même un moment charnière dans l'histoire de la télévision française en ce que la série s'efforce de dévoiler un pan d'histoire très peu connu et pourtant essentiel à toute réflexion sur la longue et turbulente relation entre la France et les départements d'Outre-Mer. Celle-ci a de plus été diffusée en première partie de soirée sur une chaîne publique.



Jennifer Boum Make

Des projets comme le roman graphique d'Oublié et Rousseau, *Peyi An Nou*, ou la minisérie de Faure, *Le Rêve Français*, jouent un rôle essentiel pour fournir des documents d'archives ainsi que des témoignages nécessaires pour complexifier notre approche des histoires autour de la France et les départements d'Outre-Mer.

## English

### Shedding light on the BUMIDOM (1967-1983)

Des projets comme le roman graphique d'Oublié et Rousseau, *Peyi An Nou*, ou la minisérie de Faure, *Le Rêve Français*, jouent un rôle essentiel pour fournir des documents d'archives ainsi que des témoignages nécessaires pour complexifier notre approche des histoires autour de la France et les départements d'Outre-Mer.

In 2017, Editions Steinkis published the graphic novel, *Peyi An Nou*, by Jessica Oublié and Marie-Ange Rousseau. *Peyi An Nou* recounts the history of the BUMIDOM. The acronym BUMIDOM, or Office for the Development of Migration from the Overseas Department, is a governmental agency created by Michel Debré, Prime Minister from January 1959 to April 1962 during the presidency of Charles de Gaulle and then deputy for Réunion, to control migration from the Caribbean between the years 1962 and 1983. The main goal behind this organizational body was to repopulate deserted French regions in the post-war period. In other words, migration policies supported by this initiative were motivated by economic development goals, but did not anticipate the social existence of Antillean workers who were destined to supply labor in France.

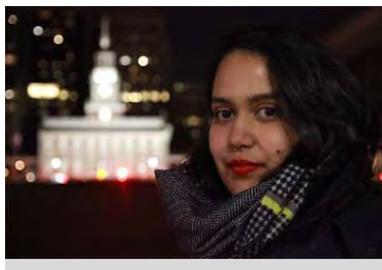
## MESSAGE FROM THE LANGUAGE SUB-EDITORS cont'd

The graphic novel *Peyi An Nou* is a compelling collection of archival documents and interviews with people who migrated from French overseas departments (in particular Martinique and Guadeloupe) to France in the 1960-1980s, or the memories that those who never left home have of the BUMIDOM years. When Jessica Oublié started asking and doing research about the BUMIDOM in August 2015, she realized how little people knew about it or how reluctant those affected by their migration to France were to talk about it. Still today, stories around the BUMIDOM hardly circulate and are often left untold. Initially motivated by the desire to learn more about her family history, Jessica Oublié participates in an effort to openly address unresolved tensions over France's colonial past, mass migrations of peoples between former colonies and colonial powers, and transnational memories. Oublié and Rousseau's work offers a platform to challenge the French national narrative, and reveal the political, social and cultural forces that work to marginalize alternative histories.

The BUMIDOM, and migration between French Overseas Departments and Hexagonal France more generally, have gained increasing critical attention inspiring artistic projects, such as *Peyi An Nou*, and encouraging conversation about French migration policies and post-colonial ties. Another recent example is the French television miniseries, *Le Rêve Français* or *The French Dream*, directed by Christian Faure and which aired in two installments on France 2 in March 2018. *Le Rêve Français* tells the intermingled stories of Islanders who left for Europe in the 1960s to escape economic hardship and found themselves confronted with the social realities and racial tensions in France at this time. *Le Rêve Français* is in and of itself a noteworthy moment in French TV history: the show takes up the task to bring to light a little known and yet important part of the long and turbulent relationship between France and Overseas departments, and was broadcast as a prime time show on a public channel.

Projects like Oublié and Rousseau's graphic novel, *Peyi An Nou*, or Faure's miniseries, *Le Rêve Français*, play critical roles in providing archival material and testimonies to complicate our understandings of histories involving France and the Overseas Departments.

# MESSAGE FROM THE LANGUAGE SUB-EDITORS



Dana I. Muniz Pacheco

## Español

### Migración, documentación e independencia

El 27 de este mes de febrero se celebran 175 años desde que la República Dominicana se proclamó independiente de la llamada "ocupación" haitiana de 22 años. En los casi dos siglos, la realidad cotidiana entre los países refleja la intrínseca relación económica y los constantes flujos migratorios a lo largo de la frontera posibles dada su proximidad geográfica. Una larga historia de aciertos y desaciertos en el tema de control fronterizo y migración entre los países, ha desembocado en discursos nacionalistas que refuerzan la identidad dominicana contrapuesta a una llamada "invasión pasiva haitiana" desde hace casi dos siglos.

El "tema haitiano" como se conoce coloquialmente surge cíclicamente como chivo expiatorio de múltiples carencias y fallas del estado dominicano como el desempleo, la falta de servicios médicos que en los últimos meses se achaca a mujeres parturientas haitianas, entre otros males sociales; y es una carta importante en las plataformas políticas electorales, una que se acerca el año próximo. Si bien la presencia de migrantes de nacionalidad haitiana de manera irregular ha sido motivo de debate y controversia, en 2014 el estado dominicano impulsó el Plan Nacional de Regularización (PNRE), en un intento de documentar miles de personas. El resultado del PNRE ha sido ampliamente debatido y criticado en el país, dado que aunque miles de personas se registraron, este no ha ofrecido una solución a largo plazo para quienes obtuvieron un documento como parte de su inscripción. Las residencias temporales y los permisos de trabajo temporal expiran en el segundo semestre del año en curso y aún hay personas que no han recibido ningún documento, y quienes sí lo han recibido, no cuentan aún con un curso legal para renovarlo o cambiar de categoría migratoria. En sí mismo, el PNRE marca un logro en materia de los esfuerzos por documentar y regularizar a cientos de miles de personas en el país, no obstante, también refleja las profundas fallas de ambos estados (el dominicano y el haitiano) en materia de documentar a menores de edad, así como de establecer procedimientos claros y accesibles para realizar los procesos de registro de manera oportuna. Este es un excelente punto de partida que ofrece la oportunidad de documentar una gran parte de la población y sus descendientes, quienes enfrentan los retos de acceder a educación superior y empleo por la carencia de documentos.

A 175 años de la independencia, 4 años del cierre del PNRE y a un año del próximo ciclo electoral, cabe resaltar los logros y avances en materia de migración y documentación, para no tergiversar cifras así como para traer propuestas y proyectos concretos y seguir avanzando.

## English

### Migration, documentation and independence

On the 27th of this month of February, it marks 175 years since the Dominican Republic proclaimed itself independent of the so-called 22-year-old "occupation" of Haiti. In the almost two centuries, the daily reality between the countries reflects the intrinsic economic relationship and the constant migratory flows along the border given only possible because of their geographical proximity. A long history of successes and failures in the issue of border control and migration between countries, has led to nationalist discourses that reinforce the Dominican identity opposed to a so-called "Haitian passive invasion" for almost two centuries. The "Haitian issue" as it is known colloquially emerges cyclically as a scapegoat for multiple shortcomings and failures of the Dominican state such as unemployment, the lack of medical services that in recent months is attributed to Haitian women in labor taking up beds in hospitals, among other social ills; and it is an important card in the electoral political platforms, one that is coming next year. Although the presence of undocumented Haitian immigrants has been the subject of debate and controversy, in 2014 the Dominican State promoted the National Regularization Plan (PNRE), in an attempt to document thousands of people. The result of the PNRE has been widely debated and criticized in the country, given that although thousands of people registered, it has not offered a long-term solution for those who obtained a document as part of their registration. Temporary residences and temporary work permits expire in the second semester of the current year and there are still people who have not received any document, and those who have received it, do not yet have a legal course to renew it or change their immigration status.

In itself, the PNRE marks an achievement in terms of efforts to document and regularize hundreds of thousands of people in the country, however, it also reflects the deep flaws of both states (the Dominican and Haitian) in documenting minors, as well as establishing clear and accessible procedures to carry out registration processes in a timely manner. This is an excellent starting point that offers the opportunity to document a large part of the population and their descendants, who face the challenges of accessing higher

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

education and employment due to the lack of documents. At 175 years of independence, 4 years after the PNRE and one year away from the next electoral cycle, it is worth highlighting the achievements and progress in terms of migration and documentation, so as not to distort figures as well as to bring concrete proposals and projects forward.

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



Nicole Sanches

### Dutch

#### Over het vinden van nieuwheid op oude wegen of, theoretische opmerkzaamheid

Wanneer je je dagelijkse route van huis naar waar je ook gaat, loopt, zo kort of lang als die afstand is (misschien loop je alleen naar je voertuig, een bus of helemaal naar je kantoor),

merk je de veranderingen op in de materiële omgeving? Misschien besteedt je aandacht aan je omgeving, voel je de temperatuur, ruik je de geur, of kijk je naar de positie van de zon of de maan. Of misschien hoor je geluiden van dieren in de buurt of juist de stilte van hun afwezigheid.

Binnen Culturele Antropologie zijn dergelijke sensorische ervaringen onderdeel van de manier waarop etnografen kennis verzamelen. Tim Ingold heeft uitgebreid werk geschreven over hoe onze menselijke verbinding met de materiële wereld een bron van kennis is. De perceptie die we hebben van onze omgeving geeft informatie over de manier waarop we ergens aanwezig zijn en heeft betrekking op hoe we kijken naar alles wat als niet-menselijk wordt beschouwd. Andere op te merken etnografen zoals Annemarie Mol en Sarah Pink hebben ook bijgedragen aan debatten over dit onderwerp. En natuurlijk, het invloedrijke werk van Donna Haraway over wat is, en wat fungeert als de Anthropocene, kan hier niet onopgemerkt blijven. Tot op zekere hoogte zijn deze werken ontwikkeld als een manier van antropologie thuis, en wijken ze af van de neiging om elders 'inheems' te worden. In veel opzichten is de discipline daarmee grotendeels geëvolueerd van het zoeken naar kennis in het rijk van de *trieste tropen*.

Wanneer we in het bijzonder wetenschappelijk werk over het Caraïbisch gebied overwegen, kunnen we ons afvragen hoe het met onze verzameling van werk dat de regio vanuit daadwerkelijk verschillende percepties probeert te beschrijven? Als het doel is theorie over de regio te dekoloniseren, passen we dan voldoende opmerkzaamheid toe in hoe we de omgeving, de materialiteit en de manieren waarop deze samenhangt met menselijke aanwezigheid waarnemen? In mijn poging om elders vragen te zien op bestaande wegen, denk ik dat er urgentie is in het beoefenen van de theoretische opmerkzaamheid ofwel, mindfullness.

### English

#### On finding newness on old roads or, theoretical mindfulness

When you walk your daily route from home to wherever you are going, as short or long as that distance may be (perhaps you are only walking to your vehicle, a bus, or all the way to your office), are you noticing the changes in the material environment? Perhaps you are paying mindful attention to your surroundings, noticing the temperature, the smell, the position of the sun, or the moon. Or perhaps you hear the sounds of nearby animals or the silence of their absence.

Within Cultural Anthropology such sensory experiences are part of ways ethnographers collect knowledge. Tim Ingold has written extensive work about how our human connection to the material world can be a vessel of knowledge. The perception we have about our surroundings informs the way we inhabit spaces and relate to all that is understood as nonhuman. Other notable ethnographers such as Annemarie Mol and Sarah Pink have also contributed widely to theoretical body of work on this topic. And ofcourse, the influential work of Donna Haraway on what is, and what does the Anthropocene cannot go unnoticed here. To a certain extent these works have been developed as way of an anthropology at home, moving away from the tendency to 'go native' elsewhere. In many ways, the discipline has largely moved on from seeking knowledge in the realm of *Tristes Tropiques*.

When particularly considering scholarship about the Caribbean, we may want to ask where do we stand with our collection of scholarship that seeks to understand the region in a variety of perceptions? If the quest is decolonizing of Caribbean theory, do we apply enough mindfullness in how to perceive the environment, the materialities and the ways they co-habit with human presence? In my attempt to see(k) new questions on roads that have been, I think there is urgency in practicing theory, mindfully.

### Futher reading

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

### Papiamento/u

#### Ban papia di Papiamentu/o: laga nos kuminsa na e kuminsamentu

Mi ta skibi e artíkulo di e luna aki ku èkstra smak. E rason pa esaki ta ku mi tei skibi tokante mi dushi idioma materno Papiamentu. E siguiente 3 artíkulonan tambe lo bai tokante e idioma bunita aki. Papiamentu ta e promé idioma ku a papia ku mi, mi a siña komuniká aden i mi a siña ekpresá mi sintimentu aden. Un idioma ku un gran historia, un presente interesante i un futuro briante. Mi ta spera ku despues di e kuater artíkulonan aki abo como lesadó tin un mihó komprondementu di e orígen, konstrukshon i lugá di e idioma Papiamentu/o.

Papiamentu/o ta un idioma di romanse, papiá pa 270.000 hende repartí riba e islana di Aruba, Boneiru i Kòrsou. Ta konsiderá Papiamentu/o den e komunidat lingwístico como un idioma di minoría (Eckkrammer, 1999; Haarmann, 1973). Ta konsiderá un idioma como un idioma di minoría ora ménos ku sinku mion hende ta papié. Pa kompronde e orígen di Papiamentu/o mester bai bèk na e diskubrimento di Kòrsou. Na aña 1499 e Spaño Alonso de Ojeda a deskubrí e islana di Aruba, Boneiru i Kòrsou (Eckkrammer, 1999). Dor di e sekura di e islana aki e kolonisadónan Spaño a tuma un tempu largu promé ku nan a kolonisá e islana. Ta te na aña 1527 nan a kuminsa ku aktividadnan serio pa establecé nan mes. Eckkrammer (1999) ta splika ku durante e tempu aki tòg tabata tin kontakto entre e kolonisadónan Spaño i e indjanan Arowak nativo ku a sòru pa un asimilashon lingwístico i kultural.

Na 1634 e Hulandesnan a konkistá e islana di Aruba, Boneiru i Kòrsou i e Spañonan i kasi tur e indjanan a bai den direkshon di e kontinente di Sur Amerika (Eckkrammer, 1999). For di e kolonisashon di e islana aki diferente famia Hulandes i un grupo di Hudiu Sefárdiko tabata forma e grupo chikí di élite riba e islana. Mientras tantu a trese desendientenan di Afrika como katibu i huntu ku algun indjan ku a sobra na Aruba tabata forma e grupo mas grandi di e populashon (Eckkrammer, 1999).

Un gran kantitat di e hendenan di koló tabata 'katibu' domestikó dor di esaki nan tabatin kontakto ku nan shon regularmente (Eckkrammer, 1999). E yaya, e zúster di koló, ku tabata kria e yunan di e shon a hunga un ròl prinsipal den e entrada lingwístico di e trahadónan di koló. Eckkrammer (1999) ta splika ku e heterogenidad lingwístico di e élite huntu ku e presensia di e Afrikanonan den e área doméstiko a stimulá pa usa e idioma Pidgin ku ta basá riba Portugues. E idioma aki a lanta den e komersio di 'katibu' i tabata

wòrdú papia dor di e Afrikanonan i e Oropeonan. E idioma aki a bira e Lingua Franka entre tur grupo di hende. Esaki a kousa alfin ku e idioma a bira e idioma materno di e mayoria habitantanen riba e islana aki. E situashon sosial aki a signará un start di e proseso di kreolisashon. E terminología aki ta referí na un meks di idioma lokal ku idioma Oropeo (Cambridge dictionary, 2019).

Anto ta den e situashon partikular aki e proseso a kuminsá forma e idioma bunita aki, despues yamá Papiamentu.



Melissa Koeiman

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### English

#### All about Papiamentu/o: let's start at the beginning

I am writing my column with extra joy this time around. The reason for this is that I will be writing about my lovely mother tongue Papiamentu. Actually I will also be dedicating my next three columns to this beautiful language. The language that was first spoken to me, that I first learned to communicate in and that I learned to express myself in. A language with a great a history, an interesting present and a hopeful future. I hope that after these four columns you as reader have a better understanding of the origin, construct and place of the language Papiamentu/o.

Papiamentu/o is a Romance language spoken by 270.000 people spread across the islands of Aruba, Bonaire and Curaçao (ABC-islands). Papiamentu/o is considered in the linguistic community as a minority language (Eckkrammer, 1999; Haarmann, 1973). A language is considered a minority language when it has less than five

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

million speakers. To understand the origin of Papiamentu/o one has to go all the way back to the discovery of the ABC-islands. The ABC-islands were discovered in 1499 by the Spaniard Alonso de Ojeda (Eckkrammer, 1999). Due to the dryness of the islands the Spanish colonizers had taken a long time before colonizing them. It was till 1527 that they started entailing strong settling activities. Eckkrammer (1999) explains that during this time however the contact between the Spanish colonizers and the native Arhuac led to linguistic and cultural assimilation.

In 1634 the Dutch conquered the islands and the Spaniards and most of the hispanised Indians jointly left the islands and went back to the South American continent (Eckkrammer, 1999). Since the colonization of the islands protestant Dutch families and a group on Sephardic Jews formed the small elite class of the islands, while the African descendants forced to the islands by slave trades, together with the Indian natives on Aruba, formed the largest group of the population (Eckkrammer, 1999).

The colored people were mostly domestic 'slaves' and they had regular contact with their 'masters' (Eckkrammer, 1999). The Jaja, the black nurse, who brought up the children of the 'masters' played a key role within the linguistic input of the black workers. Eckkrammer (1999) explains that the linguistic heterogeneity of the social elite as well as the strong African presence in domestic life stimulated the expansion of the use of a probably Portuguese based Pidgin, that had emerged in Atlantic slave-trade and was spoken by the Africans as well as Europeans. This language predominantly became the lingua franca between all socio-cultural groups and subsequently the mother-tongue of the vast majority of the new inhabitants of the islands. This social setting ensured the start of a creolization process. In this process two languages mix to produce new ones. This term is especially used to refer to mixtures of local languages European languages (Cambridge dictionary, 2019). And it is this particular setting and creolization process that started to form a beautiful new language, later called Papiamentu/o.

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# GRADUATE STUDENT CORNER



Keisha Wiel

As graduate students, we tend to become very familiar with professors as we navigate our programs. And for some of us, we might have even developed friendships with junior scholars before they became professors. How then do we navigate those relationships when we need to be professional? For instance, if they are on a committee for a grant to a conference, where and when do we blur the lines between professionalism and familiarity. Or if you met a professor that you wanted to work with for the first time, do you address them in a familiar tone in a follow up email? For most of us, this can be a tough situation. Depending on the relationship that you have with your advisor and other professors in the department, you may be inclined to be less formal and call them by their first name and include jokes in your email. In other instances, you might still professionally refer to them as Dr. but still keep a sense of familiarity in your email. It's tricky trying to figure out how to an email that does not cross the boundary.

In undergrad, we are given the dos and don'ts of crafting an email to our professors. For the most part those lines are clearly drawn. During undergrad, many of us only interact with professors during class sessions. Referring to them in a professional manner isn't a big problem. You are taught to respectfully begin an email with "Dear" or "good afternoon/ good morning/ good evening". You are also taught not to email as if you are talking or texting with friends (meaning no shorthand, emojis, or even in a familiar tone). Some of us may have had the opportunity to work with professors during our undergrad career and have gotten a taste of what it meant to straddle the line between professionalism and informality. And based on background, it can compound matters. For instance, right after graduating undergrad, I had a very difficult time referring to a former professor by their first name. Although he was a mentor of sorts (and even a Facebook friend), it took me years to even call him by his first name.

While speaking to some friends/colleagues, we discussed a situation where one of us had to email someone we knew personally (who was the head of a committee) to submit an application. Someone in our group chat suggested that it was not an uncommon occurrence for many of us graduate students and that there

perhaps could be a way to straddle the line between professionalism and familiarity. For instance, it was noted that perhaps the email could be constructed in a way that acknowledged what the email was for (submitting the application) but also including something a little less formal (for instance, "looking forward to seeing you at the conference"). This way you are acknowledging the familiarity but also respecting the boundaries. What are some ways that you email a professor you know personally?

## Español

Como estudiantes de posgrado, tendemos a familiarizarnos con los profesores a medida que avanzamos en nuestros programas. Y para algunos de nosotros, podríamos haber desarrollado amistades con académicos jóvenes antes de que se convirtieran en profesores. ¿Cómo entonces navegamos esas relaciones cuando necesitamos ser profesionales? Por ejemplo, si están en un comité para una subvención a una conferencia, ¿dónde y cuándo desdibujamos las líneas entre profesionalismo y familiaridad? O si conociste a un profesor con el que quisiste trabajar por primera vez, ¿te diriges a ellos con un tono familiar en un correo electrónico de seguimiento? Para la mayoría de nosotros, esta puede ser una situación difícil. Dependiendo de la relación que tenga con su asesor y otros profesores en el departamento, es posible que se sienta inclinado a ser menos formal y llamarlo por su nombre e incluir chistes en su correo electrónico. En otros casos, aún puede referirse profesionalmente a ellos como Dr. pero aún así mantener un sentido de familiaridad en su correo electrónico. Es difícil tratar de averiguar cómo un correo electrónico no cruza el límite.

En la licenciatura, recibimos lo que se debe y no se debe hacer al redactar un correo electrónico a nuestros profesores. En su mayor parte esas líneas están claramente dibujadas. Durante la licenciatura, muchos de nosotros solo interactuamos con los profesores durante las sesiones de clase. El referirse a ellos de manera profesional no es un gran problema. Le enseñan a comenzar respetuosamente un correo electrónico con "Estimado" o "buenas tardes / buenos días / buenas noches". También se te enseña a no enviar correos electrónicos como si estuvieras hablando o enviando mensajes de texto con amigos (es decir, sin taquigrafía, emojis o incluso en un tono familiar). Es posible que algunos de nosotros hayamos tenido la oportunidad de trabajar con profesores durante nuestra carrera de pregrado y que hayamos tenido una idea de lo que significaba estar en la línea entre profesionalismo e informalidad. Y en base a antecedentes, puede agravar las cuestiones. Por ejemplo, justo después de graduarme, me fue muy difícil referirme a un ex profesor por su primer nombre. Aunque era un tipo de mentor

## GRADUATE STUDENT CORNER cont'd

(e incluso un amigo de Facebook), me tomó años incluso llamarlo por su nombre.

Al hablar con algunos amigos / colegas, discutimos una situación en la que uno de nosotros tuvo que enviar un correo electrónico a alguien que conocíamos personalmente (que era el jefe de un comité) para enviar una solicitud. Alguien en nuestro chat grupal sugirió que no era algo raro para muchos de nosotros los estudiantes graduados y que quizás podría haber una manera de cruzar la línea entre profesionalismo y familiaridad. Por ejemplo, se señaló que tal vez el correo electrónico se pudiera construir de tal forma que reconociera para qué era el correo electrónico (enviar la solicitud), pero que también incluyera algo un poco menos formal (por ejemplo, "esperando verlo en la conferencia"). ). De esta manera usted está reconociendo la familiaridad pero también respetando los límites. ¿Cuáles son algunas maneras en que puede enviar un correo electrónico a un profesor que conoce personalmente?

### Français

En tant qu'étudiants diplômés, nous avons tendance à nous familiariser avec les professeurs lorsque nous naviguons dans nos programmes. Et pour certains d'entre nous, nous pourrions même avoir noué des amitiés avec de jeunes universitaires avant qu'ils ne deviennent professeurs. Comment pouvons-nous naviguer dans ces relations alors que nous devons être professionnels? Par exemple, s'ils siègent à un comité chargé d'accorder une subvention à une conférence, où et quand brouillons-nous les frontières entre professionnalisme et familiarité. Ou si vous avez rencontré un professeur avec lequel vous vouliez travailler pour la première fois, adressez-vous à eux un ton familier dans un courrier électronique de suivi? Pour la plupart d'entre nous, cela peut être une situation difficile. En fonction de la relation que vous entretenez avec votre conseiller et d'autres professeurs du département, vous voudrez peut-être être moins formel et les appeler par leur prénom et inclure des blagues dans votre courrier électronique. Dans d'autres cas, vous pouvez toujours vous référer à eux en tant que Dr., tout en conservant un sentiment de familiarité dans votre courrier électronique. C'est délicat d'essayer de comprendre comment créer un courrier électronique qui ne franchit pas la frontière.

Au premier cycle, nous avons reçu l'obligation de ne pas envoyer de courrier électronique à nos professeurs. Pour la plupart, ces lignes sont clairement tracées. Au premier cycle, beaucoup d'entre nous n'interagissons avec les professeurs que pendant les cours. Les consulter de manière professionnelle n'est pas un gros problème. On vous apprend à commencer respectueusement un e-mail avec le

mot «Cher» ou «bon après-midi / bon matin / bonsoir». On vous apprend également à ne pas envoyer de courrier électronique comme si vous parliez ou envoyez des SMS à des amis (c'est-à-dire pas de sténographie, d'emojis ou même d'un ton familier). Certains d'entre nous ont peut-être eu l'occasion de travailler avec des professeurs au cours de notre carrière de premier cycle et ont pu avoir un aperçu de ce que cela signifiait de chevaucher la ligne entre le professionnalisme et l'informalité. Et sur la base du contexte, cela peut aggraver les choses. Par exemple, juste après avoir obtenu mon diplôme de premier cycle, j'ai eu beaucoup de difficulté à faire référence à un ancien professeur par son prénom. Bien qu'il fût un mentor (et même un ami sur Facebook), il m'a fallu des années pour l'appeler par son prénom.

Tout en discutant avec des amis / collègues, nous avons discuté d'une situation dans laquelle l'un de nous deux devait envoyer un courrier électronique à une personne que nous connaissons personnellement (qui était à la tête d'un comité) pour soumettre une demande. Un des membres de notre groupe de discussion a suggéré que cela n'était pas chose rare pour beaucoup d'entre nous, étudiants diplômés, et qu'il pourrait peut-être y avoir un moyen de faire la part des choses entre professionnalisme et familiarité. Par exemple, il a été noté que le courrier électronique pourrait peut-être être construit de manière à indiquer à quoi sert le courrier électronique (soumission de la demande), mais aussi quelque chose d'un peu moins formel (par exemple, "dans l'attente de vous voir à la conférence" ). De cette façon, vous reconnaissiez la familiarité mais respectez également les limites. Comment envoyez-vous un courriel à un professeur que vous connaissez personnellement?

## CSA MEMBER HIGHLIGHT



CSA would like to congratulate long time member **Rhoda Reddock**, on her election to the UN CEDAW Committee for the period 2019- 2023. In July this year she was also elected to the Executive Committee of the International Sociological Association, the first Caribbean person elected to that

position. In the past, she has served on the Council of the Caribbean Studies Association and as a member of its advisory board.

Born in Kingstown, in St. Vincent and the Grenadines to a Vinci father and Trini mother, she is a citizen of Trinidad and Tobago having moved there at age seven. She completed her undergraduate education, at the UWI Mona campus in the exciting 70s (B.Sc. Social Administration) and credits that with the strengthening of her already existing commitment to social and gender justice. She went on to gain a Masters of Development Studies from the Institute of Social Studies, The Hague, and a Doctorat, Social Sciences (Applied Sociology) from the University of Amsterdam. A graduate of Bishop Anstey High School, Trinidad and Tobago, Professor Reddock's academic career began as lecturer, Cipriani Labour College in T&T, and associate lecturer at the Institute of Social Studies, The Hague, The Netherlands. She began her UWI career as research fellow at the Institute for Social and Economic Research of the UWI St. Augustine campus in 1985, moving on to become lecturer in the Department of Sociology in 1990. She was actively involved in the process leading up to the institutionalisation of gender studies at the University of the West Indies and assumed her former position as head, Centre (now Institute) for Gender and Development Studies, St. Augustine in 1994.

Professor Reddock's research and teaching interests have been multidisciplinary but concentrated in the broad areas of development studies, Caribbean social and feminist thought, women, masculinities and gender. More specifically this has included the examination of women's labour and social movement history; the gendered implications of global economic development; gender, race/ethnicity and citizenship; feminist theory; environmental studies; gender and sexualities and Caribbean masculinities. Her publications including eight books (2 award-winning), three monographs, four special journal issues and over seventy peer-reviewed articles and book chapters. She is also the recipient of numerous awards

including the UWI Vice Chancellor's Award for All-Round Excellence in Teaching and Administration, Research and Public service in October 2001 and in July 2002, the Seventh CARICOM Triennial Award for Women, the US Department of State International Woman of Courage Award in 2008 and the UWI-NGC Research Award 2014 for the Most Impacting Research Project. In March 2012, she received an honorary doctorate from the University of the Western Cape in South Africa and in August of the same year the Trinidad and Tobago national award – Gold Medal for the Development of Women's Rights and Issues (Higher Education.)

Well-known as an activist in the Caribbean and global women's movements. She was a founding member and first chair of the Caribbean Association for Feminist Research and Action (CAFRA); and currently an advisor to the Global Fund for Women and a member of the now defunct Regional Advisory Committee of the Global Coalition on Women, Girls and AIDS established by UNAIDS. She is also a founding member of the Caribbean Network on Studies of Masculinity. More recently she was lead researcher of the action/research project – *Breaking the Silence: Child Sexual Abuse and Implications for HIV* which is spearheading the Break the Silence campaign with the Blue Teddy symbol that has caught the imagination of communities throughout Trinidad and Tobago and the wider Caribbean region.

A longstanding CSA member, this organisation has a special place in her heart.

### About Rhoda Reddock

Rhoda Reddock is a sociologist and development studies scholar with expertise in a range of areas including feminist and gender studies, and critical race and ethnic studies. With an academic career spanning many years she is a former deputy campus principal of the University of the West Indies, St. Augustine campus and head of the Centre (now Institute) for Gender and Development Studies and lecturer in sociology. An activist in the Caribbean Women's movement, she was a founding member and first chair of the Caribbean Association for Feminist Research and Action (CAFRA). A former president of Research Committee-32 (Women and Society) of the International Sociological Association (ISA) (1994-1998), she is currently a member of the Executive Committee of the ISA and has also served on the Council and advisory committee of the Caribbean Studies Association. Her numerous publications include *Women, Labour and Politics in Trinidad and Tobago: A History*, Zed Books, 1994 which was named a CHOICE Outstanding Academic Book for

## CSA MEMBER HIGHLIGHT cont'd

1995, *Plantation Women: International Experiences*, Berg, 1998 co-edited with Shobhita Jain, *Caribbean Sociology: Introductory Readings* edited with Christine Barrow, and the edited collection *Interrogating Caribbean Masculinities*, The UWI Press, 2004 2000 winner of the best-selling textbook award of 2007, and most recently the co-edited volume, *Sex Power and Taboo*, Ian Randle, 2009.

Her national, regional and international awards, include – The UWI Vice Chancellor's Award for Excellence in Teaching, Research and Public Service in 2001, The Triennial CARICOM Award for Women 2002, a distinguished Fulbright New Century Scholars Award in 2005-2006 and an honorary doctorate from the University of the Western Cape, South Africa, 2012.

# CARIBBEAN SCHOLARSHIP

## Book Chapter

Sylvester, Meagan. 2015. Breaking the rules at Carnival Time: Narratives of Resistance in Trinidad's Carnival Music. In Envisioning the Greater Caribbean - Transgressing geographical and disciplinary boundaries. (eds.) Nicholas Faraclas, Ronald Severing, Christa Weijer, Elisabeth Echteld and Wim Rutgers. Holland and Curacao, Willemstad: University of Curaçao and Fundashon pa Planifikashon di Idioma.



### About the Author

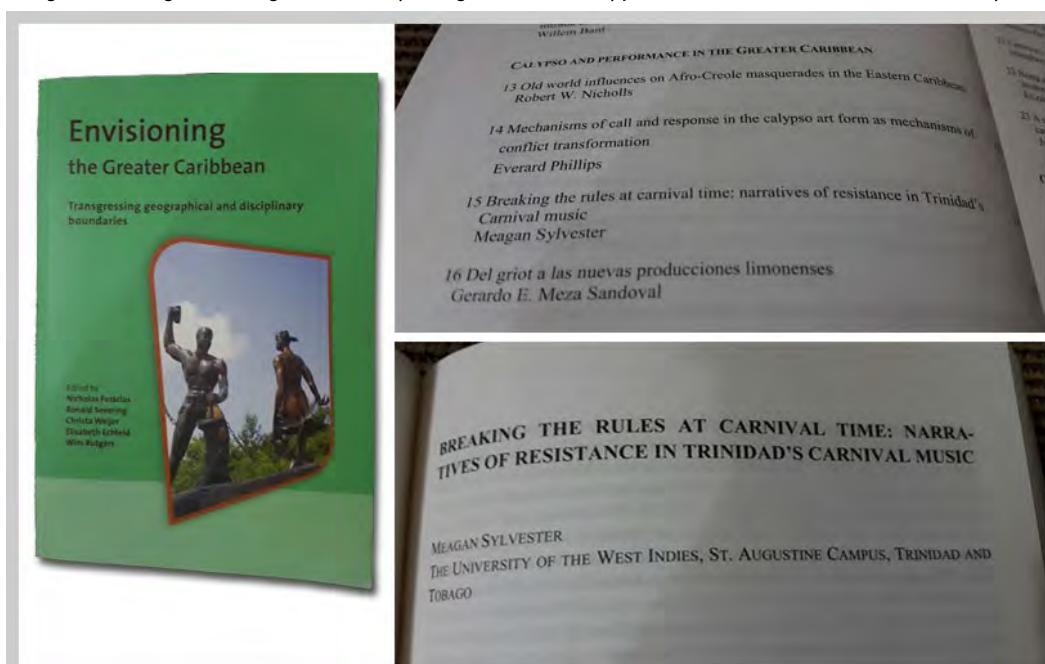
**Meagan Sylvester**, - Senior Lecturer, Music Sociologist, Author, Researcher.

Meagan Sylvester is a published author of over fifteen book chapters and journal articles and is a well known public academic in her native Trinidad and Tobago where she uses both traditional (television, print and radio) and social media platforms to engage discussions on the Calypso and Soca musical art-forms. Her research topics of interest are Music and National Identity in Calypso and Soca, Music of Diasporic Carnivals, Narratives of Resistance in Calypso and Ragga Soca music, Steelpan and kaisoJazz musical identities, Gender and Identity in Calypso and Soca music and Music and Human Rights in the Americas. In pursuit of fulfilling her academic goals, she has presented academic papers and hosted scholarly workshops in several spaces across the globe including Europe, Latin America, South America, the United States and numerous islands in the Caribbean.

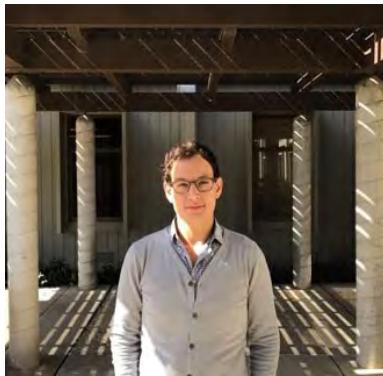
She has recently completed a Ph.D. in the Sociology of Music at The University of the West Indies, St. Augustine Campus, Trinidad and Tobago and holds memberships in international professional organizations which include the Society for Ethnomusicology, the International Association of the Study for Popular Music, Caribbean Studies Association and the Association of Black Sociologists.

Locally, she is a board member of the Trinbago Unified Calypsonians Organisation – TUCO and is the Chair of the Education and Research Committee, a member of the Communications Committee of the Powerful Ladies of Trinidad and Tobago (PLOTT) and a member of the Research and Public Advocacy and Social Outreach Committees at the Association of Female Executives of Trinidad and Tobago (AFETT). Regionally, she is an Executive board member of the Caribbean Studies Association - CSA. She holds two positions on the CSA board, namely Chair, Newsletter Committee and Co-Chair of the Digital Media Network Committee.

As part of her professional development portfolio, she is a Music Sociologist with a consultancy practice in which she provides her clients with insight into the sociological framing of Trinbagonian society using the lens of Calypso and Soca as the main units of analysis.



# SCHOLARSHIP IN SEXUALITIES



David Tenorio

What does sexuality sound or look like? What emotions does the perceiving of the sexual incite? What does it mean to feel affected by the visuality of sexuality? For this month's section, I would like to reflect on a series of propositions that intertwine sexuality, affect and performance as notions that shape and impact the

study of sexuality. In her seminal, *The Archive and the Repertoire* (2003), Diana Taylor asserts that performance is an ephemeral iteration that cannot be contained; this is what Taylor calls the "repertoire," while the material objects, such as texts, videos, documents, files, etc., that supposedly remain intact constitute the "archive" (19-20). But, if for Taylor the archive is what follows a logic of containment, as an extension of the project of modernity through which reality is categorized and divided, the repertoire represents a force that can escape from the imperial technology of the archive. Oral traditions, collective memory, and affect are some examples that represent the repertoire. According to a strand of new materialism (i.e. Spinoza, Massumi, Deleuze and Guattari), affect is a force preceding personal experience that shapes emotional states of mind and body acts. In this sense, what kinds of affect does sexuality then animate if the latter can also appear as a force of eroticism? In other words, what is the relationship between affect and desire? How is this relationship manifested in the visual production of the Caribbean?

The photography of Trinidadian artist [Nadia Huggins](#) (1984-), appears as a tantalizing suggestion to conceive the Caribbean topography as a force that affects bodies. Her treatment of the aqueous, as an element of fluid connection, purification, and generation, is a leitmotiv of the erotic. And, although the artist herself builds an archive that records her visual work, these photographs evoke a particular affect that brings out the force of ecology as a binding agent in the construction of sexuality. The sea as an epicenter for Caribbean culture takes center stage in her visual work. Boats, coral reefs, fishing nets, sea stacks, and Black bodies constitute a Caribbean ecology that can be understood as a sort of repertoire, but not on the basis of what those objects contain, or signify, but on their capacity to affect ephemerally. Trinidadian-born and Toronto-based video artist [Richard Fung](#) (1954-) portrays the complex relationship between kinship, affect and disease in *Sea In The Blood*

(2000). In this personal chronicle, Fung not only alludes to an eroticism found in Caribbean topography –the title in itself combines the nonhuman with the human—, but also portrays a queer kinship that affectively binds bodies in the face of illness. Fung's sister's story about her struggle with a rare blood disease, thalassemia, and Fung's partner's daily experience with HIV/AIDS, situates queer memory as part of an archive of loss. But if the archive is what supposedly remains unchanged, these reiterations of queerness expose the permeability of archives as they attempt to transmit queer repertoires. But beyond a challenge to the imperial technologies of inscription, queer repertoires also exist in the form of emotions that prime queer experiences: loss, shame, hope, fear, and anticipation, to mention only a few. This is what opens up a potentiality that intertwines queer affect, bodies, and archives in the constellation of sexualities. The visual work of these artists<sup>1</sup> serves as a memory of the longings for a queer life that takes place only in the uncontainable ephemerality of everyday life.

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<sup>1</sup> Their work was featured in Volume 19, No. 2, of the academic journal *Small Axe* in July 2015.

## Español

¿A qué suena la sexualidad? ¿Qué imágenes adopta? ¿Qué emociones evoca la percepción de lo sexual? ¿Qué significa (re)sentir la visualidad de la sexualidad? Para la sección de este mes, me gustaría reflexionar sobre una serie de interrogantes que entrelazan el afecto y el performance como aproximaciones al estudio de la sexualidad. En el famoso libro, *The Archive and the Repertoire* (*El archivo y el repertorio*, 2003), Diana Taylor afirma que el performance es irrepetible e incontenible; esta ausencia de reproducibilidad es lo que Taylor llama el "repertorio", mientras que los objetos materiales, como textos, videos, documentos, archivos, etc., que supuestamente permanecen intactos constituyen el cuerpo del "archivo" (19-20). Pero, si para Taylor el archivo es lo que sigue una lógica de contención, en tanto que una extensión del proyecto de la modernidad a través del cual la realidad es clasificable y divisible, el repertorio representa una fuerza que puede escapar de la tecnología neocolonial del archivo. Las tradiciones orales, la memoria colectiva y el afecto son algunos ejemplos que representan el repertorio. Según una rama del nuevo materialismo (es decir, Spinoza, Massumi, Deleuze y Guattari), el afecto es una fuerza que precede a la experiencia personal dando forma a los estados emocionales que se

## SCHOLARSHIP IN SEXUALITIES cont'd

manifiestan en la mente y el cuerpo. En este sentido, ¿qué tipo de afecto enciende la sexualidad si esta última también evoca la fuerza del erotismo? En otras palabras, ¿cuál es la relación entre afecto y deseo? ¿Cómo se manifiesta esta relación en la producción visual del Caribe?

La fotografía de la artista trinitense [Nadia Huggins](#) (1984-) aparece como una tentación afectiva que retrata la geografía caribeña con relación al cuerpo. En su tratamiento de lo acuoso, como elemento de conexión de fluidos, purificación y generación, lo erótico emerge como un leitmotiv. Y, aunque la artista misma construye un archivo que registra su trabajo visual, estas fotografías provocan un afecto inmanente que permea el mundo ecológico, haciéndolo una parte constitutiva de la sexualidad. En su trabajo visual, el mar aparece como epicentro de la cultura caribeña. Los botes, los arrecifes de coral, las redes de pesca, las pilas de mar y los cuerpos negros constituyen una ecología caribeña que puede entenderse como una especie de repertorio, por su capacidad afectiva y efímera y no por lo que estos elementos puedan contener o significar. El artista multimedia [Richard Fung](#) (1954-), originario de Trinidad y Tobago, retrata la compleja relación entre los lazos afectivos y la enfermedad en *Sea In The Blood* (2000). En esta crónica personal, Fung no solo alude a un erotismo que se encuentra en la topografía caribeña, el título en sí combina lo no humano con lo humano, sino que también retrata los lazos que vinculan afectivamente a los cuerpos disidentes frente a la enfermedad, formando una familiaridad no heterosexual. La cinta entrelaza dos historias íntimamente relacionadas a la vida del director: la lucha contra la talasemia de su hermana y la cotidianidad del VIH/SIDA de su pareja, situando la memoria de lo abyecto dentro un archivo vinculado a la pérdida. Pero si el archivo es lo que supuestamente permanece inmutable, estas representaciones del cuerpo y la sexualidad exponen la frágil permeabilidad del archivo al tiempo que se articulan repertorios de una disidencia sexual. Pero más allá de un desafío a las tecnologías imperiales de inscripción y transcripción, los repertorios disidentes también habitan en las emociones que caracterizan las experiencias de la disidencia sexual: la pérdida, la vergüenza, la (des)esperanza, el miedo y el anhelo, por mencionar solo algunas. Emerge así una posibilidad que entrelaza los afectos, los cuerpos y los archivos disidentes en la constelación de lo sexual. El trabajo visual de estos artistas<sup>2</sup> asume el espectro de una memoria que nos invita a recordar que la sexualidad aparece en la fugacidad incontenible de lo cotidiano.

### Français

À quoi ressemble la sexualité? Quelles émotions suscite la perception du sexuel? Qu'est-ce que cela signifie de se sentir affecté par le visuel de la sexualité? Pour la section de ce mois-ci, je voudrais réfléchir à une série de propositions qui mêlent sexualité, affect et performance en tant que notions qui façonnent et ont un impact sur l'étude de la sexualité. Dans son ouvrage phare, *The Archive and the Repertoire* (2003), Diana Taylor affirme que la performance est une itération éphémère impossible à contenir; C'est ce que Taylor appelle le «répertoire», tandis que les objets matériels, tels que les textes, les vidéos, les documents, les fichiers, etc., qui sont supposés rester intacts constituent les «archives» (19-20). Mais si, pour Taylor, l'archive est ce qui suit une logique de confinement, en tant qu'extension du projet de modernité à travers lequel la réalité est catégorisée et divisée, le répertoire représente une force qui peut échapper à la technologie impériale de l'archive. Les traditions orales, la mémoire collective et l'affect sont quelques exemples qui représentent le répertoire. Selon un nouveau matérialisme (Spinoza, Massumi, Deleuze et Guattari), l'affect est une force qui précède l'expérience personnelle qui façonne les états émotionnels de l'esprit et du corps. En ce sens, quels types d'affect la sexualité anime-t-elle alors si cette dernière peut également apparaître comme une force de l'erotisme? En d'autres termes, quelle est la relation entre affect et désir? Comment cette relation se manifeste-t-elle dans la production visuelle des Caraïbes?

La photographie de l'artiste trinidadienne Nadia Huggins (1984) apparaît comme une suggestion tentante de concevoir la topographie des Caraïbes comme une force qui affecte les corps. Son traitement de la phase aqueuse, en tant qu'élément de connexion, de purification et de génération de fluide, est un leitmotiv de l'érotisme. Et, bien que l'artiste ait elle-même construit une archive qui enregistre son travail visuel, ces photographies évoquent un effet particulier qui met en évidence la force de l'écologie en tant que liant de la construction de la sexualité. La mer en tant qu'épicentre de la culture des Caraïbes occupe une place centrale dans son travail visuel. Les bateaux, les récifs coralliens, les filets de pêche, les bateaux de pêche et les corps noirs constituent une écologie des Caraïbes qui peut être comprise comme une sorte de répertoire, mais pas sur la base de ce que ces objets contiennent ou signifient, mais sur leur capacité à affecter éphémère. L'artiste vidéo Richard Fung (1954-), originaire de Trinidad et résidant à Toronto, décrit la relation complexe entre la parenté, l'affect et la maladie dans *Sea In The Blood* (2000). Dans cette chronique personnelle, Fung fait

<sup>2</sup> El trabajo de ambos artistas apareció en el volumen 19, número 2, de la revista académica *Small Axe* de julio de 2015.

## SCHOLARSHIP IN SEXUALITIES cont'd

non seulement allusion à un érotisme de la topographie des Caraïbes - le titre en lui-même combine le non humain à l'humain -, mais décrit également une parenté étrange qui lie de manière affective les corps face à la maladie. L'histoire de la soeur de Fung au sujet de sa lutte contre une maladie du sang rare, la thalassémie, et l'expérience quotidienne du partenaire de Fung avec le VIH / sida, situent la mémoire étrange dans le cadre d'une archive de la perte. Mais si les archives sont ce qui est censé rester inchangé, ces réitérations de queerisme révèlent la perméabilité des archives lorsqu'elles tentent de transmettre des répertoires queer. Mais au-delà d'un défi lancé aux technologies impériales d'inscription, les répertoires queer existent également sous forme d'émotions privilégiant les expériences queer: perte, honte, espoir, peur et anticipation, pour ne citer que quelques-uns. C'est ce qui ouvre une potentialité qui mêle un affect, des corps et des archives queer dans la constellation des sexualités. Le travail visuel de ces artistes sert de souvenir des aspirations à une vie étrange qui ne se produisent que dans l'éphémère incontrôlable de la vie quotidienne.

## OBITUARY



### Cuban film-maker, Rigoberto López, Dies at age 72

On the morning of January 23rd, Cuba woke up to the sad news of the passing of the Cuban film-maker Rigoberto López, President of the Havana-based "Travelling Showcase of Caribbean Cinema". This institution brought together the Caribbean nations, for the last nine years since its creation, to an awareness of each other through the universal language of films. The numerous films (fiction and documentaries) he created in his fruitful artistic life always told of our common histories, diverse identities, ethnicities, popular cultures and societies; he should be highly remembered, though, for carrying forward the highly emancipatory mission of illuminating minds in our region and opening opportunities for the Caribbean nations to watch Caribbean films in the Caribbean.

# SPECIAL ANNOUNCEMENTS

## Call for Nominations: CSA Executive Council

The CSA Nominations Committee is currently seeking nominations for the upcoming annual election of members to the CSA Executive Council.

The open offices include (description of responsibilities below):

- vice president, (one-year and then assumes presidency)
- three executive council member positions, (two-year term)
- one student representative, (two-year term)

Guidelines for identifying nominees are listed below. Additional information about the duties of these positions may be found in the [CSA Constitution and Bylaws](#). Nominations should be sent submitted online [here](https://goo.gl/forms/QD4IDjV4451Riv612) (<https://goo.gl/forms/QD4IDjV4451Riv612>) by March 15, 2019. All nominations should be submitted on formal/institutional letterhead and should include:

- Name, affiliation, contact information for the person nominated.
- Summary statement indicating that appropriate guidelines have been met
- Brief paragraph stating the rationale for nomination
- Contact information of person making nomination

Should your nominee be included on the election ballot, the nominator will be asked to help secure the following information from the nominee:

- Photo
- Biography
- CV
- Candidate statement on their vision for CSA (300-350 words)
- Letter of Institutional Support (recommended)

All nominated individuals need to be in good financial standing with the Association and must be current members. All members in good financial standing are invited to participate in the election process. Based on the [CSA Constitution Article 111 Section 2](#) "Membership in CSA is established by payment of annual dues on a calendar year basis, from January through December. A member in good standing is one who has paid the specified dues for the current year. Only members in good standing can vote and are eligible for election or appointment as officers." Membership payment is due on January 1st of each year (*membership rates apply on a calendar year basis and ALL memberships end on December 31st of each year*).

Category	Membership Fee (USD)
<b>Caribbean Resident</b>	\$85.00
<b>Non-Caribbean Resident</b>	\$160.00
<b>Student</b>	\$55.00
<b>CSA Elders (for retired members only)</b>	\$55.00

Please click [here](#) to check your membership status or renew your membership for 2019. You can use the same link to register. If you don't know your password, click on "retrieve password" and it will be emailed to you. If you need to pay via cheque or via the Secretariat, please contact the Secretariat at [secretariat@caribbeanstudiesassociation.org](mailto:secretariat@caribbeanstudiesassociation.org).

The deadline to cast an online vote is 12 noon (EST), June 1st. At the conference venue, on-site voting will be conducted between June 3rd and June 7th, 2019. The final results of the election will be announced at the 2019 CSA Business Meeting. Kindly contact the [Vice President](#) ([vice.president@caribbeanstudiesassociation.org](mailto:vice.president@caribbeanstudiesassociation.org)) with any queries you may have.

## SPECIAL ANNOUNCEMENTS cont'd

### Responsibilities of elected candidates

**Vice President:** The vice president is president-elect and automatically succeeds to the presidency. He/She shall seek and propose to the council a site and program chairperson for the annual conference to be held under his/her presidency, and shall assume such duties as the president and the council shall determine or delegate.

**Council members** (including student representative) serves as the chief governing authority of CSA and shall manage the affairs of CSA in accord with law of its incorporated jurisdictions as well as these bylaws of CSA. The council shall have all the powers and duties necessary for the administration of the affairs of CSA. Only the council, acting as a whole or as delegated to an executive committee, may exercise the powers of the board of directors as defined by its incorporated jurisdictions. As such, the council shall take actions necessary to the ongoing operation and wellbeing of CSA.

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### JOIN/RENEW MEMBERSHIP

Please join CSA if you are not a member or if you have not paid your dues for 2018. You may also make a donation to CSA all donations go directly to our programs.

» [CLICK HERE to Join Today](#)

» [CLICK HERE to Update Membership Info.](#)

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### CALL FOR PAPERS

- [VII International Colloquium Cultural diversity in the Caribbean](#)
- [Human, Intellectual and Cultural Mobilities between Africa and the Caribbean – From the Late 19th Century to the Present](#)
- [Architectures of Slavery: Ruins & Reconstructions](#)
- [11th Annual International Charles Town Maroon Conference & Festival](#)
- [IV Foro Internacional "Rusia e Iberoamérica en el mundo globalizante: historia y perspectivas](#)