



The Official Newsletter of the Caribbean Studies Association



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CSA CONFERENCE ANNOUNCEMENTS

Issue: May 2017

MESSAGE FROM THE EDITOR

Counting down to June 2017 – CSA Conference in The Bahamas!

In a mere two more weeks we would be in the beautiful Bahamas island of Nassau celebrating our 42nd anniversary as the Caribbean Studies Association. We look forward to engaging in academically stimulating scholarship as well as sharing camaraderie and festive Caribbean vibrations with you, our membership!



Meagan Sylvester

This is our final Newsletter for this conference year and we have dedicated our features to a focus on the Bahamas islands delving into social, political and cultural realities of the island chain.

Contributions

The President speaks to the issues of Culture and Creative Economies in The Bahamas while in her column, the Vice – President of CSA places a focus on *Visual Itineraries in Nassau*. The French and Martinican Creole sub-editor describes the traditional Bahamian Junkanoo Festival but re-lives the experience through the lens of a the French Caribbean native. The Dutch language contributor showcases the *Heroes* of the Bahamas islands in her column while the Papiamento and Danish Caribbean sub-editors un-pack the inter-island connections which exist between Aruba, the Virgin Islands and The Bahamas.

Member in Focus

Our May member in focus is our very own Executive Council member Karen Flynn. Having roots in Jamaica, she is currently an Associate Professor in the Department of Gender and Women's Studies, the Department of African-American Studies, and the Center for African Studies at the University of Illinois, Urbana-Champaign. She received her Ph.D. in Women's Studies from York University, Toronto, Ontario, in 2003. Her research interests include migration and travel, Black Canada, health, popular culture, feminist, diasporic and post-colonial studies.

New Book

In this month's new book segment we feature a publication entitled "Minding Their Own Business". It recounts the lives of five women from Trinidad now living in the USA and Jamaica. The book will be released in June, 2017 from Peter Lang Publishers.

Celebrating Caribbean Artistic Scholarship

In the second instalment of this new segment, we celebrate the contributions of Sonia Williams, Performance Artist, Theatre Director, Writer, Educator in Theatre Arts, Inspirational Speaker and Activist. She is a native Barbadian who received a B.A. in Theatre Arts and Women Studies and a Watson Fellowship to Nigeria in 1989. Having returned to Barbados in 1990, she has acted extensively under the direction of Earl Warner in such classics as *Lights, Your Handsome Captain*, Austin Tom Clarke's *Growing up Stupid Under the Union Jack*, and Ntozake Shange's *Crack Annie*, *Warner's Fatpork*. Sonia has performed as a dancer on the hotel circuit, sang backup for a fusion jazz performer Blak Klay Soyl and El Vernon Del Congo and can be seen in the Canadian film *The Triangle*, the Barbadian feature film *Sweet Bottom* and British-Barbadian film *A Caribbean Dream*. Demonstrating her writing aptitude, Sonia has written and directed full length plays including *Amandala* and *The Ritual* and one woman pieces.

A more detailed overview of her artistic scholarship is provided in the art section. Be sure to check it out!

Your Commentaries



CSA 2017 Conference Hotel is the Meliá Nassau Beach – All Inclusive Resort, Cable Beach, Nassau.

Conferees can begin to book their rooms.

Meliá Nassau Beach – All Inclusive Resort
4914 West Bay Street
P.O. Box N-4914
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SEMINARS & CONFERENCES

- [Convocatoria a inscripciones para el III Congreso Edificar la Paz en el Siglo XXI](#)
- [5th Annual Caribbean & Latin American Corporate Counsel Summit](#)

In this issue Alicia Nicholls, our Barbadian commentator, lawyer, scholar and trade development consultant shares her perspectives on FACTA. She speaks to the issues in an article entitled *Possible FATCA Repeal: Pyrrhic Victory for the Caribbean*.

Know your Caribbean! Read the segment!

CSA Public interface

Reminder – Check out our Facebook page at <https://www.facebook.com/CaribbeanStudiesAssociation/?fref=ts>, our Website at <http://www.caribbeanstudiesassociation.org> and archived copies of our Newsletters at <http://www.caribbeanstudiesassociation.org/e-newsletter-archive/>

We want to hear from you! Share your thoughts, comments and suggestions with the Newsletter Editor. Feel free to email: newseditor@caribbeanstudiesassociation.org

Meagan Sylvester
Newsletter Editor
Caribbean Studies Association

MESSAGE FROM THE PRESIDENT

Culture and Creative Economies

In an address to the 26th Inter-sessional Meeting of the Conference of Heads of Government of the Caribbean Community (CARICOM) February 2015—*Leveraging CARICOM's Human, Cultural and Natural Assets for Economic Development of the Community*—former Jamaican Prime-Minister, The Most Honorable P.J. Patterson insisted on the “urgent need (for CARICOM member states) to find new development pathways that encourage creativity and innovation in the pursuit of inclusive, equitable, and sustainable growth and development.” Patterson called upon the heads of state to “capitalize on our phenomenal cultural and creative output, so much of which is attributable to our rich ethnic mix and variety of indigenous folklore and innate skills.” In fact, “the creative industries” Patterson adds, “offer the larger Caribbean [region] feasible options to leapfrog into high growth areas of the global economy by showcasing to the world its distinctive cultural content.” While the Caribbean region has come a long way—using UNDP Millennium Development Goals as a benchmark—the region continues to fall short in economic growth benchmarks, competitiveness, economic diversity and impact, and human capital output. Despite the call to marshal the “creativity and innovation” opportunities of the Caribbean Culture Sector, Patterson’s address acknowledges—albeit in muted terms—the continuing absence of both national and regional policy frameworks where culture, heritage and creative industries are recognized as critical enablers and drivers of Sustainable Development.



Keithley Woolward

Throughout the history CSA, we have sought to deepen our knowledge and understanding of the Caribbean region without limitations as to discipline(s), language(s), culture(s), and location(s). Our “raison d’être” is to assess, celebrate and affirm our critical engagement to the circum-Caribbean, its turbulent history, contemporary challenges, diverse locations and multiple forms of linguistic, cultural, and artistic expressions. We expect significant numbers of scholars, activists and other allied professionals from all over the world to attend this year’s conference to share their research output and development practical avenues for implementation. For the CSA, such a thrust is critical in facilitating synergies and reinforcing its relevance to applied research initiatives in the Caribbean Region as well as in the diaspora. Most importantly, the Caribbean Studies Association has embraced community engagement as a critical dimension of its activities and has been developing novel strategies to facilitate community outreach and participation in its proposed activities in collaboration with conference host country communities.

A significant focus of the CSA 2017 conference will be on the shifting roles of knowledge, culture and economy in the Caribbean while repositioning the question of “development” historically and in our contemporary moment. In direct collaboration with the Program and Local Organizing Committees our annual conference will confront and (re)consider “Development”—understood as the way a society manages available resources to drive inclusive, equitable and sustainable growth has often been plagued by narrow economic, technical and public policy paradigms. It is our explicit intention that our week-long conference contributes to the elaboration of economically sound projects, designed around a wide spectrum of cultural activities in the fields of natural and cultural heritage, cultural and creative industries, and tourism in the Caribbean region.

As a vital member and active participant in the regional civil society community, CSA has sought to expand community access to policy research and advisory activities, pursue strategic partnerships with actors of the creative economy and civil society, and enrich curricular offerings and enhance the public engagement and research profile of our membership. The CSA 2017 conference offers a framework through which we, as a collective body, can impact the policy, politics and scholarship of the Caribbean region—particularly on questions of cultural policy and creative industries, policy research and advisory activities —upon completion. It is with a great sense of anticipation and urgency that we hope to ignite your individual and collective commitment to developing research-based knowledge and evidence-based practices with practical, applicable legislative and public policy initiatives in the Caribbean Culture Sector.

On behalf of the Program Chairs and the Local Organizing Committee of the CSA 2017 conference, I look forward to welcoming you to Nassau, in The Bahamas.

Keithley P. Woolward
President, CSA 2016-2017

Español

MENSAJE DEL PRESIDENTE

Cultura y Economías Creativas

Durante la 26° Reunión Inter-sesional de la Conferencia de Dirigentes Gubernamentales de la Comunidad Caribeña (CARICOM) en febrero 2015 — *Aprovechando Recursos Humanos, Culturales y Naturales de CARICOM para el Desarrollo Económico de la Comunidad* — el Primer Ministro anterior de Jamaica, el Muy Honorable P.J. Patterson, insistió durante una intervención en la “urgente necesidad (para los Estados miembros de la CARICOM) de encontrar nuevas vías de desarrollo para impulsar la creatividad y la innovación en la búsqueda de un crecimiento y desarrollo inclusivo, equitativo y sostenible”. Patterson exhortó a los dirigentes a “aprovechar al máximo nuestra producción cultural y creativa, que es fenomenal y le debe mucho a nuestra rica mezcla étnica, a la variedad de folclores indígenas y habilidades natas”. De hecho, “las industrias creativas”, añade Patterson, “ofrecen a la región del Caribe opciones viables para dar un salto hacia las áreas más amplias de la economía global, mostrándole al mundo sus contenidos culturales distintivos”. Si bien la región del Caribe ha crecido mucho — basados en las Metas de Desarrollo UNDP Millennium como punto de referencia— aún nos quedamos cortos en estándares de comparación, competitividad, diversidad económica e impacto, y producción de capital humano. A pesar de la exhortación para dirigir las oportunidades de “creatividad e innovación” en el Sector de Cultura del Caribe, Patterson reconoce —si bien entre líneas— la constante ausencia de marcos políticos nacionales y regionales en los que industrias culturales, patrimoniales y creativas sean reconocidas como potenciadoras y dirigentes del Desarrollo Sustentable.

A lo largo de la historia de la CSA/AEC, hemos procurado profundizar nuestro conocimiento y comprensión de la región del Caribe, sin limitaciones disciplinarias, lingüísticas, culturales y geográficas. Nuestra razón de ser es evaluar, celebrar y afirmar nuestro compromiso crítico con el circum-Caribe, su turbulenta historia, retos contemporáneos, y sus múltiples formas de expresión lingüística, cultural y artística. Esperamos que asista a la Conferencia 2017 un número significativo de académicos, activistas y otros profesionales aliados de todo el mundo, quienes compartirán los resultados de sus investigaciones, así como sus propuestas para la implementación de vías prácticas para el desarrollo. Para la CSA/AEC, un impulso como este es de gran importancia para facilitar sinergias y reforzar su relevancia en la aplicación de iniciativas de investigación tanto en la región del Caribe, como en la diáspora. Es de suma importancia recalcar que la CSA/AEC tiene un estrecho compromiso comunitario como parte de la dimensión crítica de sus actividades y, por lo tanto, ha estado desarrollando nuevas estrategias para facilitar la interacción comunitaria con las comunidades anfitrionas de la Conferencia.

Uno de los ejes de la Conferencia CSA/AEC 2017 es reposicionar la cuestión histórica y contemporánea del desarrollo dentro de los aspectos siempre cambiantes del conocimiento, la cultura y la economía en el Caribe. En colaboración directa con los Comités del Programa y Organización Local, nuestra conferencia anual confrontará y (re)considerará el “desarrollo” —entendido como la manera en que una sociedad maneja los recursos a su disponibilidad para dirigir el crecimiento inclusivo, equitativo y sostenible, ha estado plagado frecuentemente por paradigmas limitados de políticas públicas, económicas y técnicas. Nuestra intención explícita es contribuir, a lo largo de nuestra conferencia, a la elaboración de proyectos económicamente sólidos, diseñados a partir de un amplio espectro de actividades culturales en los campos de patrimonios

culturales y naturales, industrias culturales y creativas, así como de turismo regional.

Como miembro vital y activo participante en la comunidad regional y civil, la CSA/AEC ha procurado extender el acceso de la comunidad a la investigación de políticas y actividades consultivas, se ha dedicado a la obtención de relaciones colaborativas con los actores de la economía creativa y la sociedad civil, ha enriquecido las ofertas curriculares y ha buscado aumentar el compromiso social y perfil investigativo de nuestros miembros. La Conferencia CSA/AEC 2017 ofrece un marco a través del cual, como un cuerpo colectivo, podamos impactar en la política y la academia de la región del Caribe — particularmente en las industrias creativas, la investigación de políticas y actividades consultivas. Es con gran anticipación y urgencia que esperamos inflamar su compromiso individual y colectivo con el desarrollo en el Sector Cultural del Caribe, tanto de un conocimiento basado en la investigación, como de iniciativas de políticas públicas y legislativas basadas en evidencias.

En nombre de los Directores del Programa y el Comité de Organización Local de la Conferencia 2017 CSA/AEC, espero con ansias darles la bienvenida a Nassau, en Las Bahamas.

Keithley P. Woolward
Presidente, CSA 2016-2017

Français

MESSAGE DU PRÉSIDENT

Culture et économies créatives

Dans un discours prononcé lors de la 26ème rencontre inter-sessions de la Conférence des Chefs de Gouvernement de la Communauté des Caraïbes (CARICOM), en février 2015 - *Mobiliser les atouts de la CARICOM en ressources humaines, culturelles et environnementales pour le développement économique de la Communauté* – l'ancien Premier Ministre jamaïcain, le Très Honorable P.J. Patterson insistait sur le "besoin pressant (pour les membres de la CARICOM) de trouver de nouveaux chemins de développement qui encouragent la créativité et l'innovation afin de poursuivre une croissance inclusive, équitable et durable". Patterson appelait les chefs de gouvernement à "capitaliser sur notre production phénoménale dans le domaine culturel et créatif, dû largement à la richesse de notre mélange ethnique, la variété de notre folklore et à nos savoir-faire locaux". En fait, les "industries créatives", ajoute Patterson, "offrent au bassin caribéen (la région) des options accessibles pour faire le saut dans une zone de croissance accélérée au sein de l'économie mondiale en mettant l'accent sur sa teneur culturelle distinctive". Bien que la région caribéenne a fait un long chemin – s'appuyant sur les objectifs du Millénaire pour le développement fixés par le PNUD - elle continue de rester en deçà des critères en matière de croissance économique, de compétitivité, de diversité et d'impact économique, idem pour les ressources humaines. Malgré son appel à joindre nos possibilités en termes de "créativité et d'innovation" propres au secteur culturel des Caraïbes, le message de Patterson souligne – en sourdine – l'absence prolongée d'encadrement politique, tant national que régional, qui reconnaîtrait la culture, le patrimoine et les industries créatives en tant qu'éléments critiques et moteurs du développement durable.

Tout au long de l'histoire de l'AEC/CSA, nous avons cherché à approfondir notre savoir et compréhension de la région caribéenne sans frontières disciplinaire, langagière, culturelle ou spatiale. Notre raison d'être consiste à évaluer, célébrer et affirmer notre engagement critique pour le bassin caribéen, son histoire turbulente et ses expressions artistiques. Nous espérons accueillir des chercheur-e-s, activistes et autres professionnel-le-s venant de toutes parts lors de notre conférence annuelle en vue de faire part de leurs recherches et leurs propositions pour la mise en œuvre de voies de développement innovantes. Pour l'AEC, cet élan est fondamental pour créer des synergies et renforcer son importance quant aux initiatives dans le domaine de la recherche appliquée au sein de la région caribéenne et sa diaspora. En particulier, l'Association d'Études Caribéennes s'est engagée à œuvrer pour les intérêts communautaires en tant que volet clé de ses activités, et a développé des stratégies novatrices de diffusion et de mise en partage en collaboration avec les pays accueillant ses conférences.

Lors de la Conférence de 2017, un accent particulier sera mis sur les mutations et les enjeux du savoir, de la culture et de l'économie dans la Caraïbe, tout en posant à nouveaux frais la question du "développement" d'un point de vue historique et contemporain. En collaboration directe avec le Comité de programmation et le Comité local d'organisation, notre conférence annuelle abordera et analysera le concept de "développement", envisagé en tant qu'ensemble de procédés par lesquels une société déterminée gère les ressources à sa disposition en vue d'une croissance inclusive, équitable et durable, croissance souvent lestée par l'étroitesse des paradigmes économiques, techniques et politiques. Notre intention explicite est que notre conférence d'une semaine contribue à élaborer des projets viables en termes économiques, conçus sur la base d'une large gamme d'activités culturelles dans les domaines du patrimoine naturel et culturel impliquant les industries créatives et le tourisme dans la région caribéenne.

Membre vital et actif dans la société civile de région, l'AEC a cherché à étendre l'accès de la communauté aux études politiques et aux activités de conseil, d'établir des partenariats stratégiques avec les acteurs de l'économie créative et la société civile, d'enrichir les activités d'enseignement et d'intensifier l'engagement communautaire et le profil scientifique de nos membres. La conférence de 2017 propose un cadre qui nous permettra, en tant que collectif, de peser *in fine* sur la stratégie, la politique et l'expertise de la région caribéenne –

notamment en ce qui concerne la politique culturelle et les industries créatives, les études politiques et les activités de conseil. Nous espérons ardemment vous inciter à prendre des engagements tant collectifs qu'individuels en faveur de la production d'un savoir basé sur la recherche et des pratiques fondées sur l'expérience, en vue d'initiatives politiques et législatives concrètes et applicables à terme dans le secteur culturel caribéen.

Au nom du Comité de programmation et du Comité d'organisation local de la conférence AEC de 2017, j'espère pouvoir vous accueillir bientôt à Nassau, Bahamas.

Keithley P. Woolward
Président, CSA 2016-2017

MESSAGE FROM THE VICE PRESIDENT

Itinerarios visuales en Nassau, Bahamas

Próximos, como estamos, a la realización de un nuevo Congreso de la Asociación de Estudios del Caribe, en Nassau, bien vale destacar la enorme importancia de algunos itinerarios visuales que – con sede en la Galería Nacional de Arte- serán momentos de especial encuentro con las artes plásticas de ese territorio, y no solo, pues otras propuestas de exposiciones podrán ser apreciadas por los participantes.

La Galería Nacional de Arte, fundada desde la última década del pasado siglo, instalada en una hermosa e histórica edificación, posee colecciones representativas del arte local e internacional, que podrán ser visitadas en sus exposiciones permanentes y transitorias, con énfasis estas últimas en la de Thierry Lamare, artista francés, quien expresa que

mi eterna sed de nuevos horizontes y aventuras me desembarcaron en las Bahamas en 1985. Iba a ser el verdadero comienzo de algo nuevo en mi camino creativo. Allí encontré algo indescriptible que me obligó a pintar, algo no podía definir. He ido encontrando a temas interesantes por todas partes. Todo era tan diferente: los colores, la historia, la arquitectura, la cultura, la gente. Aunque este nuevo entorno se presenta como sujetos potenciales sin fin, es la luz, este factor inexplicable que forma mi trabajo y se convirtió en mi guía[1]



Yolanda Wood

Su muestra de más de noventa piezas, *Thierry Lamare Retrospective: Love, Loss and Life*, será una oportunidad de apreciar en sus paisajes, imágenes de costumbres y ambientes, toda la riqueza de la tradición y la cultura bahamense, con gran interés en la figura humana.

Se encontrarán también en presentación durante el Congreso, las exposiciones *George Cox-The Unseen structure* y *Revisiting an eye of the tropics*. La primera es otra retrospectiva sobre las labores del insigne ingeniero civil de Bahamas, y sus proyectos en diferentes islas del archipiélago. En el proceso expositivo intervinieron arquitectos y artistas plásticos contemporáneos. Mientras que la segunda, incluye obras de más de veinte artistas, se trata una mirada acerca de cómo la "representación visual como nación a lo largo de la historia ha sido formado como resultado de los deseos del turismo desde la época colonial." [2]

Y como expresión de las conexiones histórico-artísticas de Bahamas con el universo del Caribe, en cuanto a problemáticas comunes y diferentes, *Overseas: Cuba and The Bahamas. Contemporary Art from the Caribbean*, bajo la responsabilidad de los curadores Holly Bynoe (Bahamas) y Antonio Eligio Tonel (Cuba), con la participación de 38 artistas de los dos países, quedó abierta en Leipzig, Alemania al finalizar el pasado mes de abril. Una muestra realizada con esta participación conjunta cuyos trabajos buscan "confrontar ideas sobre consumo, turismo, economías, utopía e identidades complejas conectadas al paisaje y a los cuerpos.[3]" Un interesante ejemplo de transversalidades en los itinerarios visuales insulares al interior del Caribe y desde el Caribe al mundo, realizada con artistas cubanos y bahamenses. Enhorabuena!!!!

[1] "Bio" Disponible: http://www.microsofttranslator.com/bv.aspx?ref=SERP&br=ro&mkt=es-MX&dl=es&lp=EN_ES&a=http%3a%2f%2fthierrylamare.com%2f Versión en español. Consultado: 6 de mayo de 2017

[2] Disponible en : <http://naqb.org.bs/exhibitions/> Versión en español. Consultado: 6 de mayo de 2017

[3] *Ibidem*

Yolanda Wood
Vice Presidente, CSA 2016-2017

English

VISUAL ITINERARIES IN NASSAU, BAHAMAS

As we come ever closer to our next Caribbean Studies Association Conference, it is worth highlighting the importance of some visual itineraries -housed in the National Art Gallery- that will make for special encounters with the visual arts in the Bahamas; and these are not the only recommendations, as Conference attendees may also appreciate other exhibitions during their stay.

The National Art Gallery was funded in the last decade of the twentieth century, in a beautiful historic building. The collection includes emblematic work of both local and international

artists that can be visited in the permanent and special exhibitions. I draw special attention to the work of Thierry Lamare, French artist who states:

my eternal thirst for new horizons and adventures led me to Bahamas in 1985. It proved to be a true new beginning along my creative journey. I found something indescribable that forced me to paint, something I couldn't define. I have continued to find interesting themes all around. Everything was different: the colours, the history, the architecture, the culture, and the people. Although this new environment provides endless potential subjects, the light is that inexplicable factor that defines my work, and that has become my guide[1].

The *Thierry Lamare Retrospective: Love, Loss and Life*, is an opportunity to appreciate the richness and tradition of Bahamian culture. The exhibition, of more than ninety pieces, features landscapes and images of everyday life and customs, with particular focus on the human figure.

On display during the Conference you will also find the exhibitions *George Cox -The Unseen structure* and *Revisiting an eye of the tropics*. The first is another retrospective collection, on the work of this notable Bahamian civil engineer and his projects in different parts of the archipelago. Several architects and contemporary artists intervened in this installation process. The second exhibition includes works from over twenty artists and is a look at how "the visual representation of the nation through history has been formed by the desires of tourism, since the colonial period"[2].

Finally, the exhibition *Overseas: Cuba and The Bahamas. Contemporary Art from the Caribbean* displays the historic and artistic connections of the Bahamas with the Caribbean universe, and their shared and diverse challenges. Holly Bynoe (Bahamas) and Antonio Eligio Tonel (Cuba) are the curators of this exhibition, with the participation of 38 artists from both countries. It was inaugurated in Leipzig, Germany at the end of April. The exhibition is the result of a joint collaboration whose works seek to "confront ideas on consumerism, tourism, economies, utopia and complex identities, connected to landscapes and bodyscapes[3]." It is an interesting example of transversality in the visual itineraries within the Caribbean and from the Caribbean to the world, carried out by Cuban and Bahamian artists. Congratulations to all!

[1] "Bio" Available at: http://www.microsofttranslator.com/bv.aspx?ref=SERP&br=ro&mkt=es-MX&dl=es&lp=EN_ES&a=http%3a%2f%2fthierrylamare.com%2f Version en Spanish. Consulted: 6 May 2017

[2] Available at : <http://naqb.org.bs/exhibitions/> Version en Spanish. Consulted: 6 May 2017

[3] *Ibidem*

Yolanda Wood
Vice President, CSA 2016-2017

Français

Itinéraires visuels à Nassau, Bahamas

Comme nous sommes proches de l'inauguration d'un nouveau congrès de l'Association d'Études Caraïbennes, à Nassau, il faut rappeler l'énorme importance de certains itinéraires visuels qui, au sein de la Galerie Nationale d'Art, seront des moments spéciaux de rencontres avec les arts plastiques de ce territoire, mais non seulement, avec d'autres propositions d'expositions qui pourront être appréciées par les participants.

La galerie Nationale d'Art, fondée depuis la dernière décennie du siècle passé, installée dans une belle bâtie historique, possède des collections représentatives de l'art local et international, qui pourraient être visités à travers ses expositions permanentes et temporaires. Justement, Thierry Lamare, artiste français, s'exprime :

« mon éternel soif de nouveaux horizons et aventures m'ont débarqué aux Bahamas en 1985. Et ce fut un véritable début de quelque chose de neuf sur mon chemin créatif. Là-bas, j'ai rencontré quelque chose d'indescriptible qui m'oblige à peindre quelque chose que je ne pouvais définir. J'ai trouvé des thèmes intéressants de toutes parts. Tout était différent : les couleurs, l'histoire, l'architecture, la culture, les gens. Bien que ce nouveau contexte se présente comme sujet potentiel sans fin, c'est la lumière, un facteur inexplicable qui forme mon travail et s'est converti en mon guide. »[1]

Son exposition de plus de 90 pièces, *Thierry Lamare Retrospective: Love, Loss and Life*, sera une opportunité pour apprécier dans ses paysages, images d'habitudes et ambiances, toute la richesse et culture des Bahamas, avec un grand intérêt pour la figure humaine.

Durant le congrès, les expositions *George Cox-The Unseen structure* y *Revisiting an eye of the tropics*. La première est une autre rétrospective des travaux des ingénieurs civils de Bahamas, et ses projets dans différentes îles de l'archipel. Au cours du processus créatif de l'exposition sont intervenus des architectes et artistes plastiques contemporains. Alors que la seconde exposition inclut des œuvres de plus de vingt artistes. Il s'agit d'un regard sur la représentation visuelle comme nation au long de l'histoire comme résultat des désirs de tourisme depuis l'époque coloniale. »[2]

Et comme expression des connexions historico-artistiques des Bahamas avec l'univers caribéen, l'exposition avec des problématiques communes et différentes *Overseas: Cuba and The Bahamas. Contemporary Art from the Caribbean*, a été présentée initialement à Leipzig, Allemagne fin avril puis inaugurée sous la responsabilité des commissaires Holly Bynoe (Bahamas) et Antonio Eligio Tonel (Cuba). Cette exposition est réalisée avec la participation commune de 38 artistes des deux pays dont les travaux cherchent à "confronter

idées sur la consommation, le tourisme, l'économie, utopie et identités complexes connectées aux paysage et aux corps.^[3]" Un exemple intéressant de transversalités dans les itinéraires visuels insulaires à l'intérieur de la Caraïbe et depuis la Caraïbe vers le monde, réalisé avec des artistes cubains et bahaméens. Félicitations.^{jjj}

[1] "Bio" Disponible: http://www.microsofttranslator.com/bv.aspx?ref=SERP&br=ro&mkt=es-MX&dl=es&lp=EN_ES&a=http%3a%2f%2fthierrylamare.com%2f Versión en español. Consultado: 6 de mayo de 2017

[2] Disponible en : <http://nagb.org.bs/exhibitions/> Versión en español. Consultado: 6 de mayo de 2017

[3] *Ibidem*

Yolanda Wood
Vice Président, CSA 2016-2017

MESSAGE FROM THE PROGRAM CHAIRS



Guido Rojer, Jr.



Okama Ekpe Brook

We are still in a state of disbelief that our upcoming conference is, well, UPCOMING.

In this our last piece newsletter item, we would like to dedicate it to you, our members. It has been the greatest pleasure of both of us to serve as program chairs. It has not always been an easy journey, but an enriching one which gave us a good grasp of the extent to the CSA membership network

and knowledge base as we wove over 338 abstract submissions into a logical framework. In attempting to balance the abstract submissions with the membership and conference registration processes within our online management system was a big challenge. This was mainly due to the fact that not all of you who submitted abstracts had registered for the conference nor renewed your membership. To ensure that we did not leave out anyone, we embarked on creating parallel processes for drafting the program agenda. The first Draft Program you received reflected all the members registered in the system while we liaised with those who were still finalizing their online registrations. We hope that the Updated Draft Program captures everyone attending the conference regardless of registrations online or at the conference site. This exercise has given us sneak peeks into the guidelines and procedures across countries and universities as we have been able to assist those with whom we have been in contact. We've also gotten to know our members and their work even better and feel sad that our duties on the ground during the conference will not allow us to visit all panels.

We have done our utmost to accommodate as many requests as we can, but in a conference with so many moving parts even good will reaches exhaustion. We hope the program enables a powerful conference, and that you may remember the 42nd edition of the CSA in the Bahamas as one which provides a learning, sharing, and networking platform as well as the strengthening of opportunities to link our rich knowledge base and potential financing instruments to a more effective and efficient socio-economic, cultural and environmentally sustaining paradigm shift. We have the power to collectively manifest a better Caribbean region. The quest, therefore, is ours to continue to seek and make commitments for CSA to remain a relevant collaborative development partner.

The Bahamas is not just a "tourism backyard for the USA" or "the siblings to the Florida Keys".

It is a legitimate country, characterized by its archipelagic challenges, at the crossroads of development. The present times in the Bahamas will be remembered as its renaissance. Do not miss the opportunity to experience it.

As we look over to the coming weeks, we thank you for having us in the position to serve you, and close this piece wishing you a wonderful trip to Nassau and to see you soon!

We look forward to hearing your opinion. Feel free to email us at: program.chair@caribbeanstudiesassociation.org or check out the online medium.

Guido Rojer, Jr.
Okama Ekpe Brook
Program Chairs, CSA 2016-2017

MESSAGE FROM THE LANGUAGE SUB-EDITORS

Nouvèl (Martinican French Creole)

JUNKANOO BAHAMAS

Nésans Junkanoo

Lebahamas ni prop festival épí kilti yo kon le restan péyi Karayib-la. Junkanoo sé pa an défilé ke moun pa konnet. Ni an lo tourist ka vini wè manifestasyon tala. Mé orijin Junkanoo pwoblématis paske ni moun ka pansé ki sé an pwens afritchen an Misyé John Canoe ki té an éro pandan



Hélène Zamor

ladjè épi sé Anglé-a. Dòt moun kwè ki Junkanoo dévelopé pandan dizwuitièm sièk-la. Sé esklav-la risivwè twa jou konjé pandan Nwel-la. A moman tala, yo té chanté épi dansé. Yo té ka menm pôté mask. Yo té ka alé an tout mézon asou échas.

Apwé Emansipasyon, Junkanoo pa té lanmò ankò. Mé l viré ripwan o fil di tan. Manifestasyon ka fèt le 25 désanm épi joud'lan. I ka koumané dézè di maten pou fini koté dizè. An lo group ka pasé an lari Bay adan kapital-a Naso. Fòk pa bliyé ki Komité Dévelopman Bahamas jwé an wòl enpòtan dan lenstorasyon épi organizasyon gwan manifestatsyon tala.

An group Junkanoo pé konté ant senk épi 1000 moun. Asé souvan, sé zanmi, vwazen, paran, kominoté ki ansanm pou monté group yo é sé pou sa ki ni an konkyrans ekstraordinè. Partisipan épi mizisyen ka antréné ko yo paske yo ka pasé douvan jij. Yo ka antréné an koté ki yo ka kriyé "kabann" ou byen "kan de baz". Ni group ki byen popilè kon Valley Boys, Saxons, One Family, Vikings, Roots, Fancy Dancers épi dòt.

Kostim épi mizik

L'originalité et la richesse des costumes ne date pas d'aujourd'hui. Les esclaves ont eu souvent recours aux plantes, feuilles, cailloux, bouteilles et papiers pour réaliser leurs costumes. Ils confectionnaient les costumes d'Antiphrite et de Neptune^[1]. Dans les années 30 et 60, on a commencé à se servir de cartons, d'éponges, de tissus, de bois et de crépon. Aujourd'hui, on ne jette plus les anciens costumes car on les prend pour en faire d'autres. Chaque membre du groupe choisit un thème du passé ou du présent. Des morceaux de papier aluminium et de fils de fer sont introduits dans certains parties du costume. Cependant, il lui faut bien des mois pour se préparer la manifestation. Si on jetait les costumes autrefois, on les conserve pour l'avenir. Les meilleurs costumes sont exposés au musée du Junkanoo.

Orijinalité épi riches kostim-lan pa ka daté di jodi-a. Sé esklav-la té ka pwan plant, fèy, roch, boutèy épi papyé pou fè kostim-yo. Yo té ka fè kostim Antiphrit épi ta Neptune. Pandan ané 30 épi 60, moun pwan katon, éponj, tisi, bwa épi krépon. Jodi-a, moun pa ka jété kostim ank. Yo ka pwan yo pou fè dòt. Chak moun ka fè kostim-yo asou an tenm byen prési. Sa pé an tenm di pasé ou di prézan. Jik moso papyé aliminium épi fil fè adan kostim de tan modenn. Mé sa té nésésè pou fè dé mwa a lavans. Tout sé bon kostim-la eksposé adan misé Junkanoo.

Mizik-la ka fe'w vibré paski rich épi son bongo, konga, kloch épi marakas. Klakson épi kuiv adan orkès tou. Tanbouyè ka mété tanbou yo asou bra yo ou byen yo ka syspann-li an kou yo épi an bandoulyè.

^[1] Junkanoo music. my-bahamas-travel.com

Helene Zamor
French & Martinican Creole Language Sub-editor
CSA Newsletter

Dutch

Helden

Heroes

Er zijn een aantal voor de hand liggende thema's om de eilanden die bij de Bahama's horen te relateren aan de eilanden die tot het Nederlands Koninkrijk behoren. De geschiedenis van kolonialisme en slavernij, de huidige afhankelijkheid van toerisme, de ondermijning of omdraaiing van gezag tijdens carnaval met populaire muziek zoals soca en calypso, en een gedeelde stuwende kracht achter dit alles: Kapitaal. In eerste instantie lijkt ook de link tussen de twee gebieden die ik hier wil bespreken gerelateerd aan macht en geld. Ik wil het namelijk hebben over de Tweede Wereld Oorlog. De naam zegt het al. Deze oorlog was geen Europese aangelegenheid, maar werd wereldwijd, en dus ook in het Caribisch gebied, uitgevochten.



Jordi Halfman

Duitse torpedo's vielen Aruba en Curaçao zeker zestig keer aan omdat op die eilanden de olie voor 60 procent van de geallieerden vliegtuigen werd geraffineerd. De eilandjes moesten dus beschermd worden en dit werd niet aan Nederland overgelaten. Amerikanen, Fransen en Engelsen werden gelegerd op verschillende eilanden in het Caribisch gebied, waar ze ook de toegang tot het Panamakanal beschermden. De strategische positie dichtbij de V.S. maakte de Bahama's geschikt voor het trainen van vliegers en het coördineren van de strijd tegen onderzeeërs.

Zo had de oorlog ook in het Caribisch gebied een groot effect. De aanwezigheid van geallieerde strijdkrachten bracht geld, nieuwe producten en andere ideeën. En anderen verlieten de eilanden. Mensen van Duitse komaf, ook als ze al generaties in het gebied woonden, werden geïnterneerd. En ook vertrokken veel jongemannen om hun leven te geven voor... Ja voor wat? Voor Koninkrijk, Empire, La France?

Het is nu begin mei en in Nederland is er veel aandacht voor het herdenken van hen die hun leven gaven voor onze vrijheid. En toch weet ik niet precies waarvoor Caribische jongemannen bereid waren te sterven. Ik wist eigenlijk niet eens dat ze vochten. Recent kwam hier verandering in toen ik meewandelde met Valika Smeulders, historica en erfgoedspecialiste, die de geschiedenis van Nederlands Caribische helden tijdens de Tweede Wereld Oorlog centraal zette. Zo leerde ik hoe George Maduro, van Joods Curaçaose komaf, in zijn rol als reserve officier een essentiële rol speelde bij het helpen ontsnappen van de Koninklijke familie uit Den Haag. En ik leerde dat de op Aruba geboren Segundo (Boy) Ecury gebruik maakte van zijn opvallende verschijning en kennis van het Papiaments om zich te verzetten tegen de Duitse overheersers. Beide mannen werden verraden en opgesloten in het Oranjehotel. Boy werd direct gedood en George werd op transport gezet naar het oosten.

Wellicht ontmoette hij in een Duits interneringskamp de van de Bahama's afkomstige Leonard Thompson, een jonge vliegenier die was geïnterneerd nadat zijn bommenwerper was neergeschoten boven Duitsland. En toen George uiteindelijk stierf in Dachau was hij misschien wel met andere strijdsters uit de Cariben want verhoudingsgewijs waren er veel van hen.

Waarom waren er zoveel jongens met een Caribische achtergrond bereid te vechten voor de geallieerden? Valika filosofeerde dat dit kwam omdat zij jonge studenten waren, weinig gebonden en avontuurlijk ingesteld. Maar bovenal, zo geloofde we allebei, wisten ze wat het betekende om onderdrukt te worden en verzette ze zich daartegen. Elk van hen had meegemaakt hoe het was om buitengesloten te worden vanwege religie, afkomst of huidskleur. Zelfs in militaire dienst in Nederland of in Canada werden jongens als George en Leonard vaak niet als 'eigen' gezien. En toch streden ze. Niet voor roem of geld, maar voor hun vrijheid die pas waarlijk kon bestaan als ieder ander mens ook vrij kon zijn.



Valika Smeulders bij het Oranjehotel, de gevangenis in Scheveningen (Den Haag) waar veel verzetsstrijders vastzaten tijdens de Tweede Wereld Oorlog en waar ook Boy Ecury en George Maduro opgesloten werden.



Twee recent geplaatst standbeelden van George Maduro op het plein voor het bekende pretpark Madurodam. Links als jonge jongen, en rechts, als strijder voor het Nederlandse leger.

Jordi Halfman
Dutch Language Sub-editor
CSA Newsletter

Français

LE JUNKANOO DES BAHAMAS

JUNKANOO IN THE BAHAMAS

Naissance du Junkanoo

A l'instar des autres îles de la Caraïbe, les Bahamas ont leurs propres festivals et traditions. Par exemple

le Junkanoo n'est pas méconnu des touristes qui affluent Nassau pour voir ce défilé attrayant. Les origines du Junkanoo restent mystérieuses. Certains disent que c'est un prince africain légendaire du nom John Canoe qui aurait créé le Junkanoo après avoir combattu les Anglais. D'autres pensent que des Français ou gens masqués l'auraient inventé. Il est possible que le Jukanoo ait vu le jour pendant l'esclavage au dix-huitième siècle. Pendant leur trois jours de congés à Noël, les esclaves chantaient, dansaient et se masquaient. Ils se déplaçaient de maison en maison et sur leurs échasses. Après l'Emancipation, le Junkanoo était tombé presque en désuétude. Mais, il a pu reprendre son essor au fil du temps et les célébrations ont lieu le lendemain du 25 décembre et au 1er janvier. Entre deux et dix heures du matin, les groupes de Junkanoo défilent dans la rue Bay dans la capitale Nassau. Mais, il ne faut pas oublier que le Comité de Développement des



Hélène Zamor

Bahamas (Bahamas Development Board) a joué un rôle primordial dans l'instauration et l'organisation de cet événement de grande envergure.

Un groupe de Junkanoo peut compter entre cinq cents et mille personnes. Le plus souvent des amis, voisins et parents s'unissent pour monter leur groupe de sorte qu'il existe une concurrence extraordinaire. Les participants et les musiciens s'entraînent constamment car ils sont jugés sur leur prestation. Ils s'entraînent soit dans leur "cabane" ou dans leur "camp de base^[1]". Quelques groupes célèbres de Junkanoo se font parler d'eux. Il s'agit alors de Valley Boys, Saxons, One Family, Vikings, Roots, Fancy Dancers et bien d'autres.

Costumes et musique

L'originalité et la richesse des costumes ne date pas d'aujourd'hui. Les esclaves ont eu souvent recours aux plantes, feuilles, roches, bouteilles et papiers pour réaliser leurs costumes. Ils confectionnaient les costumes d'Antiphrite et de Neptune. Dans les années 30 et 60, on a commencé à se servir de cartons, d'éponges, de tissus, de bois et de crépon.

Aujourd'hui, on ne jette plus les anciens costumes car on les prend pour en faire d'autres. Chaque membre du groupe choisit un thème du passé ou du présent. Des morceaux de papier aluminium et de fils de fer font partie du costume. Cependant, il lui faut bien des mois pour se préparer la manifestation. Autrefois, on jetait les costumes alors qu'aujourd'hui on les conserve pour l'avenir. Les meilleurs costumes sont exposés au musée du Junkanoo.

La musique Junkanoo fait vibrer non seulement les participants mais aussi les spectateurs qu'ils soient touristes ou locaux. Elle est généralement très rythmée grâce aux bongos, congas, cloches et aux maracas. Cuivres, klaxons, sonnailles viennent s'ajouter à l'ensemble musical. Les tambours sont recouverts de peau de chèvre. Il est commun de voir les joueurs de tambours porter leur instrument sous le bras ou bien de le suspendre à leur cou.

^[1] Le Junkanoo des Bahamas. "noelistique.com"

Helene Zamor
French & Martinican Creole Language Sub-editor
CSA Newsletter

Papiamento

Aruba conoce un Radio emisora nobo cu contenido Ingles Caribense

Despues di mas o menos 10 año sin tin un emisora di radio estableci na San Nicolas, e di dos capital di Aruba, algun inversionista di San Nicolas a tuma e reto y a habri un radio emisora nobo, esta Massive 103.5 F.M Aruba.

E radio emisora aki ta uno particular pasobra al contrario di mayoria radio na Aruba, e programacion ta completamente na Ingles; Ingles Caribense pa ta exacto. Aruba ta un isla Hulandes Caribense den sur di Caribe (pa noord di Venezuela) y tin un cultura diverso unda ta papia diferente idioma (Spaniol, Ingles y Hulandes) banda di Papiamento, e idioma nacional. Asina mes, hopi di e contenido na radio ta trata di musica Norte Americano, Latino (Caribe) y local na Papiamento/u. Pa locual ta e enfoce riba musica Ingles Caribense y musica Afro Atlantico, tawata duna masha tiki atencion pafor di e periodo di carnaval. Kinan ta papiando di musica di Calypso, Soca, Zouk, Cadance, Bouyon, Gospelypso, Kompa y Afro Beats. Pues e radio emisora aki ta duna un representacion mas amplio di e diversidad cultural na Aruba.



Aunque na ta den pleno desaroyo, tin algun DJ caba cu tin nan programacion; esta DJ Spice cu su programa di mainta, DJ Easy B cu su programa yama, The Caribbean Soup, Dr Burke y Dj Mikes cu nan programa Tropical Storm, AG y demas DJ's. Tambe nan tin un team di mercadeo profesional cu un vision pa laga e emisora crese den un forma sostenibel unda ta ofrece entretenimiento, contenido educativo y spiritual y sosten comunitario. Pues un vos pa empodera y representa e comunidad local.



Gregory Richardson

Esaki ta e link di e radio emisora <http://massivearuba.com/>. Tambe por bishita e pagina di FB https://www.facebook.com/massivearuba/?hc_ref=SEARCH

Gregory Richardson
Papiamento Sub-editor
CSA Newsletter

Danish-American-Caribbean Perspective

May Day, AfRaKan Liberation Observances and Caribbean American Heritage Month 2017

Internationally, the commemorative observances surrounding May Day (May 1) along with many other monthly historic reflections are diverse yet similar. From the Virgin Islands to Barbados to the Bahamas to Cuba and beyond, celebratory and ceremonial traditions from May Day to African Liberation Day to Memorial Day and others are reciprocally impacted by and influencers of cultural heritage narratives. Traditional and modern perspectives of the

Virgin Islands of the United States of America (VI-US) and other island-nations, territories and commonwealths in the Caribbean and Atlantic waters share similar indigenous, pre-colonial, colonial and industrial historical occurrences.

Internationally, May Day is celebrated on the first of May as a cultural holiday in the spring season inclusive of maypole and interpretive heritage education, dance, song, music and community harmony. In the Caribbean Americas among nations with people-centered socialist and communist institutional governance, May Day is celebrated in solidarity with International Workers Day and Labor Day to honor, recognize and ensure justice and liberation for all working people who represent the backbone of societal development globally.



Chenzira Davis Kahina

Throughout the VI Caribbean Americas, intellectual and pragmatic community exchanges proactively engage culture, heritage and education that represents interdisciplinary resources and historic transcultural reflections, commemorations, celebrations and protests with quests for liberation, unification, solidarity and human rights. May marks the month of Zamani Day (May 1), Cinco de Mayo (May 5), Cuba Independence Day (May 20), World Day for Cultural Diversity for Dialogue and Development (May 21), Afrakan Liberation Day (May 25), Guyana Independence Day (May 26), and other regional, national and international commemorations, observances and holidays. Enacted through Act 5473 in 1989 in accordance with general provisions of the VI-US code, "Virgin Islands African Heritage Week and African Liberation Day are to be annually commemorated during the third week of May and on May 25th respectively."

"Virgin Islands African Heritage Week and African Liberation Day annual observances provide opportunities for Virgin Islanders of African ethnicity, cultural heritage and identity to reaffirm and strengthen their ancestral linkages with the people, traditions, customs and heritage of Africa and with their extended families throughout the lands of the African Diaspora and the world. The restoration of ancestral memory of the positive traditions, quests for freedom, and dignified heritage of Africa and the African Diaspora shared within the historic journeys of the people and experiences of the Virgin Islands Caribbean Americas." From VI Executive Proclamation for ALD 2016.

After May observances and celebrations, June features the culturally-charged, educationally-enriched and historically sacred landing grounds of the Bahamas hosting the 42nd Annual International Conference of the Caribbean Studies Association (CSA) with the theme "Culture and Knowledge Economies: The Future of Caribbean Development?" These celebrations, solidarity actions and commemorative observances complement annual events for *National Caribbean American Heritage Month* in accordance with the enactment of the 109th U.S. Congress' H. CON. RES 71 since February 2005 via initial programming by the *Institute of Caribbean Studies* based in Washington, D.C. May these events increase opportunities for unity throughout the Caribbean Americas.

In essence, there are many common tapestries established among annual observances of May Day, Afrakan Liberation Day, National Caribbean American Heritage Month, and other cultural heritage and social activism holidays. The Bahamas and the Virgin Islands (US) share common heritage, histories and cultural traditions linked to resilient indigenous ethnicities and nations that cultivated the lands before the devastating piracy of "discoverers" that led to colonialism, mercantilist trade and chattel enslavement. From St. Jan to Barbados, from Exuma to AyAy-St. Croix and beyond even Junkanoo music of The Bahamas rooted in traditional Afrakan Goombay (rhythms) represent shared heritage with Virgin Islands Bamboula music, dance and song traditions rooted in resilience, resistance and liberation. May our Caribbean shared traditions, histories and legacies be respected, protected and cultivated with global "recognition, justice and development."

Referenced websites:

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- <https://decolonialatlas.wordpress.com/2015/02/02/taino-names-of-the-caribbean-islands/>
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Chenzira Davis Kahina
Danish-American-Caribbean Perspective Sub-editor
CSA Newsletter

CSA MEMBER HIGHLIGHT

Karen Flynn is an Associate professor in the Department of Gender and Women's Studies, the Department of African-American Studies, and the Center for African Studies at the University of Illinois, Urbana-Champaign. She received her Ph.D. in Women's Studies from York University, Toronto, Ontario, in 2003. Her research interests include migration and travel, Black Canada, health, popular culture, feminist, Diasporic and post-colonial studies. Dr. Flynn's book: Moving Beyond Borders: Black Canadian and Caribbean women in the African Canadian Diaspora published by University of Toronto won the Lavinia L. Dock Award from the American Association of the History of Nursing. She is currently working on a second book project that maps the travel itineraries of young Black EFL teachers across borders.



In addition to her academic work, Dr. Flynn has published numerous editorials in Share, Canada's largest ethnic newspaper, which serves the Black & Caribbean communities in the Greater Metropolitan Toronto area. Dr. Flynn has had oped articles in Now Magazine, the Toronto Star, and Rabble.ca. She was also a free-lance writer for Canada Extra, and most recently for Swaymag.ca where she wrote passionately about contemporary issues considering issues of race, gender, class, sexuality, age, and nation. Dr. Flynn was recently a Dean's Fellow for the College of Liberal Arts and Sciences (LAS), a program geared towards strengthening and expanding the cadre of leaders in the College. In 2015, Dr. Flynn was selected as the Conrad Humanities Fellow for LAS for excellence in scholarship.

Selected Excerpts

Flynn, Karen. 2015. "From the mouths of daughters: Caribbean and black Canadian women remember their mothers." *Canadian Journal Of Latin American & Caribbean Studies* (Routledge) 40, no. 3: 368-384.

Negative characterizations of the black family persist in various geographical locations across the African diaspora, and at the center of these discussions are mothers. Recent discussions, especially in the Canadian mainstream media, are often framed in a pathological manner, in which black mothers (primarily of Caribbean descent) as sole support providers are vilified for supposedly raising violent children, mostly boys. Daughters are largely omitted from the discourse; it is as if they do not exist. Feminist scholars have been critical to debunking the pathological analyses associated with the black family, both historically and contemporarily. Situating the family firmly within the historical, political, social, and economic climate, scholars underscore the black family as a resistive institution against racism, colonial culture, structural, and economic inequalities. These studies provide a significant corrective to traditional interpretations regarding the organization, structure, and function of African diasporic heterosexual families. What is also abundantly clear is that discussions of motherhood cannot be isolated from prevailing gender ideologies about womanhood.

Flynn, Karen. 2014. "Moving Dancehall Off the Island: Female Sexuality and Club Culture in Toronto." *Caribbean Review of Gender Studies* 8: 183-208.

As a transnational and oppositional expressive culture, dancehall music challenges and unsettles middle-class Caribbean peoples' Judeo-Christian sensibilities about morality, sexuality and gender relations. In fact, dancehall culture unhinges and makes visible those entrenched hierarchies based on race, class, gender, sexuality and geographic locale. Essentially, dancehall is an extension of and reminiscent of the larger society that contemporary diasporic Black women occupy. To accuse dancehall culture of women's subordination effaces the structural inequality which has spawned slavery, colonialism, imperialism, Judeo-Christianity and global capitalism. This is not to negate dancehall's own support of patriarchal ideals visible in the promotion of male sexual aggression and lyrics that denigrate women. However, the music and the dancehall physical space are mediated by women's own assertions of their sexual autonomy and changing gender relations.

Special Award

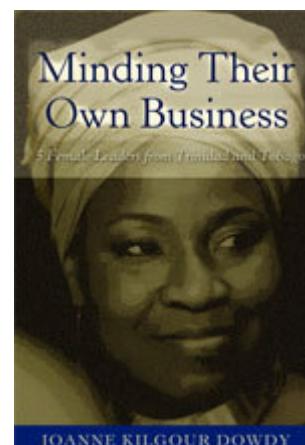
On behalf of the Women's Resources Center within the Office of Inclusion and Intercultural Relations, **it gives me great pleasure to announce that you have been selected as a 2017 honoree at our upcoming International Women's Day Celebration in recognition of your invaluable work on behalf of women!** The Women's Resources Center, together with numerous units on campus, is excited to honor the work of women in our campus-community whose work has helped improved communities all over the globe! Our honorees this year represent a wide-range of achievements within the fields of education, healthcare, policy, history, and social work!

NEW BOOKS

A book entitled "Minding Their Own Business". It is about 5 women from Trinidad now living in the USA and Jamaica.

The book will be released in June, 2017 from Peter Lang Publishers.

Joanne Kilgour Dowdy | Forthcoming June 2017
PB | 978-1-4331-3385-5 | Price \$42.95
HC | 978-1-4331-3386-2 | \$89.95 | ebook PDF | 978-1-4539-1853-1
| \$42.95 | ePUB | 978-1-4331-4209-3 | \$42.95
Black Studies and Critical Thinking, Vol. 94



Minding Their Own Business: Five Female Leaders from Trinidad and Tobago is a narrative project that illuminates the historical legacy of entrepreneurship, self-employment, and collective economics within the African diaspora, particularly in the lives of five women leaders of African descent from Trinidad and Tobago, in the Caribbean. By using the financial literacy lens as an analytical tool to interpret these biographies, the study documents the journeys of these independent business women, uncovers the literacy skills they employed, and describes the networking skills that they relied upon personally and professionally. The qualitative data collection methods utilized in this project help to identify lessons that will inform professionals, educators, business and lay persons about the innovative ways in which teaching and learning take place outside of "formal" business schooling. Information gleaned from this study also serves to broaden traditional understandings of entrepreneurship and economic strategies inherited from majority African descended communities. Additionally, the work illuminates the creative and intellectual modes of learning within the Afrocentric communities that foster successful business practices. Finally, the five successful Black women from Trinidad pass on to interested learners their methods of modeling, encouraging, and celebrating the means by which independent business people make a positive impact on society.

The five women from Trinidad live outside their native country—in Jamaica and the USA—and have been successful in their businesses for more than twelve years. Two of the women serve international clients, and one of them has catered events for President Barack Obama and a number of international artists.

"In this volume, Joanne Dowdy presents for all to see what Caribbean people have shushed about and known for many decades—the strong traditions of enterprise among Afro-Caribbean women migrants who, drawing on the reservoirs of survival, creativity and family, are able to chart new paths in business in new lands. All of us have an aunt, cousin, sister or mother whose story is represented in this analytical and well-written collection. Thanks for bringing them home to us."

— Rhoda Reddock, *Professor of Gender, Social Change and Development, The University of the West Indies, St. Augustine Campus, Trinidad and Tobago.*

"Professor Kilgour Dowdy's book extends the popular concept of entrepreneurship to include the cultural and social histories and communities of practice that support economic growth and well-being. Through the life stories and case studies of immigrant business women from the Caribbean, we learn how literacies emerge from their network of labor practices. The women in this book teach us how through their businesses they achieve social, cultural, and economic transformation for themselves and within society. The book offers new insights for workplace and vocational education, adult literacy studies, and immigrant studies."

— Rebecca Rogers, *Professor of Literacy Studies, University of Missouri-St. Louis*

"These five Caribbean women entrepreneurs all have imagination and a distinct ability to bring dreams into reality. The common denominator is that they were able to excel away from home and they all had strong family engagement. Let them keep the Caribbean rhythm flowing!"

— Judith Morrain Webb, *Lecturer in Entrepreneurship, University of Trinidad and Tobago*

"Joanne Dowdy's new book focuses on Trinidadian female business owners who are immigrants and prospering in their new homes overseas. It fills a lacuna in the literature on black women entrepreneurs from the Caribbean specifically, and more generally on the topic of black immigrants, identity, and the determination to make a new life in a new land. These transnational tales are valuable because they show us the extraordinary in the ordinary. Also rare in the genres of immigration stories and entrepreneur stories, she stretches our understanding by also engaging narratives that carry the reader from one black community to another and providing historical context, thus expanding the current scholarly focus of 'black woman against the white world' that prevails in current immigrant and black woman studies. Dowdy encourages us to think about the close social relationships that make independent action possible."

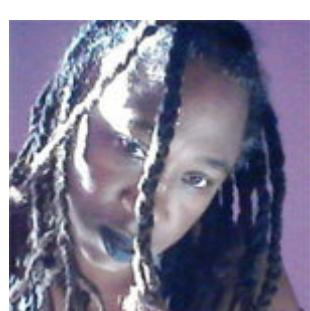
— Wendy Wilson-Fall, *Associate Professor and Chair, Africana Studies Program, Oeschle Center for International Education, Lafayette College, Easton, PA.*

Joanne Kilgour Dowdy is Professor of Literacy Studies at the College of Education Health and Human Services at Kent State University. In 2009, her book Ph.D. Stories: Conversations with My Sisters won the American Educational Research Association Narrative and Research SIG's Outstanding Book Award.

» [CLICK HERE to download the promotional flyer](#)

» [CLICK HERE to read the featured article in the Trinidad Express](#)

CELEBRATION OF CARIBBEAN ARTISTIC SCHOLARSHIP



Sonia Suzette Williams - Lecturer of Dance and Cultural Education

Sonia Williams is a Performance Artist, Theatre Director, Writer, an Educator in Theatre Arts, Inspirational Speaker and Activist.

Born January 17th in 1967 at Pleasant Hall, St. Peter, Sonia migrated to Brooklyn New York in 1979, where she attended Brooklyn Technical High School and Hamilton College, Clinton, New York. There she received a B.A. in Theatre Arts and Women Studies and a Watson Fellowship to Nigeria 1989, Sonia returned to Barbados in 1990. Since then she has acted extensively under the direction of Earl Warner in such classics as *Lights, Your Handsome Captain*, Austin Tom Clarke's *Growing up Stupid Under the Union Jack*, and Ntozake Shange's *Crack Annie*, Warner's *Fatpork*. Sonia has performed as a dancer on the hotel circuit, sang backup for a fusion jazz performer Blak Klay Soyl and El Vernon Del Congo and can be seen in the Canadian film *The Triangle*, the Barbadian feature film *Sweet Bottom* and British-Barbadian film *A Caribbean Dream*.

Sonia has written and directed full length plays including *Amandala* and *The Ritual*, one woman pieces; *3 Points Off Center* and *Pligrimage to Freedom and the Choreopoem Embodied Knowings*. She is also a well-respected director whose credits include *Odale's Choice, Return to the Source*, (excerpts from Mask) written by Kamau Braithwaite, *Children of Negus* with writings from Kamau and Bruce St. John and *Shepherd* by Rawle Gibbons of Trinidad and Tobago. She has directed works for National events for the Commission of Pan Africa Affairs and the Prime Minister's office and represented the country at Carifesta, as a writer, director and performer. She devised, wrote and directed the 50th anniversary national production *From Bussa to Barrow and Beyond* for the nation. She has dramaturge work for various groups and has facilitated youth development using theatre in Communities in Trinidad and Barbados. Sonia is the recipient of many awards including the Karen Williams Prize in Theatre 1988, The Watson Fellowship to Nigeria 1989, The Actress of the Year Barbados 1990, and the Governor General Award for excellence in Drama in the professional category of the National Independence Festival of the Creative Arts 1998. In 2016 she was honoured by the St Peter Parish Independence Committee with the Roland Edwards Prize for her contribution to the development of the Performing Arts in Barbados.

Sonia has taught extensively in the English speaking Caribbean including at the Edna Manley College for the Visual and Performing Arts in Jamaica, Youth Training Entrepreneurship Scheme in Trinidad, Garrison Secondary School, the Barbados Youth Service and the Barbados Community College, and in the BFA in Creative Arts at the University of the West Indies Cave Hill for five years where she directed productions of high quality. During this period, she maintained a strong relationship with University of the West Indies Mona Campus, taking her students there every year to compete in the Tallawah theatre festival. Sonia has completed BA a Post-Graduate degree in Higher Education Teaching and learning. She has researched and presented papers on Caribbean conceptualization and aesthetics of performance, with a specialization in ritual theatre.

Sonia participated in the Writer's workshop in Poetry UWI Cave Hill, 1998 and Writer's workshop in Fiction UWI Cave Hill 2001. She was a writer-in-residence at The Cropper Foundation Creative Writers Residential Workshop, Trinidad 2012. Sonia received honourable mention for the submission of her novella "The Passing" for the prestigious Frank Collymore Award. She has performed her writings extensively as a solo artist. She has published a short story and poetry in POUI.

She has three children one grandchild and lives on the West Coast of the island, maintaining a close relationship with the sea. She is a vegetarian who practices Reiki. and published her first Novella *This too will Pass* in 2014. Her collection of performance pieces Bloodline will be launched at Carifesta 2017 and she is working on her second novel and a collection of short stories. Her intention is to facilitate the *development of people and the transformation of lives through artistic excellence and service*.

» [CLICK HERE to view the curriculum vitae](#)

YOUR COMMENTARIES

Possible FATCA Repeal: Pyrrhic Victory for the Caribbean?

Alicia Nicholls



Last month (April 2017), the United States (US) House of Representatives' Oversight and Government Reform Committee's Government Operations Subcommittee held a [hearing](#) "to examine the effects of the Foreign Account Tax Compliance Act (FATCA) on the U.S. and international economy, as well as potential legislative remedies". Republican Senator Rand Paul of Kentucky and Republican House Representative from North Carolina's 11th District, Mark Meadows, [introduced proposed bills](#) in the respective chambers to repeal FATCA. Would a repeal of this Obama-era legislation still benefit Caribbean international financial centres (IFCs) or would it be a pyrrhic victory at this stage?

FATCA was passed in 2010 as part of the Hiring Incentives to Restore Employment (HIRE) Act of 2010. FATCA aims to combat offshore tax evasion by US taxpayers and thus compel tax compliance by requiring US taxpayers to report, in their income tax filings, specified foreign financial assets.

Of greater relevance to the Caribbean is FATCA's extra-jurisdictional reach which stems from the requirement made of certain foreign financial institutions (FFIs) to report information to the US Inland Revenue Service (IRS) on certain foreign accounts held by US tax persons or by non-financial foreign entities in which U.S. taxpayers hold a substantial ownership interest. Failure to report would result in those FFIs being subject to a 30% withholding tax on US-sourced payments made to them.

FATCA has been heavily (and rightly) criticised as an invasion of the fiscal sovereignty of States as it is US domestic tax legislation which coerces States to sign agreements requiring their FFIs to effectively be informants to a foreign power's tax authority (i.e. the US IRS). Nonetheless, [many countries](#) worldwide (both small and large) have signed Inter-governmental Agreements (IGAs) or have "agreements in substance" with the United States Government so their FFIs would not be subject to the withholding tax. They also did so based on the promise of reciprocity of information-sharing, which as turns out, has not always been the case. Caribbean FIs have been concerned that failure by governments to implement FATCA would result in loss of correspondent banking relationships with US-based global banks.

FATCA, however, has had significant effects on the millions of American citizens living abroad. While most countries assert tax authority based on a person's residence within their jurisdiction, the US taxes its citizens on all worldwide income regardless of where its citizens reside. As such, US citizens living abroad are also subject to FATCA's reporting requirements. Moreover, many have been denied access to banking services in countries where they reside as some FFIs have stopped opening accounts for US citizens due to the costs of complying with the FATCA reporting requirements. Indeed, record numbers of US citizens have [renounced their](#) American citizenship in the wake of FATCA.

In 2014 the Republican National Committee (RNC) adopted [a resolution](#) urging congressmen to repeal FATCA. There is also a strong anti-FATCA lobby. With a Republican president and both congressional chambers currently Republican-controlled, it is likely a legislative attempt to repeal FATCA might be successful.

But how much would a FATCA repeal benefit Caribbean IFCs at this stage? Initially FFIs based in countries which had an IGA in place or an 'agreement in substance' were exempt from the FATCA withholding tax once the jurisdiction in question was taking steps to bring the IGA into force. However, this policy [changed](#) as at January 2017. A benefit of a repeal of FATCA, therefore, would be to take the burden off those few countries which have not yet brought their IGA into force domestically.

On the flip side, tax authorities and financial institutions in Caribbean countries have already expended considerable resources to increase capacity to meet the FATCA reporting requirements. In some cases, countries had to change domestic legislation to ensure they could meet the information-sharing requirements under FATCA.

Moreover, the Organisation for Economic Cooperation and Development (OECD) has progressively moved towards the automatic exchange of tax information and the FATCA was seen as an important step and a good model for promoting tax transparency, automatic exchange and thereby reducing offshore tax evasion.

The OECD's standard for automatic exchange of financial account information, the Common Reporting Standard (CRS) which had been approved by the OECD Council in 2014, was inspired by the model 1 FATCA IGA and in some cases, goes beyond FATCA. Several Caribbean countries have already signed on as early adopters. The US' argument for not joining the CRS is that it already has FATCA.

In essence, therefore, even with a FATCA repeal, Caribbean countries will still have to comply with reporting requirements for all the countries which have joined CRS.

As such, at this stage it would appear that any FATCA repeal may perhaps be no more than a pyrrhic victory for the Region.

About Alicia Nicholls

Alicia Nicholls is a Barbadian-born trade and development consultant and founder of Caribbean Trade Law & Development. She is also a Consulting Legal Researcher with international law firm, FRANHENDY Attorneys founded by renowned tax and investment attorney, Francoise Hendy.

Alicia's specialised training in international trade includes a Masters in International Trade Policy with distinction from the University of the West Indies. She also holds the FITT Certificate in International Trade certification from the Ottawa (Canada)-based Forum for International Trade Training (FITT). She has written and presented on several areas of particular importance to small states, including correspondent banking and de-risking, investment treaty law and policy, economic citizenship programmes, climate change and trade in services.

Her multidisciplinary background also includes a Bachelor of Science (B.Sc.) with First Class Honours and a Bachelor of Laws (LL.B.) with Upper Second Class Honours. Alicia is a member of the Academy of International Business (Michigan USA) and of FITT. She is conversational in French, Spanish and Portuguese.

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