



7TH REX NETTLEFORD ARTS CONFERENCE

MIRROR MIRROR

ARTS AND CULTURE FOR
SOCIAL TRANSFORMATION

OCTOBER 11-13, 2023

PROGRAMME





Conference 2023

MIRROR MIRROR: Arts and Culture for Social Transformation

The 7th Rex Nettleford Arts Conference will be held at the Edna Manley College of the Visual and Performing Arts, from October 11-13, 2023. This conference comes at a time when we are emerging from the global impact of the Covid 19 pandemic and thus marks its first face-to-face iteration after the lockdown. This is an opportunity to confront the revelations of the Covid years about the value of the work of artists and to interrogate how that work needs to be applied. This also signals the need to examine the apparent rise in negative cultural manifestations, thus releasing the potential of the arts for social transformation and sustainability.

The year of the conference coincides with a number of events which are important to meaning-making for Caribbean peoples. They include, but are not limited to, the 50th anniversary of the Treaty of Chaguaramas which formally brought the Caribbean Community, CARICOM, into being; the 90th anniversary of the birth of Professor Rex Nettleford; the transitioning from the 60th to the 61st anniversary of independence in the Anglophone Caribbean; and the heralding of the 220th declaration of independence by the people of Haiti/Ayiti. The centrality of arts and culture to these transformations beckons us to reflect on our self-perception as an intentional pre-requisite for designing how we wish to be recognized and understood.

3 Days of Shared Practices
in the Arts Through
Performances, Exhibitions,
Workshops, Panel
Discussions and Papers.

Conference Themes:

- Marcus Garvey Word Come to Pass (Burning Spear): Identity as Resistance
- Black Skins, White Masks: Removing the Hindrances at the Periphery, Taking the Arts to Centre-stage
- Dance a Yaad, Dance Abraad: Leveraging the Global Recognition for Regional Cognition.
- Beyond Chalk and Talk: Resourcing Sustainability
- Repairing the Damage, Returning I to I-self, Lessons from Stuart Hall's Negotiation of Caribbean Identities
- At a Loss for Learning: Our Future and the Threat of Endangerment.
- Healing in the Balm Yard: The Challenge of the Constant State of Schizophrenia to Cultural Rediscovery.
- All God's Children: Who Is the Fairest of Them All?
- Transforming Self and Community in Caribbean Ritual and Festival Traditions
- 60/61 and the Revival in My Soul
- Sorry Kean Buy Solja Lorry: Haiti/Ayiti and the Cry for Restoration of its Glory

About the Biennial Rex Nettleford Conference



The Edna Manley College of the Visual and Performing Arts, Biennial Rex Nettleford Arts Conference seeks to provide an opportunity for local, regional and global voices of artists, performers, art educators, policymakers, researchers and Arts practitioners to raise awareness, share experiences and examine the terrain of historical erasure, social and institutional responsibility and the multiple ways in which people compose, or fail to do so, outward and interior realities.

The purpose of the Edna Manley College of the Visual and Performing Arts, Rex Nettleford Arts Conference is to create a platform for discourse with arts practitioners, writers, researchers and educators, policymakers in the creative and cultural industries. The conference further seeks to create an interdisciplinary dialogue on the role of these industries in transforming society, generate discourse around the cultural industries being a viable medium for wealth creation and create a space for a critical exchange of ideas that make the connection with the Arts.

About the Edna Manley College of the Visual and Performing Arts

The Edna Manley College of the Visual and Performing Arts (EMCVPA) is the first institution of its kind within the English Speaking Caribbean to provide professional and technical training in the Arts, offering qualification at the Bachelor, Associate Degree and Certificate levels.

Prior to this establishment the schools of the Arts operated separately, at different locations. In 1976 through an initiative of the Government of Jamaica, the Schools were relocated to one campus to form what was called the Cultural Training Centre (CTC).

In 1983 the Organization of American States designated the institution the Inter-

American Centre for Caribbean Cultural Development thus recognizing it as a regional cultural resource institution. Although located on one campus, each School was autonomous and administered by its own Director of Studies. 1995 marked a new beginning in the history of the CTC, when it was designated a College and brought under the tertiary unit in the Ministries of Education, Youth and Culture.

It was renamed the Edna Manley College of the Visual and Performing Arts in honour of the Hon. Edna Manley, O.M. This led to the consolidation of the College under one administrative structure with a Board of Directors, Principal and two Vice Principals.

Today the College operates from one campus housing five schools: School of Visual Arts, Drama, Dance, Music and Arts Management & Humanities offering essential professional preparation to students in the Arts from the Caribbean, North America and Europe. The Department of Continuing Education and Allied Programmes also has part-time leisure courses and a thriving summer school.

For more information about EMCVPA and its programmes of study, visit www.emc.edu.jm

About Ralston Milton “Rex” Nettleford



Ralston Milton “Rex” Nettleford was a well-known Caribbean scholar, trade union educator, social and cultural historian, and political analyst. A former Rhodes Scholar, he was Vice Chancellor Emeritus at The University of the West Indies (UWI), Jamaica. After taking an undergraduate degree in History at UWI he pursued post-graduate studies in Politics at Oxford. He was also the co-founder, artistic director and principal choreographer of the internationally acclaimed National Dance Theatre Company of Jamaica and was widely regarded throughout the Caribbean and the Diaspora as a leading authority on development and cultural dynamics.

In 2003, the centenary year of the Rhodes Scholarships, when Oxford University conferred honorary degrees on four prominent Rhodes Scholars from around the world, Rex Nettleford was one of the chosen four. The citation described him as “a Vice-Chancellor, a man of themreatest versatility: effective in action, outstanding in erudition, and most supple in dance.”

His curriculum vitae shows how he ascended the academic ladder, from Resident Tutor in the Extra-Mural Department, through Director of Studies of the Trade Union Education Institute, Director of Extra-Mural Studies, Professor of Extra-Mural Studies, Pro Vice-

Chancellor, Deputy Vice-Chancellor, Vice-Chancellor and eventually Vice-Chancellor Emeritus, discharging all responsibilities of those offices with credit to himself and benefit to the institution. He did all this while engaged in a vast number of activities in a wide range of areas and geographies and accumulating numerous accolades and awards that speak to his varied talents.

But Rex was more than an assemblage of talents. His intellectual gifts and wise counsel have been generously shared with many heads of government, not only in Jamaica, but throughout the Caribbean and beyond. Professor Nettleford has been consulted by just about every government in the Caribbean region (including the non-English speaking countries) and has served in an advisory capacity to several international organizations, including CARICOM, the Organization of American States, UNESCO, the International Labour Organization (ILO), the World Bank and the International Development Research Council (IRDC) of which he was a founding director.

His gift of erudition, combined with his inability to decline appeals for contributions of his talent in this area, resulted in his maintenance of a speaking schedule that would daunt normal mortals.

Message from the Principal

Arts and Culture for Social Transformation



We have a compelling reason to use our creativity as a force for social transformation, leaving an indelible mark on the world around us. The purpose of art is not to exist in isolation within the realm of the artistic community, but rather to engage with and reflect the broader human experience.

Our Caribbean region, rich in history, diversity, and creativity, has witnessed the remarkable ability of artistic expression to mirror societal challenges and catalyze positive change. Our unique culture has indubitably played a pivotal role in reshaping societies and fostering diversity, equity and inclusivity.

Shaped by the legacies of colonialism, enslavement, and cultural fusion, the Caribbean offers a rich tapestry of narratives and identities. This complex history has laid the foundation for artistic expression that both reflects the struggles of the past and propels aspirations for a better future.

As we navigate the ever-evolving landscape of the arts, we find ourselves at the crossroads of tradition and innovation. It is within this dynamic intersection that we discover new avenues for expression, and it is our duty to navigate them with wisdom, courage, and integrity.

Throughout history, we have witnessed how the arts have been a catalyst for societal evolution. They have transcended borders, spoken languages unspoken, and fostered connections among diverse communities.

The canvas, the stage, the notes, and the words—they all hold within them the potential to ignite dialogue, inspire empathy, and provoke reflection.

I come from a literary vantage when I say, Caribbean artists have boldly used their craft to challenge societal injustices. The works of writers like Lorna Goodison, Derek Walcott, Dennis Scott, Samuel Selvon, VS Naipaul, George Lamming and Édouard Glissant, Dorraine Reid, Marvin George confront themes of identity, colonization, and post-colonialism which continue to echo in our bones. Caribbean visual artists like Jean-Michel Basquiat, Albert Huie, Mallica 'Kapo' Reynolds, Edna Manley, Cecil Cooper, Christopher Cozier, Miriam Hinds-Smith and Ebony G Patterson engage with issues of race, identity, spirituality, and inequality, presenting a mirror to the realities faced by marginalized communities. The works of our performing artists like Barbara Requa, Marlon D Simms, Neila Ebanks, Ibo Cooper, Marley, Sparrow, Kitchener are powerful reflections of the complex historical, cultural, and social dynamics that have shaped the Caribbean. Through their art, Caribbean creators prompt dialogue on crucial issues that demand transformation.

The faculty, students and graduates of the Edna Manley College of the Visual and Performing Arts must not only locate themselves in the dialogue on the dire need for social transformation for national development, but we must be enablers, drivers and purveyors of such transformation; reaffirming, reclaiming and in some instances reframing of our Caribbean cultural Identity within the context of present realities; but invariably, through the prism of arts education.

We have a compelling reason to use our creativity as a force for social transformation, leaving an indelible mark on the world around us. The purpose of art is not to exist in isolation within the realm of the artistic community, but rather to engage with and reflect the broader human experience. I believe that our art should resonate with people's lives, emotions, and societal issues. It should be a medium through which individuals can connect, reflect, and engage with the world around them. I do believe that the icon in whose honour this conference is convened also shared such a belief. I therefore invoke the spirit of Rex. Hear him speak: "Art has to speak to life. It cannot speak to art."



Message from the Principal

Arts and Culture for Social Transformation (con't)

The Rex Nettleford Arts Conference in its seventh iteration with its timely theme, **MIRROR MIRROR: Arts and Culture for Social Transformation**, stands as a testament to the enduring legacy of Prof the Hon Rex Nettleford, a visionary whose passion for the arts and their transformative power continues to inspire us all. His legacy is woven into the very fabric of this institution, reminding us that our work is not merely about the present, but also about leaving an irrefutably indelible impact for future generations.

Through reflection and introspection, we, as artists and educators, have the unique privilege and responsibility to shape narratives, challenge norms, and ultimately drive positive change. The conference also provides a 'platformed' opportunity for us to reflect and to interrogate our vision, mission and mandate as the only institution of its kind in the English-speaking Caribbean; determining whether we are still one of the major proponents of national and social development or we have somewhat resiled our mission.

As we engage in dialogues, workshops, performances, and exhibitions over the next three days, let us approach each

moment with open hearts and minds. Let us embrace the diverse perspectives that converge within these walls, for it is through this collective exchange of ideas that we will find new avenues for growth and innovation.

I have no doubt that the discussions and collaborations that will unfold during this conference will inspire us to forge ahead with renewed vigor and a thorough understanding and acceptance of the arts as the most potent vehicle of social transformation and national development. Hear again the voice of Rex: The empowerment of a people through the creative imagination and intellect may well be the only reason for living at all.

I extend my deepest gratitude to each participant, presenter, and organizer for their dedication and passion in making this event a reality. Let us embark on this journey together, and may it be filled with moments of profound insight, boundless creativity, and lasting connections.

Dorrett R Campbell
Principal (Assigned)

Message from the Conference Co-Chairs

Mirror, Mirror: Arts and Culture for Social Transformation



The pleasure is ours to welcome you to the 7th staging of the Edna Manley College of the Visual and Performing Arts' biennial Rex Nettleford Arts Conference (RNAC) 2023. Birthed in 2011, this flagship event was conceptualized to honour Professor Rex Nettleford's seminal contributions to academia and to simultaneously locate the College at the forefront of discourse on the role of the arts as a catalyst for Caribbean development. In this staging, we continue to mark the centrality of arts and culture to such trans/formations in ways that beckon us to look within, even as we look without, as an intentional pre-requisite for daring and creative action.



In concert, this year's theme, "Mirror, Mirror: Arts and Culture for Social Transformation" signals the call for an examination of the apparent rise in negative cultural manifestations at home and abroad, and the antidote that the arts present for helping us to disrupt, re-imagine and transform social contexts in sustainable ways.

It is our intention then for the engagements of RNAC 2023 to provide a critical space for "inward stretch and outward reach" through the array of reasonings, paper presentations, lecture demonstrations, workshops, performances and exhibitions on offer.

We trust that cumulatively the shared experiences and ensuing actions will energize all participants to optimize the potential inherent in the arts to champion the requisite local, regional and global paradigm shifts in arts classrooms, studios, theatres, galleries, the streets, our communities and all facets of society.

In closing, we are honoured to have Professor Sir Hilary Beckles as our Keynote Speaker. Our sincere appreciation also goes out to all who responded to our Call for Proposals and accepted the invitation to share in this important moment; you have added to the richness of this occasion. We also take the time to honour our dedicated RNAC 2023 Steering Committee who have contributed immensely to the successful organization of this Conference. We also extend our deepest gratitude to our sponsors without whom this Conference would not have been possible.

The moment we have long awaited is now here. Let us seize it and capitalize on the invaluable networking opportunities that abound!

Once again, welcome and one love!

Dr. Trudy-Ann Barrett & Dr. Roger Williams
Conference Co-Chairs

Message from the Programme Chairs



The 2023 Rex Nettleford Arts Conference is a significant event dedicated to the exploration, examination, and appreciation of the transformative power of the arts in Jamaica, the Caribbean, and the global community. This conference serves as a platform for deepening our understanding of the arts, fostering personal enlightenment, and promoting collective enrichment while simultaneously empowering us to effect transformative change in our communities and beyond.

Now in its 7th iteration, this conference continues to evolve and showcase presentations that emphasize the interconnectedness and cross-cultural exchanges inherent in artistic research and practice.



We look forward to engaging in vibrant discussions, fostering valuable connections, and drawing inspiration from the diverse perspectives shared during this event.

As we gather for this conference, we anticipate enriching dialogue and networking opportunities that will leave a lasting impact on all participants. We are confident that those attending will find great value in the experiences and insights shared. Here's to another outstanding conference and our unwavering commitment to the enduring power of the arts!

Programme Co-Chairs

Anthea Octave, PhD

Sophia McKain

Keynote Speaker

Professor Sir Hilary Beckles

Vice Chancellor of The University of the West Indies (The UWI)



Professor Sir Hilary Beckles is Vice Chancellor of The University of the West Indies (The UWI). He is a distinguished academic, international thought leader, United Nations committee official, and global public activist in the field of social justice and minority empowerment.

Sir Hilary is a director of SAGICOR Financial Corporation PLC, the largest financial company in the Caribbean region, Chairman of the Caribbean Examinations Council (CXC), the former chairman of The University of the West Indies Press, Chairman of the Caribbean Community [CARICOM] Commission on Reparation and Social Justice, President of Universities Caribbean, an editor of the UNESCO General History of Africa series and a Director of the Global Tourism Resilience and Crisis Management Centre. He has also served as an advisor to the UN World Culture Report and Advisor to the Secretary General of the United Nations on Sustainable Development. He is a past Vice President of the International Task Force for the UNESCO Slave Route Project and a past consultant for the UNESCO Cities for Peace Global Programme.

He has received numerous awards, including Honorary Doctor of Letters from Brock University, the University of Glasgow, University of Hull, University of the Virgin Islands and the Kwame Nkrumah University of Science and Technology, Ghana, in recognition of

his major contribution to academic research on transatlantic slavery, popular culture, and sport. In 2017, the Town of Hartford in the state of Connecticut (USA), declared 21st March, “Sir Hilary Beckles Day” in recognition of his global contribution to social justice and human equality. He received the Sisserou Award of Honour: Presented by the Government of Dominica and recently, The American Historical Association named him 2022 Honorary Foreign Member of the Association. Sir Hilary is also the recipient of the prestigious Dr. Martin Luther King Jr Award for global advocacy, academic scholarship and intellectual leadership in support of social justice, institutional equity, and economic development for marginalised and oppressed ethnicities and nations. Sir Hilary sits on the Council of the United Nations University and the Association of Commonwealth Universities.

Under his leadership as Vice-Chancellor of The UWI, the institution established a fifth Campus – the Five Islands Campus in Antigua and Barbuda, and debuted in the prestigious Times Higher Education

(THE) Ranking in 2019 when it was ranked in the top 4% of the world’s best universities. In 2020 The UWI earned a “triple first” accolade – as the number one university in the Caribbean, among the top 1% in Latin America and top 1% of worldwide universities between 50 and 80 years old. Continuing its upward trajectory, in 2021, The UWI was ranked among the top 1.5% of universities ranked globally by the Times Higher Education. Sir Hilary has spearheaded an aggressive global reputation building strategy, which has resulted in ten global centres in partnership with universities in North America, Latin America, Asia, Africa and Europe. He also forged strategic industry partnerships to allow for the widened penetration of The UWI brand through new media channels and 24/7 cable television programming made possible by the creation of a public information and education service – UWITV.

Sir Hilary has lectured extensively in Europe, Africa, Asia, and the Americas and has published over 100 peer reviewed essays in scholarly journals and more than 20 academic books.

Message from the CHASE Fund

The CHASE Fund is proud to be associated with the Rex Nettleford Arts Conference. Jamaica has a lot to offer in terms of creative skill and imagination in all forms of the arts. It is high time that we look beyond the traditional stereotypes of artists and craftsmen and women and move towards the potential for economic growth in this area.

We are encouraged that the 7th Rex Nettleford Arts Conference – “Mirror, Mirror: Arts and Culture for Social Transformation” - which will assemble interdisciplinary artists and cultural practitioners to exchange ideas - will make that critical connection of the arts to society- on the stage, in theatres, classrooms, museums and galleries.

The CHASE Fund has fostered innovation and creativity; provided beneficiary organisations and groups with incentives and the financial resources to improve their programmes and activities, to the benefit of individual citizens, institutions and entire communities. We are happy to do so again through our support for this Conference.

Since its inception the Fund has approved approximately \$4.2 billion for projects under the Arts and Culture portfolio; and, during the past financial year some \$248 million was allocated for projects and scholarships for students to study the visual, performing and fine arts.

Professor Rex Nettleford once said, “It is not by accident that the performing arts, which depend on dialogue and social interaction for their dynamic (and for collective plan and action), are the artistic cultural expressions which tend to carry greatest conviction among Caribbean people.” We couldn’t agree more. The CHASE Fund remains committed to the arts and the various vehicles for dialogue that lead to action. Our hope is that this conference will encourage the development of a strategic framework and produce responses to the challenges which have curtailed the economic potential of the Arts.

We wish for all a productive and enlightening conference.

W. Billy Heaven, OD, JP
Chief Executive Officer
CHASE Fund



Rex Nettleford Arts Conference Programme Schedule

Day 1 – Wednesday 11th October 2023

Time	Activity	Venue
9:00 am	Registration	EMCVPA
1:00 pm – 4:00 pm	Arts & Culture Tour	Meet at car park, EMCVPA
	Arts Village	
6:00 pm – 8:00 pm	Level 27 DANCEWORKS - the performing corps of the EMCVPA SCHOOL OF DANCE	Bert Rose Studio Theatre
8:00pm – 10:00 PM	JARIA Reggae Wednesdays	EMCVPA

Day 2 – Thursday 12th October 2023

<p style="text-align: center;">PLENARY Reasoning 1 9:00am – 10:30am</p>		
<p>Title: <i>Dance a Yaad, Dance Abraad: Leveraging the Global Recognition for Regional Cognition</i></p> <p>Description: This compelling panel features three distinct presentations that shed light on various facets of Caribbean culture through the art of dance and film. Each presenter offers a unique perspective that collectively forms a comprehensive exploration of the region's rich cultural tapestry. These presentations provide a multifaceted exploration of Caribbean culture, touching on themes of identity, creativity, and cultural exchange.</p>		
<p style="text-align: center;">Reasoning 1</p> <p style="text-align: center;">VERA MOODY CONCERT HALL</p> <p>Facilitator: Dr Trudy-Ann Barrett, Vice Principal – Academic Affairs, EMCVPA</p>	Azonto Across the Atlantic: The Relationship between Afrobeats and Dancehall Dance	Ms. Shari Williams Institute of Caribbean Studies, UWI Mona Jamaica
	Beyond Secrets, Silence and The Mask - Men, Dance And Masculinity In The Caribbean	Dr John Hunte Barbados Community College/UWI Cave Hill, Barbados
	The “Big Screen” as a Research Tool: Exploring Caribbean Somatics through Filmic Imagery	Ms. Sonja Dumas The University of the West Indies, St. Augustine Trinidad and Tobago
<p style="text-align: center;">EXHIBITION VIEWING 10:35am – 11:00am</p>		
SCHOOL OF VISUAL ARTS & THE CAG[e] GALLERY	"The Temple Manuscripts"	Russel Watson
	On Drawing	SVA Faculty

CONCURRENT SESSIONS 11:00 AM – 12:30 PM			
Reasoning 2A 11:00am – 12:30pm VERA MOODY CONCERT HALL <i>Facilitator: Laura Lee Jones,</i> <i>School of Visual Arts, EMCVPA</i>		Reasoning 2B 11:00am – 12:30pm SEMINAR ROOM <i>Facilitator: Paula Kay Beswick,</i> <i>School of Music, EMCVPA</i>	
Title: <i>Marcus Garvey Word Come to Pass (Burning Spear): Identity as Resistance</i> Description: This panel invites us to journey through the intricate labyrinth of Caribbean identity and culture to examine its multifaceted nature and transformative capacity. It uncovers the ways in which Caribbean artists use their craft as a powerful tool of resistance and identity preservation to break down barriers, dismantle stereotypes, and challenge the status quo, thereby ultimately redefining the center-stage of Caribbean arts.		Title: <i>Navigating the Crossroads of Education and Sustainability: Ensuring Our Future Amidst Threats of Endangerment</i> Description: This panel explores the intricate relationship between education and sustainability and correspondingly makes vivid the link between the decline in educational resources and opportunities and the threat of endangerment that this poses for future generations. Simultaneously, it beckons us to journey beyond traditional teaching methods toward proactive and effective allocation of resources to address sustainability challenges.	
Redressing Style	Amy Orchard-King London College of Fashion. England	“Artificial Intelligence in Jamaican Music: Creating a Sustainable Future or Endangering a Culture?”	Debra-Ann Davidson Edna Manley College of the Visual and Performing Arts, Jamaica
Fashioning Resistance: the designs of Barry Moncrieffe	Robert Hall Edna Manley College of the Visual and Performing Arts, Jamaica	How can participatory theatre engage secondary school students for core Curriculum learning in Jamaica and support sustainability?	Ms. Evoné Walters Artribute Limited, Jamaica
Transnationalism of Textile Culture ‘Jadire’ a Jamaican textile	Alao Luqman Omotayo Edna Manley College of Visual and Performing Arts Jamaica	Mapping The Roots of Indigenous Bahamian Art Education	Keisha Oliver Visual Arts and Design Department, University of the Bahamas, Bahamas
“Garvey Mythology and Iconography-A View from the Grass Roots: Exploring Social Identities and Political Consciousness in Pre-Independence Jamaica”	Mr. Wesley Vanriel Strategic Planning and Evaluation Consultant Jamaica	Making it Work: Culturally Responsive Teaching in the Jamaican Secondary Music Classroom	Dr. Roger N. Williams Edna Manley College of the Visual and Performing Arts, Jamaica
Film 12:15pm – 1:15pm AFTER DARK <i>Facilitator: Jessica Shaw,</i> <i>School of Dance, EMCVPA</i>	Sites of Memory, and Recovery: A Black San Francisco Story in Dance		Aliyah Dunn-Salahuddin Stanford University, U.S.A.

EXHIBITION VIEWING			
12:30 pm – 1:30 pm SCHOOL OF VISUAL ARTS & THE CAG[e] GALLERY	"The Temple Manuscripts"		Russel Watson
	On Drawing		SVA Faculty
	Playground		Scott Braque
	Emergence		School of Visual Arts Student Exhibition
	Practice SVA II	Passage: Break Glass in Case of Emergency	Paula Daley and Laura Lee Jones
		Filter	Greg Bailey
		Rear View and Freewill	Robert Ayre
		Bloodlines	Sana Rose
		Vessel	Michael Layne
Checkered Life		Jill Becker	
CONCURRENT SESSIONS 1:30 – 3:30 PM			
Performances 1:30 pm – 3:30 pm BERT ROSE STUDIO THEATRE Facilitator: Janet Muirhead-Stewart School of Drama, EMCVPA		Reasoning 3 1:45 pm – 3:15 pm SEMINAR ROOM Moderator: E. Wayne McDonald	
Performance 2 1:30 – 2:00 pm Title: <i>Going Back and Looking For-Word</i> Performer: Kacy Garvey, Poetry Society of Jamaica Jamaica Description: This 15-minute performance consists of five original poems that focus on the trans-Atlantic slave trade, Haiti’s history, ethnic diversity, Jamaica’s political and social landscape and Brexit. The use of art to explore these themes allows for the expression and dignity of the emotional and psychological impact of these historical events and contexts on an individual and collective level. The freedom to ventilate trauma and celebrate victories will be further facilitated by a 10-minute question-and-answer segment.		Title: Ginger Knight’s Whiplash – De/Re-Constructing Caribbean Theatre as Decolonial Archive and Repertoire Description: Knight's 1983 drama <i>Whiplash</i> sheds light on the complex tapestry of Jamaican society during the 1970s by grappling with the ambiguities and contradictions of marginalized voices amid debates about issues of identity, social hierarchies, and the enduring legacies of colonialism. On the occasion of the play's 40th anniversary, Honor Ford Smith, editor of <i>3 Jamaican Plays: A Postcolonial Anthology 1977-1987</i> , moderates a panel discussion with directors who have staged Whiplash over the years to explore the significance of Knight's work, national memory, contemporary performance, and the constitution of a post-colonial Caribbean theatrical canon."	
PERFORMANCE 3 2:30 pm – 3:30 pm Title: <i>Emerge-N-See</i> Performers: Rachael Allen, Kalisse Kelly and Syprian Fuller Jamaica Description: The comedic piece utilizes Yoga, Dance and Drama to unfold what happens when two individuals from very different walks of life (A yoga instructor and a		Discussants: Pablo Hoilett, Brian Heap and E. Wayne McDonald	

dancehall queen) are double booked to use a studio space. Through the strain of their interaction, they get to step through the dimensions of each other's lives, learn perspectives and somehow find a synthesis of their differing realities.	
CONCURRENT SESSIONS 4:00 PM – 5:00 PM	
Lecture Demonstration 1 4:00 pm – 5:00 pm BERT ROSE STUDIO THEATRE <i>Facilitator: Sophia McKain</i> <i>School of Dance, EMCVPA</i>	Lecture Demonstration 2 3 :30 pm – 4 :30 pm SEMINAR ROOM <i>Facilitator: Elizabeth Montoya-Stemann</i> <i>School of Drama, EMCVPA</i>
Title: <i>Jamaican Dancehall reflecting African Amapiano and Afrobeats: Contemporary Compositional Potentials and Cultural Connections</i> Professor Chris Walker University of Wisconsin–Madison, USA	Title: <i>Praxis for change: Applying applied theatre arts practice for adolescent mothers</i> Patrice Briggs Edna Manley College of the Visual and Performing Arts, Jamaica
This lecture performance delves into the contemporary possibilities within the evolving dancehall vocabulary, as it interlaces with the expressive movements and compositional elements found in South Africa's amapiano and West Africa's afrobeats. Anchored in the rich tapestry of dancehall mythology, this presentation brings together Jamaican dancers and choreographers to examine the creative potential of a unique cultural expression known as "rent-a-tile," which as a compositional device serves as a conduit for exploration and self-discovery.	Theatre for change, referred to as a hybrid discipline of theatre and drama in education and applied theatre arts practices, is a 21st century practice that pays attention to praxis, commitment to methodologies of critical analysis, performance ethnography as well as evidence-based research. This lecture demonstration seeks to reflect on this pedagogical approach of theatre for change, and share in an interactive way, how this praxis of applied theatre arts can empower, educate and bring about positive change with participants dealing with the issue of postpartum depression in and outside of the classroom.
RNAC OPENING CEREMONY 7:00 PM VERA MOODY CONCERT HALL	

Day 3 – Friday 13th October 2023

CONCURRENT SESSIONS 9:00am – 10:30am		
REASONING 4 VERA MOODY CONCERT HALL <i>Facilitator: Dr Keino Senior</i> <i>School of Arts Management & Humanities,</i> <i>EMCVPA</i>		Lecture Demonstration 3 SHEILA BARNETT STUDIO <i>Facilitator: Maria Hitchins</i> <i>School of Dance, EMCVPA</i>
<p>Title: <i>Black Skins, White Masks: Removing the hindrances at the periphery, taking arts to the centerstage</i></p> <p>Description: In this dynamic panel, we delve into the multifaceted tapestry of Caribbean culture, bringing together three distinct but interconnected voices to weave a narrative of cultural resilience, sustainability, and empowerment that defines the vibrant essence of the Caribbean. The presenters invite us to explore the power of artistic expression as a catalyst for change, calling attention to the rich traditions that shape the Caribbean identity, emphasizing how these rituals have the potential to instigate profound transformations at both individual and collective levels.</p>		<p>Title: <i>L’Antech mirroring the historical ancestral notations as CARIMOD daaance</i></p> <p>Description: This lecture demonstration contests the Euro/American hegemony of contemporary dance training in Jamaica. In this presentation, Dr Stines underscore the parallel between the valorisation of English as the socially accepted language in Jamaica and the dominance of Euro/American dance techniques as normative in training. Dr Stines deploys the body language of traditional and popular Jamaican ‘daaance’ as an affirmation of the value of vernacular techniques. L’Acadco A United Caribbean Dance Force will perform as an extension of the lecture demonstration, to showcase the efficacy of L’Antech as a Carimod dance language.</p>
Re - Imagining Teacher Education Curriculum – The Arts and The Struggle to Mirror Caribbean Cultural Identities in Caribbean Classrooms	Ms. Anthazia Kadir University of the Virgin Islands U.S. Virgin Islands	L’Antoinette Stines, PhD L’Acadco A United Caribbean Dance Force Jamaica
Festival Culture – Authenticity and Legitimacy in the Caribbean	Meagan A. Sylvester Queens College – CUNY USA	
When the Night Changes: Shivratri and Carnival in Trinidad and Tobago	Ms. Kamille Andrews Central Bank of Trinidad and Tobago	
EXHIBITION VIEWING		
10:35 am – 11:00 am SCHOOL OF VISUAL ARTS & THE CAG[e] GALLERY	"The Temple Manuscripts"	Russel Watson
	On Drawing	SVA Faculty
	Playground	Scott Braque
	Emergence	School of Visual Arts Student Exhibition

	Practice SVA II	Passage: Break Glass in Case of Emergency	Paula Daley and Laura Lee Jones
		Filter	Greg Bailey
		Rear View and Freewill,	Robert Ayre
		Bloodlines	Sana Rose
		Vessell	Michael Layne
		Checkered Life.	Jill Becker
CONCURRENT SESSIONS 10:45 AM – 12:00 PM			
Film 2 10:45 – 12:00 PM SVA SMART ROOM Facilitator: Renee Kitson School of Arts Management and Humanities, EMCVPA		Chenee (2023)	Andreas Antonopoulos & Deboleena Paul University of The West Indies, St Augustine Trinidad and Tobago
Reasoning 5A 11:00am – 12:00pm VERA MOODY CONCERT HALL Moderator: Owen Ellis Schools of Drama and Arts Management & Humanities, EMCVPA		Reasoning 5B 11:00am – 12:00pm SEMINAR ROOM Facilitator: Dr Petrina Dacres School of Visual Arts, EMCVPA	
Title: CARI-COMEDY, BRING REMEDY. STOP TEK COMEDIANS FI JOKE! Description: The panel will explore the power of Caribbean comedy as a vehicle for leveraging international perception for regional understanding and challenge the limiting connotations that frequently frame comedic art as content intended purely to offset serious or tragic episodes or simply to lighten the mood in tense or awkward situations. The presentations and discussion will cover the multifaceted aspects of Caribbean comedy, including its historical roots, artistic styles, societal impact and economic potential.		Title: Repairing the Damage, Returning I to I-self, Lessons from Stuart Hall’s Negotiation of Caribbean Identities Description: The presenters on this panel explore the intricate nuances of Caribbean identity and its profound impact on both personal self-discovery and collective national identity. Together, these presentations weave a narrative that connects personal identity, national identity, and cultural sustainability, inviting us to reflect on the profound impact of history, culture, and self-discovery in the Caribbean context. The panel encourages a holistic exploration of these themes to foster a deeper understanding of the region's complexities and potential for a sustainable future.	
COMEDY ROLE NOT A CUBBY HOLE	Dahlia Harris	Anchoring the traditional in the present: Constructing critical Caribbean art dialogues by occupying the yard space	Kerri-Anne Chisholm University of Reading Cayman Islands
CRACKING BOUNDARIES & MAKING HISTORY	Ian Ity Ellis	Island Song: Of nation, beauty and rejection in Jestina’s Calypso and Ratoon	Carolyn J Allen Independent Scholar Jamaica
T&T – THEATRE & TELEVISION, TODAY & TOMORROW	Errol Fabien	Material Cultural Retention: Women Indigeneity and Sustainability	Miriam Hinds Smith Edna Manley College of the Visual and Performing Arts, Jamaica

COMEDIC CONSISTENCY - WEEKLY NOT WEAKLY	Christopher Johnny Daley		
EXHIBITION VIEWING 12:00pm – 1:00pm			
EXHIBITION VIEWING 12:30pm – 1:30pm SCHOOL OF VISUAL ARTS & THE CAG[e] GALLERY	"The Temple Manuscripts"		Russel Watson
	On Drawing		SVA Faculty
	Playground		Scott Braque
	Emergence		School of Visual Arts Student Exhibition
	Practice SVA II	Passage: Break Glass in Case of Emergency	Paula Daley and Laura Lee Jones
		Filter	Greg Bailey
		Rear View and Freewill,	Robert Ayre
		Bloodlines	Sana Rose
		Vessel	Michael Layne
Checkered Life.		Jill Becker	
CONCURRENT SESSIONS 1:00 – 2:00 PM			
Performance 4 1:00 – 2:00 pm BERT ROSE STUDIO THEATRE Facilitator: Suzanne Beadle School of Arts Management & Humanities, EMCVPA		Workshop 1:00 – 2:00 pm SEMINAR ROOM Facilitator: Dorraine Reid School of Drama, EMCVPA	
Title: BALM YAWD Performer: Rajeave Mattis Bodou Productions, Jamaica Description: The play explores the three stages of awareness in self-transformation. It does not employ the Aristotelian plot. It is expressionistic and Brechtian, using the Theatre of Cruelty, and Caribbean Ritual. All this acts as a mirror to Jamaican society, explicitly displaying how the plague of violence is birthed into our homes and communities. We see its causes and effects and how it exists in our own spaces. Following the story of a mother who struggles to keep her son from his father’s violent influence, Balm Yawd aims to resolve itself within the practices of Revivalism, prayer and feminine energy (Womanness).		Title: Unmasking and Coming Downstage Ms. Janelle Mitchell National Cultural Foundation (NCF) Barbados Description: In this presentation/workshop, I will reveal some of the complexities we face as Caribbean educators/creatives in the post-COVID space, as we seek to make theatre with young people in this tech savvy environment. Making theatre with young people can be life changing especially in a time when the digital space is threatening to have negative cultural manifestations. This enables creatives with the opportunity to reflect on our history and shape a new narrative as they tell stories of our culture and cultural forms. ‘Unmasking and Coming Downstage’ will help arts educators/ creatives to redesign the ways in which we enact change via theatre in this digital space.	
CONCURRENT SESSIONS 2:30 – 4:00 PM			
Reasoning 6A VERA MOODY CONCERT HALL Facilitator: Marlon Simms School of Dance, EMCVPA		Reasoning 6B SEMINAR ROOM Facilitator: Sana Rose School of Visual Arts, EMCVPA	
Title: Resonating Traditions: Rituals, Identity, and Transformation in the Caribbean		Title: Cultural Identity, Education, and Artistic Legacies in the Caribbean: Pathways to Transformation	

Description: This panel explores the profound influence of traditional practices and cultural identities on self-transformation and community evolution. Topics address Spiritual Baptist rituals in Barbados, Caymanian cultural identity, the impact of revivals on the Jamaica Baptists and the performance modes of enslaved Africans in pre-Emancipation Barbados. Together, these presentations underscore the necessity of preserving and celebrating Caribbean traditions and unearthing their transformative potential in the modern era.		Description: In this panel four diverse presentations coalesce to explore the multifaceted dynamics of identity, education, artistic expression and cultural preservation within the Caribbean context. Collectively, the presentations invite discussion on the transformative potential of cultural preservation, education reform, and the recognition of overlooked artistic legacies as a means of shaping a more inclusive and prosperous Caribbean future.	
WHEN DOPTION BECOMES LANGUAGE AND MAKES ROAD	Dr. John Hunte Barbados Community College/UWI Cave Hill, Barbados	Increasing the rate of economic growth using West African Traditions in the Jamaican Education System	Seretse Small Avant Academy of Music Jamaica
'A Matter of Becoming': Revisiting Stuart Hall's Model of Identity Within the Context of the Contemporary Caymanian Cultural Experience	Mr. William Helfrecht National Gallery of the Cayman Islands, Cayman Islands	PROPOSAL FOR A REASONING AMONGST CHANGE AGENTS.	Ms. Yasmin Dixon Gallery x4 USA
Revival, Resistance and The Jamaica Baptists	Marvia E. Lawes Sligoville Circuit of Baptist Churches, Jamaica	Sybil Atteck: A lost legacy rediscovered	Mr. Keith Atteck Sybil Atteck Estate, Canada
RNAC CLOSING 5:30 PM EDWARD SEAGA DISTINGUISHED LECTURE AMPHITHEATRE			
<p>The closing ceremony of the 2023 staging of the Rex Nettleford Arts Conference Kumina may well be considered a feast with the Ancestors. Set within the context of the Afro-Jamaican religion Kumina, it explores the relationship between ancestor veneration and the types of food which are served in connection with these activities. Kumina is regarded as the most authentic of the Afro-Jamaican forms as it was brought to the island by free Africans after emancipation. The combination of food, dance and music transported by people of the Congo region of West Central is tradition which invites consideration of the place of these traditions in identity construction and social transformation. You will leave the ceremony with an enhanced appreciation of Jamaican culinary palette, its role in the culture and the African origins of some of the foods which are consumed on a daily basis.</p>			
SCHOOL OF DRAMA PRODUCTION TICKET PURCHASE REQUIRED			
RNAC 2023 CLOSING LYME			

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Campus Map

KEY

- REGISTRATION CENTRE
- TEA MEETING & CLOSING CEREMONY AREA
- PRESENTATION ROOMS
- EXHIBITION GALLERIES
- ABM
- COFFEE AREA
- SHUTTLE BUS STOP
- FOOD PLACES
- RESTROOMS
- ENTRANCE TO PRESENTATION ROOMS
- BLOGGING STATION
- A** SEMINAR ROOM
- B** LIBRARY REFERENCE ROOM
- C** SVA LECTURE ROOM (downstairs)
- D** SMART CLASSROOM (upstairs)
- E** KARL PARBOOSINGH STUDIOS
- F** EUGENE HYDE STUDIOS



Notes

