

Editor's Note

Introducing FCRE's new Journal of Festival Culture Inquiry and Analysis

I am delighted to welcome you to our newly-launched open-access journal, which publishes outputs—though not exclusively—from Festival Culture Research and Education, our online community and network. 'Power, empowerment, disempowerment' is the theme of our first issue, which coincides with our second International Symposium on Festival Culture held in 2021.

In addition to exploring what is powerful about festival culture, contributors were also asked to examine whether government control can influence, disrupt, interrupt, empower or disempower people. Do we actively participate in the development of festival culture, or do we passively accept its presentation?

The opening article provides a brief overview of the symposium. The other two papers presented at the symposium focus on Caribbean carnivals and power interrelationships in festivals. There are six paper submissions, along with a report on a symposium workshop exploring Bakhtin's relevance to discourses about Trinidad's carnival. Submissions illustrate a variety of perspectives from which to explore festival culture, such as Jo Buchanan's case study of heritage in Cornwall's local community analysing the valorisation of festival heritage, Emmanuel Chima draws attention to the experiences of African refugees within the context of festivals, Andrew Martin presents a comprehensive historical review of the Caribbean Festival of the Arts, Andrew Snyder discusses the process of improving accessibility in Rio's carnival, first perceptions and its developments, Malvika Lobo shares the collection, transliteration, and translation of traditional songs carried down from generation to generation, and Rhonda Allen provides a brief review of her mini-UK carnival tour of 2022.

With regards to design, our journal aims to find creative and exciting ways to interrogate ideas about—but not

limited to—academic journal design, how sensory experiences are communicated through print and digital media, and how the journal complements our online presence.

JFCIA shares festivals, stories, and experiences within the field of festival studies so that we can advance ideas and acknowledge progress. In designing this publication, I sought to convey some of the experience of the Trinidad and Tobago carnival by incorporating strong photography to awaken the senses. In contrast to printed words, festivals provide a multi-aesthetic, multi-sensory experience that some believe cannot be matched by words. A unique balance between photography and the printed word could, however, provide a more thorough sense of context. It is my hope that combined with our network the journal will further facilitate a forum for communication, networking, and insightful discussion. Furthermore, it might serve to remind us of why festival culture can be so enjoyable, its benefits, and why we devote so much time to it.

A distinguishing characteristic of the Caribbean is its energy and vibrancy. It should also be noted that Trinidad and Tobago stands out as the epicentre of carnival around the world, inspiring dozens of other carnivals. This includes the Brooklyn Labour Day Carnival in the United States, Caribana in Canada, and the Notting Hill Carnival in the United Kingdom, among others. Moreover, while North and South America and the Hispanic Caribbean have their wars of national liberation to provide myths of origin, both English and French Caribbean cultures refer to culture as a mark of distinction.

Our featured photographers for Volume 1 are based in Trinidad and Tobago. Throughout their work, each captures aspects of culture that will pique our readers' interest in learning more about the twin islands, from moko jumbies to mas camps. Both photographers are experienced practitioners and are driven by capturing sensory experiences that tell a story. Photography, typography and layout reinforce the spirit of playfulness within the culture. Although to some, this may create a magazine look and feel, it is vital for us to showcase the liveliness and sensuous nature of rituals, festivals, gatherings, etc. Photography, as well as videography, are essential parts of festival culture. Interested photographers and videographers are invited to contribute to future volumes.

I would like to thank the authors for their contribution. Without your articles, this journal would not be possible. Our gratitude extends to all of our supporters, as well as to our editors who worked so hard to peer-review and proofread articles. Preparing Issue 1 has been a laborious and exciting journey, and we look forward to a magnificent future.

Thank you,
Dr R. L. de Matas
Editor in Chief

Announcements

International Symposium On Festival Culture 2023

Look out for next year's symposium. The call for papers will open in 2023 and we are looking forward to receiving your submissions.

Call for Papers: *Bakhtin for the 21st Century*

Guest Edited Issue by:
Dr Ivan Stacy (Beijing Normal University)
Deadline for submissions:
28th February 2023

Foreword by Prof Sue Vice, author of *Introducing Bakhtin*. This edition was born out of last year's ISFC 2021 workshop with Dr Kim Johnson and Dr Jarula M.I. Wegner: *A New Paradigm, Moving on from Bakhtin*. Dr Stacy had the idea that there needs to be further discussion on Bakhtin in relation to festival culture, and will be curating strong and serious contributions to this special issue. We are happy to invite submissions to the call for papers.

Find out more at:
festivalculture.co.uk/bakhtin

Call for Papers: *Caribbean Culture*

Deadline for submissions: Ongoing
We are committed to developing an understanding of how festive, ritual, celebratory, etc culture impacts aspects of Caribbean life, and vice versa.

Find out more at:
festivalculture.co.uk/caribbean-culture

Call for Book Reviews

We invite book reviews (700 - 1,200 words) on work on the following topics, but not limited to: Carnivals (business, entrepreneurship, combined arts, performance), Caribbean Festivals, Celebrations, Community Festivals, Festival Cities, Festival/Celebration, Night Life, Festivals and Fiestas in South America, Gatherings (crowds, fans, activities), Medieval Festivals, Celebrations and Events, Music Festivals, Religious Events, Ritual Culture, Pan and Panyards.

We also invite reports (5,000 words), review essays (should focus on 3-5 books on a similar topic or theme), analysis of festival events, and interviews (between 800 and 1,200 words).

Find out more at:
festivalculture.co.uk/call-for-reviews

Call for Peer Reviewers

We encourage and welcome you to join our growing roster of reviewers. Please be aware that papers may explore festivals quite broadly or perhaps from an inter-, multi-, cross-, and trans-disciplinary perspective.

Interested in peer reviewing? Peer Reviews are vital and ensure we attain very high standards, ensure originality, and improve and raise the quality of scholarly work.

Find out more at:
festivalculture.co.uk/peer-reviewers

Author Bios

Dr Hanna Klien-Thomas

Dr Hanna Klien-Thomas is a research fellow in Creative Industries and her research is situated in transnational screen studies, visual and popular cultures. Based on a digital ethnographic approach, her current research project explores media practices and notions of public culture in the context of Caribbean Carnival in the UK. Her PhD project focused on Bollywood audiences in the Anglo-phone Caribbean and was funded by the Austrian Academy of Sciences. In 2012, she spent a year as an affiliate scholar at the Institute of Gender and Development Studies at the University of the West Indies, working on intersectional perspectives on gender, ethnicity, and youth. Hanna obtained an MA in Anglophone Literatures and Cultures, an integrated BA/MA in Spanish as well as Cultural and Social Anthropology at the University of Vienna. Previous work includes an ethnography of the 'second generation' in the Cuban Hip Hop movement, various publications on Hindi cinema and stardom, and exploratory research on Caribbean feminist hashtag campaigns.

Michael La Rose

Michael La Rose was born in Trinidad and migrated to London in the early 1960s. He was the second ever Chair of the George Padmore Institute between 2006 and 2016. Michael is a cultural and political activist, writer, researcher, and lecturer on popular culture of the African diaspora. He is a director of New Beacon Books and was band leader and mas' designer of the Peoples War Carnival Band. Michael was elected vice-chairperson of the Carnival Development Committee (CDC) and later founded the campaigning Association for a Peoples Carnival (APC) and Reclaim Our Carnival (ROC). He is currently director of Savannah View, a cultural and educational promotion group.

Prof Lisa Gabbert

Lisa Gabbert is an Associate Professor in the Department of English at Utah State University, where she served as Director of the Folklore Program from 2013-2019. She received a combined PhD in Folklore and American Studies from Indiana University in 2004. She has served on the executive board of the American Folklore Society and was a visiting professor in the Department of Communication at Ritsumeikan University in Kyoto in 2015. Her research interests are landscape and folklore, festivity and play, and humor in medical contexts. Her first book, *Winter Carnival in a Western Town* (2011) explored the interrelationships between community, identity, festivals, and socioeconomic change. Her current book project, *The Medical Carnavalesque*, argues that there is a significant carnivalesque element in modern hospital culture. She is also interested in the overlap of festivals and monstrosity.

Prof Leon Wainwright

Leon Wainwright is Professor of Art History at The Open University. A recipient of the Philip Leverhulme Prize in the History of Art, his research is interdisciplinary and has a transatlantic scope. He has brought out seven books, including the single-authored titles *Timed Out: Art and the Transnational Caribbean* (2011) and *Phenomenal Difference: A Philosophy of Black British Art* (2017), and together with Paul Wood and Charles Harrison, the latest volume in the successful series of anthologies *Art in Theory: The West in the World* (2021).

Dr Jo Buchanan

Dr Jo Buchanan is an Independent Specialist in Cultural Heritage and a member of ICOMOS-UK Intangible Cultural Heritage (ICH) Committee. She is involved in projects to increase visibility and viability of ICH in the UK, which recognises the complexities and diversity of heritage, including minority heritages. The latter work includes exploring potential benefits of ratification by the UK Government of the UNESCO Convention 2003 on the Safeguarding of the ICH. She holds a doctorate from Northumbria University and her thesis is titled 'Valorising Cornish Minority Heritage: UNESCO and Performative Heritage'. The research was undertaken

in the Faculty of Arts, Design and Social Sciences and aimed to explore the complexities of how heritage is valorised, and the importance of creating dialogue on cultural diversity. The study has contributed to a report to the UK Government on creativity and heritage (Heritage Alliance, 2019) and will be in a forthcoming book by Routledge on performance and heritage. Previous to her PhD, she studied for an MA whilst she worked as manager of a historic house open to the public. Her extensive work in the cultural heritage sector has involved close partnerships with creative practitioners in creating annual exhibitions and festivals within the heritage space. Dr Buchanan approaches her work from a trans-disciplinary perspective linking research and practice. Her research interests include ICH, democratisation of culture (with a focus on minority heritages) and the role of creative practitioners in heritage-making.

Emmanuel Chima

Emmanuel Chima is a PhD student at Michigan State University School of Social Work. His research focuses on psychosocial wellbeing among refugee youth and older adults. His current research centers on the community at Dzaleka refugee camp in Malawi.

Dr Andrew R. Martin

Andrew R. Martin, Ph.D., is Professor of Music at Inver Hills College, St. Paul, Minnesota where he teaches courses in music history, music analysis, percussion, and directs the African music ensemble and steelband. Martin's research explores globalization, Caribbean music and mobilities, tourism, American music, and exotica. His research has appeared in several print and digital journals, newspapers, blogs, and in reference works such as the Grove Dictionary of American Music. He is the author of the books *Steelman Ambassadors: The US Navy Steel Band 1957-1999* and *Steelman in Education: A History of the Northern Illinois University Steelband*.

Dr Andrew Snyder

Andrew Snyder is a Postdoctoral Researcher at the Instituto de Etnomusicologia at the Universidade Nova de Lisboa. With an interest in public festivity and radical

politics, he has written about alternative brass band movements in his monograph, *Critical Brass: Street Carnival and Musical Activism in Olympic Rio de Janeiro* (Wesleyan University Press); two co-edited volumes entitled *HONK! A Street Music Renaissance of Music and Activism* (Routledge) and *At the Crossroads: Music and Social Justice* (Indiana University Press 2021); and articles in *Latin American Music Review*, *Journal of Popular Music Studies*, *Ethnomusicology*, *Luso-Brazilian Review*, and *Yearbook for Traditional Music*.

Malvika Lobo

Malvika Lobo is a Ph.D. student at the English and Foreign Languages University, Hyderabad, India. She is also a freelance translator who hopes to systematically document Konkani songs that are orally recited and retained through memory. Her research interests lie in fields such as oral literature, spatiality, postmodernism, and the digital humanities. Currently, her work focuses on geocritical analysis of diaspora literature. Simultaneously, she is also working on various rituals of the western coastal region of South India.

Rhonda Allen

Rhonda Allen is a former Director of the Sheffield Carnival involved in organising its first virtual carnival in 2020. She has judged costume competitions in Trinidad and Tobago, St. Vincent and the Grenadines, and the UK. She has also served on the Sheffield Theatre's judging panel to select plays for performance. Additionally, she worked on the Preston carnival's costume-judging program creating and developing the judging criteria and training the team. In 2022, Rhonda was also in full costume for the Luton Carnival. She has many years of experience working in carnival in various capacities which has encouraged her to focus on carnival costume judging, its traditions, practices, and contemporary perspectives. Her research focuses on carnival, in particular, the aesthetics of costume design and performance and how it is judged both in Trinidad and Tobago and the UK. Currently, she explores costume making, costume design and performance, embodiment, tradition, heritage, the costumed body, and personal narratives.

Photographer Bios



Catherine Sforza

[instagram.com/sforzamedia](https://www.instagram.com/sforzamedia)

The love of photography started with her father when she was 8 years old. She got into the cultural arts through Carnival in 2017. She was the road manager for Moko Somokow (an award-winning Moko Jumbie band) in 2019 and 2020. These experiences inspired her to venture into Project Management and continue with her passion for art. She is passionate about preserving and documenting Trinidad's stories. She has been doing so through 1000mokos, the Alice Yard Lost and Found project and her collaborations with Method Moda. Don't be surprised if you see her walking on stilts through the streets of Port-of-Spain some morning.

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Sforza, Catherine, 'Moko Jumbies', *Journal of Festival Culture Inquiry and Analysis*, 1.1, (2022), 52-63



Shaun Rambaran

[instagram.com/shaun_rambaran](https://www.instagram.com/shaun_rambaran)

Shaun Rambaran is a photographer whose passion for Trinbagonian history and culture has led him away from a fifteen-year career in commercial work, to devote his time to Trinbago Mas' and Carnival, stick-walking, Moko Jumbie, Trinbagonian street life, and architecture.

Among his favorite photography memories is photographing 'Mariella, Shadow of Consciousness' during the 2019 Carnival Queen Preliminaries, the first on-stage appearance of the 2019 Carnival Queens. As well as meeting, and later interviewing, the legendary Moko Jumbie, Dexter Stewart, he also met and interviewed Andrew 'Moose' Alexander, Masman and Maker for Peter Minshall, Keylemanjahro, and his own

Watusi Jumbies. Shaun's photo, 'Jab Madonna', featuring Moko Jumbie Shynel Brizan breastfeeding her son, became viral across multiple social media platforms in 2019. In 2022, Shaun was among several other artists featured in Arnim's Art Galleria's Carnival exhibition, 'Band Together', as well as The Rotunda Gallery's April exhibition, 'Universe'.

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Rambaran Shaun, 'Carnival and Culture', *Journal of Festival Culture Inquiry and Analysis*, 1.1, (2022), 10-12, 15, 17-19, 26-27, 33-35, 73-75, 91-93, 110-113, 124-125, 129-131