



CARIFESTA XI- 2013

festival outline

Sharda Ganga

For the CARIFESTA XI Host Country Management Committee
(HCMC) Paramaribo, Suriname

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CARIFESTA XI SECRETARIAT

Lim A Postraat 9

Paramaribo, SURINAME

Tel: (+597)521740 | (+597)521741 | (+597)521742

www.carifesta.net

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This document outlines the artistic and organizational framework for CARIFESTA XI, to be held in Suriname in August 2013. The various parts of the framework will be elaborated in separate working plans and schedules.

This document builds upon the preliminary work of Paul Middellijn, the Host Country Management Committee (HCMC), the Festival Directorate/CARIFESTA Secretariat, the CARICOM Secretariat, the Interim Festival Directorate (IFD), papers/project proposals of various persons. Many thanks to all who shared their insight during the various brainstorming workshops and meetings.

List of abbreviations

ABS	Algemeen Bureau voor de Statistiek (Bureau of Statistics)
CARICOM	Caribbean Community
CARIFESTA	Caribbean Festival of Arts and Culture
<i>CBO</i>	<i>Community Based Organisation</i>
COHSOD	Council for Human and Social Development (of the Caricom)
CSME	Caribbean Single Market and Economy
FVAS	Federation of Visual Artists in Suriname
HCMC	Host Country Management Committee
IFD	Interim Festival Directorate
IP	Intellectual Property
KKF	Kamer van Koophandel (Chamber of Commerce)
NGO	Non Governmental Organisation
NIMOS	National Institute for Environment and Development Suriname
RCC (Regional Cultural Committee
SAB	Suriname Alcohol Company
SICA	Central American Integration System
Suralco	Suriname Aluminum Company
UNASUR	Union of South American Nations
VSB	Suriname Trade and Industry Association
WIPO	World Intellectual Property Organisation



Part I: Theoretical and Organizational Framework

1. CONTEXT/ FRAMEWORK

1.1 BACKGROUND

CARIFESTA, the Caribbean Festival of Arts, was initiated by the Heads of Government of the Caribbean Community in 1972 to celebrate the arts, foster a vision of Caribbean unity and to positively advance Caribbean culture regionally and internationally. The multidisciplinary Festival showcases the cultural expressions of artists in over 30 countries in the Caribbean Region.

Since its inception, ten CARIFESTAs have been staged in eight countries, the most recent being held in Guyana in August 2008.

In 2003, a new CARIFESTA model was developed, in an effort to restructure the Festival. The new model will institute a permanent management structure for the Festival and will ensure that CARIFESTA is a more dynamic and economically viable event that meets the expectations of regional and international audiences.

In 2011, Suriname offered to host the eleventh edition of CARIFESTA. At the Thirty-Third CARICOM Heads of State Meeting in St. Lucia held in July 2012, the President of Suriname informed the meeting that since the end of 2011 pre-CARIFESTA XI preparations started at both the Governmental and technical level. These initial preparations are conducted at both the national level, through the Ministry of Education and Community Development and its the Directorate of Culture and at the regional level, through the Regional Cultural Committee, which is the regional advisory body of Culture Directors of CARICOM, and at the level of the Council for Human and Social Development (COHSOD), more specifically the Ministers of CARICOM responsible for culture.

At the Twenty-First Meeting of the Regional Cultural Committee (RCC) in December 2011, Suriname indicated its approach to implement the “NEW CARIFESTA Model’. The President installed the “Host Country Management Committee (HCMC)”, on June 26th 2012, which formally signaled the start of the preparations for CARIFESTA XI in 2013.

The host country has also invited UNASUR Member States, the wider Caribbean, SICA Member States and countries of origin, in addition to CARICOM Member States and associate member states.

This festival plan outlines the artistic and organizational framework, as intended by the host country, Suriname. The detailed plans for each of the production categories of this framework will be elaborated in the next stage of the process.

1.2 CULTURE FOR DEVELOPMENT: A FRAMEWORK

As host country, Suriname proposed in December 2011 at the Twenty-First Meeting of the RCC in Paramaribo, Suriname, the overall theme of CARIFESTA XI to be “*Culture for Development: Celebrating our diversity and promoting the central role of culture in economic, social and human development*”.

The choice is driven first by Principle 5 under Article 2: Guiding Principles of the UN Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the principle of complementarity of economic and cultural aspects of development, which states: “Since culture is one of the mainsprings of development, the cultural aspects of development are as important as its economic aspects, which individuals and peoples have the fundamental right to participate in and enjoy.”

CARIFESTA XI will therefore focus on creativity and cultural expression as a force for social and economic justice, transformation and the articulation of human need, and will look to illuminate some key relations¹ between culture for development:

1. The relationship between culture and economic development and sustainable livelihoods

Several Caricom Member States have gained significant international recognition for their cultural expressions, products and services. These industries should therefore be the logical point of departure for building competitive export industries that are based on local talents and resources. In some countries, the creative industries are emerging as a strategic choice for reinvigorating economic growth, employment and social cohesion. Further development of these industries will contribute to the achievement of goals related to poverty reduction, diversification of the tourism product through the promotion of cultural and festival tourism, and the positive engagement of the youth in the Region. Moreover, cultural industries are sustainable and renewable, as they are based on the creativity and ingenuity of the people of the Region.²

2. The use of culture as a tool for development

Through edutainment, action theater, storytelling, music and much more, cultural products have a long history in the region in delivering development messages, and broaching delicate subject matters. But culture, in the sense of traditional knowledge and heritage is also a key aspect in participatory development interventions in areas such as natural resource management and health- e.g. sexual and reproductive health.

¹ Based on “7 key connections between culture for development in *Putting Culture First, Commonwealth perspectives on Culture for development, the Commonwealth Foundation*”. Only those connections that are closely related to the festival theme are discussed.

² Culture brief for Haiti mission- Caricom secretariat, 2012 (edited)

3. Culture as a process for development

Development processes are not solely related to economic and social factors. They are fundamentally a question of human development and thereby equally of history and values, of self-understanding and the processes of social interaction.³ Development interventions which do not take into account cultural perspectives and local knowledge, has been proven to be unsustainable.

4. Cultural expression, negotiating identities; and building bridges

A creative environment, in which people can hear voices from their own cultures, can help to build cohesive societies at ease with themselves, because it helps individuals negotiate with confidence amongst the multiple aspects of their identity, thereby preventing or reversing social disintegration. Cultural expression helps foster respect and understanding between individuals and groups with different identities, thereby helping to resolve or prevent conflict. This aspect can be further extrapolated to enhancing collaboration and relationships between countries and their peoples, by deepening mutual understanding.

5. Culture, crisis and repression

The Malinese Minister of Culture and well known cultural philosopher, Aminata Traore, states: "Artists are the people who give shape and voice to meaning and values of a society. If you hold the power of words and images you should use this power to voice essential truths, not just to earn money in the global free market for culture".

6. Rights and culture

The following rights can be derived from looking at culture within the human rights framework: the right to live within one's own culture, the right to hear different cultural voices; the right to an environment that supports creativity. If we understand rights to be the articulation of human aspirations to a just and equitable society, then the central role of culture and creativity becomes clear, as they give voice to our dreams and aspirations.

7. Culture, as the foundation for development models and visions

According to Mervyn Claxton, all models of development are essentially cultural: "They are invariably inspired by a worldview which reflects a people's hopes and aspirations, determines their life goals, moulds their notion of what constitutes the good life and the type of society they construct to achieve it, shapes the institutions they create to sustain that society and influences their choice of solutions for the problems that confront it."⁴

³ Danish development agency

⁴ www.normangirvan.info/2-world-views-and-models-of-development-by-mervyn-claxton

1.3 THEME AND TAGLINE CARIFESTA XI

The theme for CARIFESTA XI: *Culture for Development: Celebrating our diversity and promoting the central role of culture in economic, social and human development*”, encompasses all aspects of sustainable human development, while at the same time revealing an inherent respect for human rights by paying equal attention to diversity.

The theme is translated in a tagline for the Festival for a clearer festival identity. The tagline captures the essence of the mission and objectives of CARIFESTA XI, as related to the theme: the central role of culture in fostering the well-being of our people.

Culture, not just as an economic driver, but as the core of our identity, the expression of ourselves through our arts, our languages, the source of our dreams and aspirations. Culture is what makes us human, what defines our Caribbeanness.



2 CARIFESTA XI & DEVELOPMENT: PUTTING PRINCIPLES TO PRACTICE

If Culture for Development is the overall framework for this edition of CARIFESTA, then it is essential that the festival itself, in its design and implementation, adheres to main development principles. Therefore, CARIFESTA XI's organization will mainstream as much as possible the main principles of Environmental Sustainability, Inclusiveness, Participation, Gender Equality, Youth and Governance .

2.1 GREENING CARIFESTA

1. The Host Country will partner with relevant agencies such as the National Institute for Environment and Development (NIMOS, Conservation International Suriname, the Suriname Conservation Foundation and UNDP-Suriname to assist the organization in creating the most feasible⁵ environmentally responsible template for the production organization of the Festival.
2. Participants will be encouraged to produce and display as much as possible products (on the Grand Cultural Market, on stages, etc) that adhere to and/or promote environmental sustainability; the use of local/Caribbean products/ produce will be encouraged, for example (but not restricted to) the Culinary Arts.
3. The Festival organization will give preferential treatment to vendors and service providers who practice Corporate social responsibility.
4. Special efforts will be made to increase awareness and build capacity for production of sustainable cultural goods.

2.2 INCLUSIVENESS

1. CARIFESTA XI will be an inclusive festival, in which special attention will be paid to often neglected audiences and groups such as persons with disabilities, senior citizens, Maroon and Indigenous people, people from remote areas, school youth/children.
2. Appropriate activities, such as extra performances, visits to the Grand Cultural Market and various exhibitions, will be scheduled, if necessary outside the main festival hours, for these audiences. The costs for transport and other additional costs will be financed by the HCMC.
3. Carifesta will also look at ways to enhance the festival experience of these special audiences, for example by seeking ways to make art visible to the blind, and how to bring spoken word or music to the hearing impaired.
4. Inclusiveness will also be taken into consideration in choice of venues. The organization aims for maximum use of accessible venues for people with disabilities.
5. Participating countries will be encouraged to indicate beforehand their willingness to receive special audiences, and to indicate the potential of their contingent's productions/activities for these audiences.

⁵ Feasible: the principle of "greening" will be promoted- in case of two equal options CARIFESTA XI will choose the most environmentally responsible

2.3 PARTICIPATION

1. Participation of broad parts of the Surinamese society in the design and implementation of the festival will be ensured throughout the planning and implementation process, e.g. the detailed work plans for each part of the festival organization will be designed by working groups made up of relevant stakeholders (parts of this document are the results of participatory processes);
2. The opening and closing ceremonies will be the collaborative work of several artists from Suriname and the Caribbean. Host countries will be invited to submit ideas for the grand opening.
3. Regular meetings and consultations with all stakeholders are part of the timeline through a designed advocacy and participation plan.
4. The host country will also urge invited countries to be as participatory as possible in deciding on the composition of their contingents.

2.4 GENDER EQUALITY

1. The host country will take gender equality into consideration in all elements of its organization and implementation through striving for gender parity in decision making bodies.
2. Participating countries will be urged to pay specific attention to gender equality, both in the composition of delegations (artists, policy makers/VIPs), and the content of presentations.

2.5 YOUTH AND CHILDREN

1. To ensure that youth activities enjoy the same level of attention as other activities, youth activities will be mainstreamed in normal programming, under a special “Youth Focus” brand. Activities can range from performing arts to visual arts and all other program elements.
2. Participating countries will be encouraged to include youth and children centered productions, products and productions by young people, as well as young artists in their delegation, keeping in mind that this is foremost an arts and culture festival and youth participants should primarily be young artists.
3. Participating countries will also be encouraged to contribute to the development of the next generation of Caribbean artists (and CARIFESTA-makers), through a system of national apprenticeships during the preparatory phase of their CARIFESTA participation, in which one or more young persons (under 30 years) is linked to more established artists of the contingent.
4. Specific activities in dedicated spaces will be organized under a Children in Carifesta program element.

2.6 GOOD GOVERNANCE

1. The decision making process as well as the implementation will be based on the main principles of good governance: participation, transparency and accountability, through written transparent agreements and procedures which can be monitored, and the articulation of an administrative organization and a code of conduct for all.
2. The administrative organization and the decision making process will be based on principles of corruption prevention, which are excellent guidelines for sound project management.



PART II. OBJECTIVES AND OPERATIONALISATION

3 CARIFESTA XI MISSION AND OBJECTIVES

3.1 MISSION

The overall mission and objectives of CARIFESTA XI are derived from the CARICOM vision and mission, as stated in the new CARIFESTA model:

Vision:	To position CARIFESTA as a world-renowned, hallmark festival of Caribbean cultural and artistic excellence, that generates economic benefits, unites the Region and excites all peoples.”
Mission:	To stage a mega multidisciplinary roving Festival that develops Caribbean Arts and Culture.

The specific CARIFESTA XI mission is also informed by the host country’s own objectives, which are elaborated in paragraph 2.3

The mission for CARIFESTA XI is to aim for a new organizational and artistic benchmark for CARIFESTA, based on the new strategic model of CARIFESTA.

3.2 ADDRESSING THE STRATEGIC OBJECTIVES OF THE NEW CARIFESTA MODEL

The host country is determined to address our/CARICOM's firm wish to implement the main elements of the new CARIFESTA strategic model, as much as possible. CARIFESTA XI will aim to address the following strategic objectives for the new model:

Strategic objective new model	Strategy
1. Increase corporate sponsorship in the event.	1. Establish Public-Private Partnerships with relevant private sector companies such as banks and insurance companies, Staatsolie, IAMGOLD, Newmont, Parbo beer, SAB, Telesur, Suralco, Digicel, to name a few, as well as through key Private sector organizations such as Chamber of Commerce, VSB. A strategy for sponsorship will be developed separately.
2. Introduce a network structure which features sub-contracting components of the Festival (book fair, film festival etc.) to specialists to organise (artists, events planners etc.).	1. Some elements of the Festival will be subcontracted namely the Book Fair, Visual Arts, Culinary Arts, Fashion Focus, Symposia, Storytelling and Film Festival. 2. Other components may follow. In lieu of complete subcontracting these components will be assigned a coordinator with a team and some budgetary discretion- see further elaboration in chapter on budgeting.
3. Open up the Festival to artists beyond government-sponsored delegations – creation of a “fringe festival.” Associate with complementary events.	1. Artists in all participating countries will be invited to submit proposals for possible inclusion in CARIFESTA XI-fringe edition. 2. Proposals are directly send to the host country CARIFESTA XI programming unit . 3. The realization of a Fringe festival will depend on logistical and financial constraints. 4. The decision to stage or not to stage a Fringe can only be taken about 3 months before the festival after the official programming is finalized. Fringe artists will need to find own financing for participation.
4. Place greater emphasis on professional and artistic development of artists and networking	The festival programming will: 1. Specifically factor in networking moments and workshops, by creating “public activity- free” moments for all disciplines (for example: at least one day/evening with no theater performances planned, so theater people can meet, workshop etc; another day for dance, visual artists etc). workshops and meetings are open to non-participating artists. 2. Creating an artist corner at the Grand Cultural Market only accessible to artists (participating and non participating). 3. As much as possible promote collaborative works of art during the festival- murals, school projects, interactive and street performances, at least one segment of the closing ceremony. 4. Mainstream the edification of the next generation of Caribbean Artists throughout all aspects of the festival.

<p>5. Place greater emphasis on cultural industry development and festival tourism development</p>	<ol style="list-style-type: none"> 1. Program showcases of several festival elements (art forms) and invite international arts and culture promoters, producers and programmers. 2. Assist (on national and Caricom secretariat level) showcase artists in preparing portfolio's and train them in marketing and presentation 3. Extensive attention paid to small culture based enterprise: body art (hair, nails, mehndi, tattoos), 4. Increase awareness of IP and its relevance to development, especially for culture (and traditional knowledge) based small scale enterprises and artistic productions 5. Increase awareness of and capacity for complying to safety and other standards 6. Extensive marketing outside host country 7. In the training section of the festival: a cultural industry development event for pitching ideas- and preliminary business development .
<p>6. Aesthetic differentiation: Rebuild brand identity and image through effective festival management and cutting-edge programming, and develop thematic and niche content to enhance the Festival's competitiveness.</p>	<ol style="list-style-type: none"> 1. The host country has every intention to set up a professional festival management organization, with as little hierarchy as possible, swift decision making, relative autonomy of key organizational units and built in monitoring. 2. Participating countries will be asked to adhere to the selection criteria of the festival organization, and will be required to provide ample proof of the quality of the products (reviews, pictures, videos etc). 3. A Pan Caribbean panel of experts and critics will be invited to advise the programming unit on the quality of the products/productions proposed by invited countries. 4. All content of the Festival will be screened on their adherence to the festival theme.
<p>7. Conduct an impact assessment of the Festival to determine the economic, social and cultural impact; and include a media audit and visitor/audience surveys.</p>	<ol style="list-style-type: none"> 1. The Bureau of Statistics (ABS) will be invited to design an evaluation plan for CARIFESTA XI, if possible in collaboration with other institutes such as: <ol style="list-style-type: none"> a. the Anton de Kom University of Suriname and the Institute for Social Research, keeping in mind that audience and visitors surveys can provide a learning opportunity for students. b. the Suriname Business Forum which has the lead in a cultural industries mapping study to be implemented in 2013 during which the economic contribution of copyright based industries will be measured. This study will be done with support from WIPO. 2. Impact assessment of CARIFESTA XI will probably only be possible on a longer term. The assessment therefore will only be possible on an output and outcome level. 3. However, by designing the evaluation plan as a longitudinal study, for example, it may be possible to gauge the real impact of the festival over the next years.

3.3 HOST COUNTRY OBJECTIVES

As host country, Suriname has established the following main objectives:

Objective 1. Sustainability: “the legacies of CARIFESTA XI”	
GOALS	STRATEGY
1. Increased Capacity	<ol style="list-style-type: none"> 1. Design and implement Capacity building programs for technical/stage, event management at local and national levels for existing and new staff/organizations, private sector. 2. Design and implement crash courses in hospitality for major accommodation hubs and restaurants. 3. Invest in venues and technical equipment- design beforehand a sustainability plan for these investments (storage, rental, maintenance incl waste management) 4. Workshops for artists before and during festival
2. Economic spin off and business development; Suriname as tourist destination; sustainable market for arts and culture (CARIFESTA as trigger for other sectors and economy)	<ol style="list-style-type: none"> 1. Promote Suriname as tourist destination for CARIFESTA 2013 in Caribbean and diaspora countries. 2. Ensure participation of Surinamese artists and products in Showcases and Trade Fair 3. Develop and implement local festivals in all districts based on sustainable livelihood approach to cultural products- the mini CARIFESTA's. 4. Involve hotels and restaurants 5. Organize taxi and transport sector, develop price lists 6. Built capacity for and of cultural impresarios 7. Capacity building for export of expertise (making greater use of free movement of labour in CSME)
3. More political commitment for Arts and Culture in Suriname- a stronger Cultural Policy	<ol style="list-style-type: none"> 1. Design and implement a lobby and advocacy campaign aimed at parliament and government, using CARIFESTA as demonstration for benefits of culture for national development.
4. Networking and exchange	<ol style="list-style-type: none"> 1. Create ample space for networking in programming design 2. Create space for collaborative works during festivals 3. Establish post-CARIFESTA Pan-Caribbean collaboration and exchange projects for various disciplines.
5. Tangible products for the region, and the future of CARIFESTA	<ol style="list-style-type: none"> 1. Production of short story and poetry booklet based on national contests in CARICOM Member States for writers 2. A Taste of CARIFESTA XI :a compilation of recipes of Caribbean dishes from presentations/demonstrations by Caribbean Chefs in CARIFESTA XI 3. Sing Your Song collection

	<ol style="list-style-type: none"> 4. Visual Arts catalogue 5. Festival Catalogue 6. A CARIFESTA XI “remembrance” book 7. An e-book of symposia papers on Culture for Development in the Caribbean 8. First CARIFESTA Festival Plan/ Blue print for Carifesta organizers
Objective 2: Excellent festival experience: “good time for all”	
1. organizational excellence	See objective 3
2. excellence and innovation in content	See chapter 3 on festival content
3. artists are happy/ artists should experience that they are the centre of the festival (not the officials).	<ol style="list-style-type: none"> 1. Early listing with pro’s and con’s of each accommodation, make available asap to invited countries. 2. Group participants around few central locations 3. Ensure mobility of artists (not solely dependent upon festival organization to visit activities) 4. Mix artists and officials 5. Ensure that artists’ products are seen as much as possible/ maximum exposure
4. Public is happy	<ol style="list-style-type: none"> 1. Diversity in programming 2. Early and clear festival schedule 3. Decentralized activities (many venues, big and small)
5. Everybody feels safe	<ol style="list-style-type: none"> 1. Increased safety and surveillance, 2. Personal security, health security, general security
6. CARIFESTA mood in country	<ol style="list-style-type: none"> 1. Design and implement multi layered, multi public, public awareness, outreach and marketing campaign 2. Collaborate with community organizations and NGO’s for outreach and awareness 3. Collaborate with organizations (writers, visual artists etc) for preparatory activities leading up to CARIFESTA 4. Ensure media buy in 5. Design and implement a home- hospitality program: citizens or fellow artists opening their homes for small gatherings of visitors
7. CARIFESTA mood in the region	<ol style="list-style-type: none"> 1. Involve the region and its artists in early stages of CARIFESTA preparations through a series of national level activities (e.g. writers contest, Sing your Song, workshops for cultural entrepreneurs) 2. Develop a public awareness and marketing campaign for the region 3. Organize national level CARIFESTA launchings

8. Diversity in programming	1. Ensure diverse mix of and in programming for diverse publics
Objective 3: Organizational excellence	
Transparent and accountable festival governance	<ol style="list-style-type: none"> 1. Clear organizational structure 2. Defined roles and responsibilities 3. Professional administrative organization adhering to principles of internal control and corruption prevention (make use of public officials trained in corruption prevention this year)
Staffing based on proven capacity, not favoritism: Right person in the right place	<ol style="list-style-type: none"> 1. Written recruitment policy (process- incl. open calls for job openings, qualifications, standards contracts) 2. First set up organizational structure, identify jobs - then recruit
Logistically smooth	1. Use ICT efficiently- design festival software, train staff in use
Sound project management with SMART indicators, team management	1. Festival leadership with proven project-, team- and process design and management skills
Efficient and transparent decision making process	<ol style="list-style-type: none"> 1. Clear organizational structure , with relative autonomy for units (for swift decision making), Regular management meetings, with set agenda's and actions 2. Administrative organization
Back up plans	1. back up plans for major events and organizational/production parts
Objective 4: broad participation: "A CARIFESTA for and by everyone"; contributing to national unity	
Broad national ownership of festival	1. Participatory design and implementation of festival organization
Broad national support	<ol style="list-style-type: none"> 1. Decentralize activities through community festivals (national level- before CARIFESTA, and international during festival) 2. inclusive for special audiences 3. advocacy and awareness campaigns
Objective 5: contribute to regional integration in general and Suriname's visibility in the region in particular-: "CARIFESTA as flagship for regional integration"	
networking and capacity building	See above
maximum participation of CARICOM and UNASUR Member States	See above
media coverage	
collaborations	See above
exchange between artists, public and artists	See above
Objective 6: contribute to establishing and implementing new CARIFESTA model	
See paragraph 2.2	



Part III. Programming

4 PROGRAM ELEMENTS (FESTIVAL CONTENT)

RATIONALE: QUALITY BEFORE QUANTITY

The program elements presented in this chapter represent the most elaborate and ideal version of the program content of CARIFESTA XI. They are a reflection of

- The fundamental goals of the CARICOM of CARIFESTA in general
- The objectives for CARIFESTA XI as stated by the host country
- The guidelines provided by the new CARIFESTA model
- The theme of the XI edition

However, past experiences have taught that not all program elements of the CARIFESTA format can be implemented at an equally high level of quality. CARIFESTA XI will hence concentrate on those program elements that can reasonably be expected to be executed at a satisfactory level: **quality before quantity**.

The final content of CARIFESTA XI will therefore be informed by:

- The composition of the participating countries' contingents
- The reality of the host country's infrastructure and resources

This means that some program elements may be eliminated in a later stage of the festival organization.

PROGRAMMING KEY POINTS

In the programming selection and design, activities will be weighed on and arranged by:

1. their value, suitability, and attractiveness for the audience, the artists, communities and education:
 - How attractive and accessible is the mix of activities per day for the general audience and the special audiences? Is there something to do or see for every audience segment?
 - Is there adequate room for networking and professional development, as well as simply being a spectator, for participating artists?
 - Does the program provide maximum possible exposure (as many performances/viewings/ biggest audiences, most central venues) for as many artists as possible?
 - Do the communities get to receive a fair representation of the CARIFESTA activities?
2. The relative ease of production
 - Size of cast, intricacy of set and technical requirements (the simpler, the more exposure possible)
3. Block programming- some elements of the festival will only be staged for one or a few days.
4. The program is interlinked.
5. Venues for performing arts events will cover a wide variety of spaces- from regular theater settings to alternative spaces.

CARIFESTA XI WILL CONSIST OF THE FOLLOWING PROGRAM ELEMENTS:

1. Opening and closing ceremonies
2. Extended Grand Cultural Market and Trade Fair (incl. Fashion Focus, Culinary Arts, Visual Arts, Symposia)
3. Performing Arts: theater, dance, music and storytelling
4. Youth Focus
5. Children in Carifesta
6. Community Festivals
7. Super Concerts
8. Film Festival
9. Capacity building: Workshops, meetings and networking events
10. Traditional/Folk Village incl. Indigenous and Maroons
11. Signal Events
12. Showcases

4.1 OPENING AND CLOSING CEREMONIES

1. The opening ceremony will be a collaborative effort, designed, directed and produced by a team of Surinamese and –if feasible- artists from participating countries.
2. The opening ceremony will celebrate the theme of CARIFESTA XI centered around visions of our future, and the fundamental role of our cultures in dreaming, envisioning and realizing that future.
3. The closing ceremony will also be a collaborative effort.
4. Contrary to previous editions, the artists' defile will be held in the form of a (creative) flag parade- this frees up artists to enjoy the show, or be part of the show.

4.2 EXTENDED GRAND CULTURAL MARKET AND TRADE FAIR

1. The Grand Cultural Market and Trade Fair will be one of the major Festival hubs- a place as vibrant, diverse and colorful as any Caribbean market place.
2. To make it a nonstop lively space, other Festival elements will also find a home in or around the Grand Cultural Market venue:
 - a. Visual Arts exhibition
 - b. Literary Arts
 - c. Symposia
 - d. Fashion
 - e. Storytelling events
 - f. Performance art.
 - g. Culinary arts
 - h. Trade Fair
3. Although the main part of these festival elements will be housed in the Grand Cultural Market space, parts of some elements will also move beyond the Grand Cultural Market.

4.2.1 VISUAL ARTS IN CARIFESTA.

The Visual Arts Program will be subcontracted/ developed in collaboration with the FVAS.

Component/Event	Main points
1. Main Visual Arts Exhibition	<ul style="list-style-type: none"> • The Main Visual Arts Exhibition will be staged at the venues of the Grand Cultural Market. • Each participating country can send a maximum number of works. • Specific requirements for the Visual Arts Exhibition will be communicated separately. • A curator for the Visual Arts Exhibition will be contracted. • Instead of exhibiting by country, the curator will be responsible for an overall concept for the exhibition.
2. Visual Arts Bus	<ul style="list-style-type: none"> • A small selection of Visual Arts works will be part of a mobile Visual Arts Exhibition- • Selected artists will travel with the bus. • The bus will tour community festivals.
3. Collective Murals	<ul style="list-style-type: none"> • Collaborative murals in public spaces will be produced before and during the festival period. • The public may participate in the murals. • Spaces may include school yards, senior citizens homes, children's homes, other social and community spaces
4. Artist Talks	<ul style="list-style-type: none"> • Daily public interviews and panels of visual artists. • Broadcasted on radio and tv from the Visual Arts Exhibition.
5. Visual Arts Catalogue	<ul style="list-style-type: none"> • Selection of works by all artists, with artists' profile.
6. Visual Arts Showcase	<ul style="list-style-type: none"> • A selection of Visual Artists present their works in a special showcase for art promoters.

4.2.2 LITERARY ARTS PROGRAM IN CARIFESTA

Component/Event	Main points
1. Signal Event: master writers	<ul style="list-style-type: none"> At least two major Caribbean writers (or of Caribbean descent), for example Edwidge Danticat, Jamaica Kincaid, Caryl Phillips, Junot Diaz, well known to the public in Suriname will be invited as special Festival guests. Master writers will read from their own work Interviews with master writers broadcasted on live radio and tv Master classes (subcontracted to the Schrijversvakschool (professional writers' school) Paramaribo.)
2. Showcase: Caribbean new talent	<ul style="list-style-type: none"> Special readings from selected writers for arts promoters and publishers
3. Workshop/Capacitybuilding: masterclasses	<ul style="list-style-type: none"> Masterclasses by the master writers Playwright workshops
4. Daily reading program	<ul style="list-style-type: none"> A daily reading program in dedicated space in the Grand Cultural Market Writers read from their own work. Combined with Storytelling events in this space
5. Caribbean writers' tribute	<ul style="list-style-type: none"> Prominent people (& role models) from Suriname and other CARICOM states (artists, politicians, writers, opinion makers) will read from the works of their favorite Caribbean writers- and be interviewed about the impact of those words on their lives. To be broadcast live Programmed as a one-time special daily reading session.
6. New Caribbean writers collection	<ul style="list-style-type: none"> A collection of short stories, poems and literary non-fiction with works from all participating countries- each country will organize a national contest, the winners are published as part of their prize they are part of their country's contingent.
7. Caribbean Literature for high schools	<ul style="list-style-type: none"> <i>A school program will be developed aimed at English literature classes in high school.</i>

4.2.3 SYMPOSIA IN CARIFESTA

- The Symposium programme will cover a five day period with one main Symposium day featuring one or more prominent guest speaker(s) addressing the Culture for Development theme and a panel of experts from the Caribbean.
- Each subsequent day will feature panels focusing on a specific topic within the theme, based on the key connections between culture and development as specified in the Culture for Development Framework in Chapter 1.2, looking for example at:

Panels	
1. Culture and economic development and sustainable livelihoods –	<ul style="list-style-type: none"> ▪ How to build competitive export industries that are based on local talents and resources. ▪ Small scale sustainable livelihoods interventions and micro enterprise development based on culture (UN Women Caribbean had a specific program)
2. The use of culture as a tool and process for development	<ul style="list-style-type: none"> ▪ The new developments in edutainment, action theater, participatory video and other art forms and cultural products in behavioral change communication and social marketing (e.g. the cases of Arts in Action, Projekta/Cast2, ASHE) ▪ Traditional knowledge, local culture and heritage as starting point in participatory development interventions in areas such as natural resource management (e.g. C.I.mapping project in South Suriname).
3. Cultural expression, negotiating identities; and building bridges	<ul style="list-style-type: none"> • Building cohesive societies and preventing conflicts through the use of culture (e.g. work with gang culture in Jamaica- linked to masculinities and gender studies) • Culture and negotiating identities of migrants in multi-ethnic Caribbean (e.g. the case of new Chinese migrants in Suriname).
4. Culture, crisis and repression	<p>Do we still dare to speak truth to power? Engagement in arts and culture in the Caribbean in 2013- from visual arts to performing arts.</p>
5. Culture, as the foundation for development models and visions	<p>Looking for the link between Caribbean cultures and identities and development policies (e.g. the creative thinking of Norman Girvan).</p>

4.2.4 FASHION IN CARIFESTA

Fashion and related art forms provide a sustainable living for many creative people. Fashion in CARIFESTA will highlight some of these cultural industries.

Component/Event	Main points
1. Signal event and Showcase: Caribbean Top Fashion show	<ul style="list-style-type: none"> • A showcase of haute couture designs. • Held outside Grand Market venue/hub
2. Semi traditional and traditional fashion show	<ul style="list-style-type: none"> • A fashion show with exposé's on the history of the traditional fashions presented • Part of the traditional/folk village
3. Jewelry and accessories event	<ul style="list-style-type: none"> • bags, bijoux, shoes, scarves etc)- linked to crafts • part of the traditional and haute couture fashion events.
4. Body art event	<ul style="list-style-type: none"> • Make up and Nail art • Body art (tattoo's and traditional body paintings and markings of Maroons and Indigenous peoples) • hair design- highlighting natural hair and braiding(for men and women), bridal hair art of the Indonesian and Indian culture. • Part of the traditional and haute couture fashion events

4.2.5 STORYTELLING IN CARIFESTA

Component/Event	Main points
1. Anansi- tori:	<ul style="list-style-type: none"> • an Anansi storytelling performance, made up of storytellers from different participating countries, is part of the performing arts schedule
2. Ondro bon (under the tree)	<ul style="list-style-type: none"> • Under the tree storytelling at the Grand Cultural Market -for short interactive performances
3. Travelling storytellers	<ul style="list-style-type: none"> • Storytellers will also visit social homes and communities- keeping in mind language barriers.

4.2.6 CULINARY ARTS IN CARIFESTA

As usual the culinary arts will be part of the Grand Cultural Market. However, in CARIFESTA XI, the culinary arts will be treated as more than just food vendors, with:

Component/Event	Main points
1. Caribbean cooking lessons	<ul style="list-style-type: none"> for the public (taste it today, cook it yourself tomorrow-)
2. Country Cooking demonstrations	<ul style="list-style-type: none"> linked to the trade fair and encouraging the use of local/Caribbean produce.
3. A Caribbean Curry and bhaitak Gana event	<ul style="list-style-type: none"> linked to music; with curry dishes ranging from duck curry, curry mutton/goat/fish to curry vegetarian (socalled Seven Curry
4. Theme days	<ul style="list-style-type: none"> each country presenting their own variety of a specific dish or use of a common ingredient: cook up, callaloo type of soups, rice and beans dishes, ground provision day, salt fish, roti are some possibilities. A special theme day will be dedicated to food for healthy lifestyles.
5. Popki patu:	<ul style="list-style-type: none"> part of the Children in CARIFESTA program, Children learn how to cook healthy Caribbean food
6. master chef program	<ul style="list-style-type: none"> in collaboration with high end restaurants in Paramaribo during the festival period- guest master chefs hired by local restaurants
7. fine Caribbean dining menu's	<ul style="list-style-type: none"> served at local restaurants (part of marketing and promotion)
8. A Caribbean rum festival	<ul style="list-style-type: none"> Cocktails based on Caribbean rums, food prepared with rum, rum tasting-

4.2.7 CRAFTS IN CARIFESTA

Crafts have always been a major part of the Grand Cultural Market.

- In line with the festival theme, crafts in CARIFESTA XI will focus on crafts as a source for sustainable livelihoods, through the use of natural and renewable resources and the promotion and preservation of traditional knowledge.
- Crafts will be organized in categories by products and/or by materials used and/or by market segments (e.g. gifts and accessories or home accessories)
- For the Crafts and Trade Fair component it is recommended to explore partnership with Design Caribbean organized by Caribbean Export.

Component/Event	Main points
1. Demonstrations	traditional crafts (wood carving, Amerindian pottery)
2. Showcases	contemporary craft (designs)
3. Craft workshops	<ul style="list-style-type: none"> a. for the general public (especially in the community festivals) b. Special attention will be given to textile designs: pangi, tie and dye and batik.
4. Crafts in Fashion	Crafts will also be part of the fashion segment of CARIFESTA- jewelry and accessory shows and body art shows

4.2.8 BODY AND SOUL IN CARIFESTA

A. special section in the Grand Cultural Market will be dedicated to the Body and Soul line (lifestyles) for traditional/nature knowledge featuring for example herbs, healthy lifestyles, massage, vegetarian, local produce, etc

Component/Event	Main points
1. Body and Soul tent	Sale and exposés on herbs, healthy lifestyles, vegetarian food, local produce, etc
2. Body and Soul training and demonstrations	Mass yoga, tai chi demonstrations and exercises
3. Trade Fair Body and Soul	Wellness tourism is becoming one of the major tourism products of Suriname.

4.2.9 TRADE FAIR IN CARIFESTA

A separate space on the Grand Market will be dedicated to the Trade Fair, which will be subcontracted to the Chamber of Commerce, the organizer of Suriname’s annual Trade Fair.

Component/Event	Main points
<p>1. Meeting point/Trade Fair</p>	<p>The trade fair will bring together cultural entrepreneurs ready for export and potential buyers. Specific attention will be given to producers of</p> <ol style="list-style-type: none"> 1. culinary products (e.g. herbs, spices, sauces and marinades) linked to the culinary arts segment through demonstrations and tastings 2. beauty and wellness products from natural ingredients 3. traditional crafts (e.g. wood carvings, basket weaving, fabric art and crafts) 4. jewelry from precious metals
<p>2. National workshops</p>	<p>Participating countries will be encouraged to organize export marketing workshops at a national level, to prepare participants for the trade fair.</p>

4.3 PERFORMING ARTS

1. The Performing Arts section of the festival is made up of theater, storytelling, dance and music.
2. There will be a wide selection of venues available for performances: a few “regular” venues, and other “alternative spaces”, such as parks, open spaces, tents, garages, galleries etc. Participating countries will be informed beforehand of the technical specs of venues, so as to adjust their production to what is available and possible.
3. The number of productions that will be staged will be set beforehand, and will be selected by a panel based on quality, adherence to the festival theme and production values, artistic innovation and diversity of performances.
4. In order to guarantee that productions run smoothly, the cutoff date for production information will be strictly observed.
5. Productions will have a maximum running time of 1 hrs
6. Short and small productions are encouraged and will receive preferential treatment by the programmers: with minimum number of performers/actors, and minimal sets and technical requirements.
7. Small performances, including storytelling, will also be staged in schools, and on the Grand Cultural Market.
8. One of the principles of programming will be “maximum exposure”: all productions will have a guaranteed minimum number of performances- evening performances in primary venues, community festivals, and morning performances for special audiences.

4.3.1 THEATER IN CARIFESTA XI

Component/Event	Main points
1. Monologue and One Act Performance	<ul style="list-style-type: none"> ▪ Several monologues and one acts programmed together. ▪ Participating countries are encouraged to restrict the Theater component of their contingent to monologues and one act plays – with a maximum running time of 20 minutes.
2. Regular performances	<ul style="list-style-type: none"> ▪ Regular theater performances will have a maximum running time of 60 minutes ▪ Restrict set design and technical requirements to a minimum (theater in minimal settings- not necessarily minimal theater)
3. Collobarative theater event	Staging of short improvisational plays, developed in workshop settings during the festival period.
4. Idea lab- for playwrights	Workshop for playwrights to present work in progress to colleagues.
5. Theater for Development event	A collection of short plays, specifically developed for development communication purposes. Can be linked to symposia.
6. Showcase Theater	A restricted number of regular productions as show case for arts and culture promoters.

4.3.2 DANCE IN CARIFESTA XI

Component/Event	Main points
1. Traditional dances and folk dances	Part of the Folk Village and country nights.
2. Contemporary dance	Select number of productions in regular venues, maximum running time of 30 minutes
3. Streetdance	Hip hop, Breakdance, Capoeira) and dance battles in the streets
4. Dance gala	Dance masters, in combination with high-end fashion show
5. Dans mobile	Short performances in the street
6. Dancethon	public teaching of different Caribbean dance styles in a stadium or Independence Square (part of the healthy life style subprogram

4.3.3 MUSIC IN CARIFESTA XI

Component/Event	Main points
1. Music Caravan	<ul style="list-style-type: none"> ▪ a moving musical event ▪ performing on street corners, in communities, at shopping centres.
2. Chutney and Bhaikak Gana evening	<ul style="list-style-type: none"> ▪ in collaboration with the Caribbean Curry Event
3. Jazz in CARIFESTA	<ul style="list-style-type: none"> ▪ Jazz Fusion festival with Caribbean jazz artists ▪ in collaboration with Suriname Jazz Festival
4. The Caribbean gifts to the world show	<ul style="list-style-type: none"> ▪ A concert celebrating the musical contribution of the Caribbean to world music ▪ not just reggae, steelpan but also Andy Palacio's Garifuna music; Lieve Hugo's kaseko and the origin of (Square One's hit) Faluma
5. Sing Your Song CD	<ul style="list-style-type: none"> ▪ A collection of Caribbean children's song ▪ Based on a regional competition (national competitions in each country)
6. Sing your Song concert	<ul style="list-style-type: none"> ▪ A concert- presentation of the collection of Caribbean children's song
7. CARIFESTA jam sessions:	<ul style="list-style-type: none"> ▪ Programmed jam sessions ▪ in collaboration with well-known jam session locals in Paramaribo.
8. CARIFESTA XI concert	<ul style="list-style-type: none"> ▪ a joint concert of musicians and singers from participating countries.
9. Showcase Caribbean music artists	<ul style="list-style-type: none"> ▪ A showcase of the best (new?)Caribbean music artists, ready for the world stage

4.4 YOUTH FOCUS: THE NEXT GENERATION OF ARTISTS

As stated in Chapter 2, youth activities will be mainstreamed in normal programming, under a special “Youth Focus” brand, to ensure that youth activities enjoy the same level of attention as other activities

Component/Event	Main points
Youth Brand	Young artists in all program elements under Youth Brand Focus. Can range from performing arts to visual arts and films.
Youth Village	meeting point for young artists for workshops and networking.
workshops	specifically aimed at young people, such as animation, music, street dance, spoken word.

4.5 CHILDREN IN CARIFESTA

A special section of the programming is aimed at children.

Component/Event	Main points
Popki patu	Play cooking real food with Caribbean chefs
Sing your song	National competitions and CD; as well as concert of children’s songs
Workshops	Visual arts, animation, dance.

4.6 COMMUNITY FESTIVALS

The heart of CARIFESTA will lie in the communities of Suriname. The community festivals will be subcontracted as much as possible to local organizations and national NGO’s active in the regions: a public private partnership between State and Civil Society.

Component/Event	Main points
Mini carifesta	In the two months before CARIFESTA, a mini-CARIFESTA will be organized in all districts of Suriname with performances by local and national artists. Each mini-festival will last one weekend- with the possibility of simultaneous festivals. The local festivals will as much as possible, be linked to existing activities in the districts, for example, the heritage festival in Commewijne and the cassava festival in Para
Carifesta to the communities	During the festival period, community activities, in the suburbs of Paramaribo, the rural areas, and the nearest districts, will also be scheduled- performing arts, visual arts bus, local film festivals, children’s and youth focus activities

4.7 SUPER CONCERTS

All participating countries will be requested to nominate 3 possible artists for Super concerts. A selection will be made based on these nominations.

4.8 FILM FESTIVAL

Component/Event	Main points
1. film festival will	subcontracted to a major cinemaplex, and produced in collaboration with either the Trinidad Film Festival or the Caribbean Travelling Film Showcase
2. Showcase animation	Showcase of Caribbean animation productions. Recommended collaboration with Animaie Caribe Festival in Trinidad and Tobago.
3. Showcase film	Selected films for arts and culture promoters.
4. Workshops	Workshops for scriptwriters, directors of photography, production managers, actors, animation artists.

4.9 CAPACITY BUILDING, WORKSHOPS, MEETINGS AND NETWORKING

1. One of the major complaints has always been the lack of room for workshops and networking during the festival. In CARIFESTA XI workshops and networking events will be an integral part of programming- coordinated by a separate unit. The unit will design and implement a comprehensive program, in which all workshop, network and capacity building activities during the festival will be coordinated.
2. The program will focus on different audiences: artists from different art forms, cultural entrepreneurs, youth, technical personnel, general public.
3. Some workshops will be organized in dedicated spaces at the Grand Cultural Market, others in separate venues.

Component/Event	Main points
1. Artist talks and portfolio's	A program for video presentations and artist talks will be scheduled for each sector- artists can show previous work, and discuss with colleagues
2. Export marketing	export marketing workshops for a select number of categories of cultural entrepreneurs.
3. "labs"	artists present work in progress or artistic ideas with and be coached by more experienced colleagues;
4. Regular workshops	Series of workshops for professional development for artists, and producers of all art forms
5. master classes	By masters of different art forms: writing, film, drama, music; for a select number of participants, with proven track record (for maximum effect)
6. Performance art/collabaritive work	Performing arts workshops to create ready performances to be staged during Carifesta

4.10 TRADITIONAL/FOLK VILLAGE

Component/Event	Main points
1. traditional/Folk village	will be set up in the Palm Garden or independence square- with permanent and programmed folk performances and demonstrations of cultural events (such as rituals)
2. Country Nights	will be part of the folk village

4.11 SHOW CASES

Several showcases will be organised for arts and culture promoters- some show cases are special events, specifically for the promoters, others are just part of regular programming.

Component/Event
1. show case Visual Arts
2. Show Case Performing Arts (dance, drama, music)
3. Show case Culinary Arts
4. Show case Fashion, Jewelry and Crafts



Part IV: Organisation and Management; Logistics

5 PROCESS OF INVITATION AND REGISTRATION

One of the main challenges in organizing CARIFESTA has always been the late response of the participating countries. The task of accomplishing the mission of CARIFESTA XI rests on two main parties: the host country, and the participating countries. The following process aims to minimize the risk of late response.

Step	What	Who	When
Main participants and guest participants			
1. Official invitations	2. Official invite 3. artistic concept note (including theme) 4. explanation of process- including selection criteria of products and productions 5. timetable/cut off dates	Suriname	
2. First preliminary response	<ul style="list-style-type: none"> estimated size of contingent indication of events in which guest country will participate 	Invitees	
3. Invitation for preparatory meeting	<ul style="list-style-type: none"> accommodations listing invitation for preparatory meeting of contingent's leaders (technical and/or artistic- max 2 p/country) 	Suriname	
4. Response to meeting	<ul style="list-style-type: none"> Names 		20 Feb 2013
5. Preparatory meeting	<ul style="list-style-type: none"> A two day program of site visits, technical workshops, and artistic brainstorms (molding productions/events to the venues- requirements etc) 		15 March
6. Confirmation	Confirmation of (intended) ⁶ size of contingent, and of events, with preliminary technical requirements.	Invitees	30 March 2013
7. Selection	Selection products/productions	working group	15 April
8. Results selection	Communication of results selection procedure, and requirement of final confirmation	Suriname	20 April
9. Final Confirmation delegation	Participating countries confirm size of contingent and of events- further details of production requirements	participants	30 April
10. Programming confirmation	Final confirmation of events participation and first draft program outline and venue allocations	Suriname	30 May 2013

⁶ "intended" since the final composition of the contingents will depend on the selection of productions/events by the selection working group

6 HOST COUNTRY ORGANIZATION AND MANAGEMENT

The organizational structure of CARIFESTA XI is based on:

- The principle of individual and team accountability
- Principles of good governance: Separation of powers for oversight and prevention of conflicts of interest
- Short communication lines for swift decision making
- Decentralized decision making through relatively independent units and subcontracting

6.1 ROLES AND RESPONSIBILITIES

HCMC: “paves the way for a smooth running of the organization”

1. Gives the assignment for designing the artistic and organizational festival plan
2. Approves the festival plan and budget
3. Oversees the implementation of the festival plan
4. Oversees the management of the Festival Directorate/CARIFESTA Secretariat
5. Responsible for State-State communications at the highest level
6. Responsible for hospitality
7. Responsible for advocacy and liaising with all relevant stakeholders
8. Responsible for assignment and contracting of Festival Directorate/CARIFESTA Secretariat
9. Is the arbiter in conflicts

Festival Directorate/CARIFESTA Secretariat: “executes the festival plan”

1. Coordinates the implementation of the festival plan
2. Responsible for all contracts (personnel, vendors, services)
3. Designs and manages the budget
4. Responsible for programming
5. Responsible for communications with guest countries re participation
6. Responsible for communication with relevant stakeholders
7. Monitors the implementation
8. Reports to the HCMC

FESTIVAL DIRECTORATE	responsibilities
Director	<ul style="list-style-type: none"> • Leads the Festival directorate/CARIFESTA Secretariat in implementation. • Leads the development of internal proceedings, rules and regulations of the Directorate and monitors its adherence. • Leads the Festival management and festival implementation units • Convenes, sets the agenda for and conducts management meetings • Leads committee for recruitment and selection of contracts and bids per festival plan • Responsible for design of all Terms of References and Contracts • Manages the budget • Sets and guards the timeline • Communicates with IFD and CARICOM secretariat • Is assisted by a supporting staff
Secretary	<ul style="list-style-type: none"> • Assists the director in management meetings • Assists the director in development of internal proceedings, rules and regulations of the Directorate • Responsible for internal communications between HCMC and Festival Directorate • Leads the secretariat (supporting staff), also responsible for institutional memory-filing and correspondence
Festival artistic coordinator	<ul style="list-style-type: none"> • Coordinates the artistic units/program elements of the festival • Leads selection and subcontracting of unit coordinators • Is co-responsible for programming of the festival in collaboration with the programming director, the artistic units and the director • Leads communication with participating countries re contingents • Works in close cooperation with the logistics coordinator to ensure the operations of the festival • Is responsible for all artistic presentations as part of marketing, awareness and outreach for the festival • Leads the artistic team
Festival logistic coordinator	<ul style="list-style-type: none"> • Coordinates the logistical units of the festival (transport, venues, equipment, security, communications and accommodation) • Works in close cooperation with the artistic and programming coordinators to ensure the operations of the festival • Leads communication with participating countries re logistical
Programming coordinator	<ul style="list-style-type: none"> • Is responsible for programming of the festival in collaboration with the artistic and logistical coordinators, the artistic units and the director, as well as the marketing unit
Members of the Directorate	Serve as advisors to the Director, the secretary and the Artistic and Logistics coordinators

IFD

HCMC

Advisory Board

CARIFESTA XI SECRETARIAT (Directie)

secretariat

marketing

finance and legal

festival director

artistic coordinator

logistical coordinator

programming coordinator

units

Opening/Closing

Performing Arts

Film

Signal Events

Youth Focus

Showcases

Workshops/
Cap.building

Community
festivals

Grand Market

Crafts

Fashion

Culinary

Visual arts

symposia

Trade fair

7 HUMAN RESOURCES

7.1 RECRUITMENT AND SELECTION/CONTRACTING

1. “The right person in the right place” needs to be the basic principle underlying all recruitment and selection for the festival. In order to guarantee that the organization of CARIFESTA XI is indeed of the highest possible quality, recruitment and selection of all persons involved will follow strict procedures. Recruitment will only be based on existing and identified capacity needs, which in turn are based on the organizational structure.
2. Based on the identified staffing needs, standard procedures will be designed, based on open calls and bidding. In the bidding process, the proven capacity, relevant experience and quality of proposal will be the cornerstones of selection. In order to be as transparent as possible, the selection criteria will be published with of each call.
3. Terms of references for all positions will be available on the website.

7.2 VOLUNTEERS

1. As with CARIFESTA VIII, volunteers will play a major role in the festival- an opportunity to engage young people, increase regional awareness and build capacity.
2. A special volunteer coordinator will be in charge of scheduling. Volunteers will be trained beforehand, in guest relations, the basics of the festival organization (for better assistance to their counterparts) and in English.
3. Include volunteers with language skills in French, Spanish and Portuguese.

7.3 CAPACITY BUILDING

1. A capacity building program will be designed and implemented before the festival. Target groups include management teams, technicians, programming staff, security personnel, hosts and aid d’camps and volunteers, and venue personnel.

7.4 CODES OF CONDUCT

1. The host country organization will develop a short code of conduct for her own use, and one for all participants, as well as a guideline for performers.

8 FINANCES

The Government of Suriname has approved a budget of US\$5 million for CARIFESTA, putting it on par with the Trinidad and Tobago hosted CARIFESTA IX⁷, a significant increase over the previously Suriname-hosted CARIFESTA (2003, budget US\$0.742).

The detailed budget will be completed in February 2013.

8.1 HOST COUNTRY

The host country will bear the costs of:

1. Opening and Closing Ceremonies
2. Official launch of the Festival in the host country including other marketing and promotional events
3. Receptions and hospitality and transportation of VIPs and participants at the Festival;
4. Local promotion and marketing
5. Regional promotion and selected promotional events among diasporic communities
6. Venue preparation
7. Subcontracting and specialist services
8. Support for the presence and meetings of the Interim Festival Directorate for CARIFESTA XI
9. Production , staging costs
10. Security
11. Venue management incl security, waste management,
12. Transport of special groups/audiences

8.2 PARTICIPATING COUNTRIES

The participating countries will bear the costs of:

1. Air transport of participants and materials
2. Accommodation and per diem and fees of participants and other delegates
3. Rent of booths at the Grand Cultural Market
4. All costs for venue preparation, technical equipment and personnel beyond the standard issue or previously agreed⁸ equipment and other facilities and provisions provided by the host country
5. Air transport, per diem and fees of special guests from their country

Revenues for the organization are expected mainly from corporate sponsoring and sales of branding materials. The host country will decide in a later stage whether or not to raise entrance fees for all or some events.

⁷ Source: The cultural industries in CARICOM, trade and development challenges. Keith Nurse et al, 2004. p. 181. No budget for CARIFESTA X available at this time.

⁸ As per the detailed production requirements send at the latest 3 weeks before the festival

9 MARKETING, OUTREACH AND PUBLIC AWARENESS

Who do we want to reach with CARIFESTA XI and how do we reach them to excite them into participating and attending? How do we honor the principle of participation and built broad national and regional support for CARIFESTA XI, culture and cultural policy in Suriname and the region?

1. **Outreach and public awareness in marketing.** A marketing plan for CARIFESTA XI needs to go beyond usual promotion and marketing the event; and will need to include specific strategies for outreach to communities and special groups, and public awareness on cultural, culture policy and culture for development . A marketing consultant will be contracted through a rigorous selection procedure.
2. **A seperate advocacy plan** will be designed and executed to sensitize policymakers, business community and civil society at large; advocacy will be aimed at creating support and buy in for CARIFESTA, but also creating support and buy in for cultural policy as driver of national development and regional integration.
3. **CARICOM Member States and other participating countries awareness.** In order to raise awareness of CARIFESTA beyond the participating artists, the artistic plan has created a series of opportunities for broader regional awareness and support from the participating countries:
 - a) **Open call for contributions to the Opening and Closing ceremony-** The host country, in collaboration with the member states will place an open call for contributions to the ceremonies to be submitted directly to the artistic coordinator of CARIFESTA XI. Those contributors that are in line with the overall artistic idea of the ceremonies and festival will be invited to be part of the production process. The host country will bear the costs of local accommodation and per diem of these artists. The member states will be asked to bear the costs of air fare and fee.
 - b) **National contests for literature-** each member state will be asked to organize a national literary contest for 2 age groups (under and over 40) and in 3 categories: poetry, short stories fiction and literary non-fiction. The works of the national winners of each category will be published in one book.
 - c) **Sing Your Song.** each member state will be asked to organize a national contest for new children's songs. The winning national entries to be part of a compilation CD.
4. **Launching.** The official launch of the festival will be followed by a series of smaller events nationally and regionally. At least one pre- CARIFESTA event per month to be held from January – May 2013 in Suriname- next to- or as part of- other significant national events and occasions (e.g. A CARIFESTA Mothers Day event, a CARIFESTA Valentine Days event, a CARIFESTA Labor Day event). From June on, the mini-CARIFESTA's in communities take flight.

10 OTHER

10.1 HOSPITALITY

The host country will pay special attention to:

1. Flight schedules: liaise with air carriers for adapted flight schedules before, during and after CARIFESTA
2. In flight promotion: all flights to and from Suriname will show CARIFESTA short film on board. Festival schedules will be distributed to all arriving passengers.
3. The airport: Special arrangements for participants and guests for CARIFESTA for quick handling of immigration.
4. Customs, luggage and materials. Arrangements are made with customs. A system for luggage labeling will be communicated to all participating countries- identifying all CARIFESTA related luggage, divided into personal and production related luggage (as far as possible subdivided for quick identification re purpose of the materials). Special secure storage facilities will be arranged for all delegations, with easy access 24 hrs a day.
5. Accommodation. A pre approved list of accommodations will be made available for all invitees, listing in several categories of costs, accompanied by additional information for an informed choice of accommodation (vicinity vis a vis the main festival venues and offices, banks, transportation facilities, internet access etc).
6. In country transport. Dedicated transportation for each contingent, transportation for VVIPs, shuttle system between venues
7. Aide d'camps. Each contingent will be provided with an aide d' camps.
8. Telecommunication. Each contingent leader will be provided with a mobile phone with pre-entered phonebook for all important festival contacts.
9. Office space for contingents. Separate, shared office space for contingents, with computers and wifi.
10. Rehearsal spaces. There will be an array of simple rehearsal spaces available (big class rooms, community centres), where contingents can rehearse, upon prior scheduling.
11. A hospitality centre will be set up in the centre of the city, where artists can mingle after performances and activities. The centre will be open each night from 22.00-24.00 hrs.

10.2 RISK MANAGEMENT, SAFETY AND SECURITY

A separate risk management, safety and security plan for the festival will be developed by all relevant parties, also taking into consideration issues such as personal and health safety.

Specific attention will be given to the critical importance of waste management at the various CARIFESTA XI venues:

- Clean water supply and drainage for the Culinary section at Grand Market,
- Sufficient washroom facilities with appropriate signs, regular maintenance and also catering for children and persons with disabilities
- Sufficient facilities for garbage collection and arrangements for storage and disposal

- Pictorial signs and complemented with text if possible in addition to Dutch and English, as well in Spanish, French and Portuguese for garbage bins, washrooms, emergency etc.
- Smoke free environment in general, especially in enclosed sections (walls and roof), spaces to be frequented and occupied by children ; possible designated areas for smokers.