



Edna Manley College
of the Visual and Performing Arts



8th Biennial

REX NETTLEFORD ARTS CONFERENCE

INWARD STRETCH, OUTWARD REACH

Arts, Culture and the (Re)
Imagining of Our Humanism

PROGRAMME

Oct 15 -17, 2025

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Welcome to the 8th Biennial Rex Nettleford Arts Conference!

You already know what brought you here. Not curiosity alone—urgency. The world needs what we carry: artistic vision rooted in struggle and survival, wisdom borne from archipelagos that have always known how to navigate storms.

This is RNAC 2025. As the Edna Manley College marks nearly 50 years of incubating Caribbean creative power, we gather to ask: **What does humanism look like when we define it on our own terms?**

Rex Nettleford gave us the blueprint—turn inward to excavate our own depths, then extend outward to reshape what's possible. That double movement isn't theory. It's practice. It's the work you do.

We know what were up against: algorithms rewriting our stories, ecosystems collapsing under the weight of greed, our cultural DNA under constant threat of extraction.

But we also know our arsenal: art that refuses to be silenced, ancestral knowledge that predates these crises, communities that have always organized for survival.

You're not here to be merely inspired and return home unchanged.

You're here because you're already making the future.

Now we build it together.

About the Edna Manley College



The Edna Manley College of the Visual and Performing Arts (EMCVPA) is Jamaica's premier institution and the Caribbean's choice for higher education in the visual and performing arts, and arts management. For over six decades, from our home in Kingston, the Creative City of Music, we have been developing and preserving arts and culture while maintaining a rich tradition of excellence that has shaped the region's cultural landscape. As the first institution in the English-speaking Caribbean to provide professional training at the Bachelor, Associate Degree, and Certificate levels, we understand that artistic creation begins with deep exploration of self and Caribbean cultural identity, extending into communities to reimagine humanistic practice.

Cultivating Artists and Cultural Stewards

Through our Schools of Visual Arts, Music, Dance, Drama, and Arts Management, students ground themselves in Caribbean cultural traditions while developing technical excellence and aesthetic sensibilities. This rigorous training produces graduates prepared to foster social transformation, preserve and innovate Caribbean heritage, and harness the Cultural and Creative Industries for meaningful careers.

Our School of Continuing Education and Allied Programmes extends this mission through credit-bearing courses that create pathways to degree matriculation, alongside leisure courses and summer school that democratize arts education access.

From Autonomy to Integration

Our institutional journey mirrors the complexity of Caribbean identity. In 1976, four schools came together under the Cultural Training Centre, yet each remained autonomous with its own Director of Studies—unified yet diverse. UNESCO's 1979 designation as a pivotal Caribbean institution and the 1983 OAS naming as the Inter-American Centre for Caribbean Cultural Development recognized our regional significance.

The transformative moment arrived in 1995 when the schools consolidated under one administrative structure and were renamed Edna Manley College, honoring Jamaica's seminal artist. This integration demonstrated that diversity and unity enrich both individual practice and collective purpose. Today, five schools operate in genuine collaboration, connecting artists across the Caribbean, North America, and Europe.

A Living Philosophy

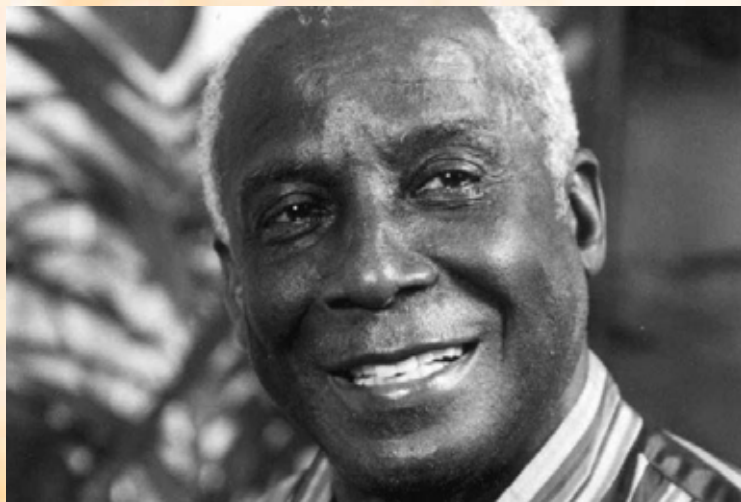
EMCVPA places artists at the center of social transformation, demonstrating that arts education enhances capacity for critical thought, empathy, and cultural understanding. Cultural expression is not ornamental but essential to living a fully human life.

Vision: An environment for learning and unparalleled praxis in Arts and Culture, grounded in Caribbeanness for social transformation.

Mission: High-quality education, training and research that enriches aesthetic sensibilities, fosters social transformation, and promotes Caribbean cultural diversity.

Welcome to a community where artistic development meets cultural impact, and where Caribbean consciousness reimagines humanistic practice.

About Rex Nettleford



Ralston Milton "Rex" Nettleford stands as a luminous example of how the inward stretch of cultural self-knowledge can fuel an outward reach of global influence. His life's work demonstrates that the deepest engagement with one's own cultural identity becomes the very foundation for meaningful dialogue with the world.

The Inward Stretch: Rooting in Caribbean Cultural Identity

Nettleford's profound inward journey began with his immersion in Caribbean cultural dynamics. As co-founder, artistic director, and principal choreographer of the internationally acclaimed National Dance Theatre Company of Jamaica, he didn't merely preserve tradition—he animated it, giving physical form to the Caribbean psyche. Through movement and choreography, he excavated the cultural memory embedded in the bodies and stories of Caribbean people, asserting that authentic humanism must be grounded in one's own cultural soil.

His scholarship in social and cultural history represented an intellectual counterpart to his artistic practice. As a leading authority on development and cultural dynamics throughout the Caribbean and its Diaspora, Nettleford committed himself to understanding the complex forces that shaped Caribbean identity in the aftermath of colonialism. This was his inward stretch: the disciplined excavation of what it means to be Caribbean in a world that had long denied the validity of that identity.

The Outward Reach: From Rhodes Scholar to Global Advisor

Yet Nettleford's rootedness in Caribbean culture never became insularity. His journey from UWI undergraduate to Rhodes Scholar at Oxford exemplified how deep cultural knowledge enables rather than constrains global engagement. In 2003, when Oxford University honored him as one of four prominent Rhodes Scholars—describing him as "a Vice-Chancellor, a man of the greatest versatility: effective in action, outstanding in erudition, and most supple in dance" — the citation itself captured this synthesis of local embodiment and universal recognition.

About “Rex” Nettleford Cont

His curriculum vitae traces an ascending arc from Resident Tutor through Vice-Chancellor Emeritus, but more significantly, it maps an expanding geography of influence. Nettleford served in advisory capacities to CARICOM, the Organization of American States, UNESCO, the International Labour Organization, the World Bank, and the International Development Research Council, of which he was a founding director. He was consulted by governments throughout the Caribbean region, including non-English speaking countries, and extended his counsel to leaders across the globe.

(Re)Imagining Humanism Through Arts and Culture

What made Nettleford’s contribution distinctive was his understanding that the reimagining of humanism—particularly in postcolonial contexts—must occur through arts and culture. He rejected the notion that universal humanism could be achieved by suppressing cultural particularity. Instead, he demonstrated that it is precisely through the full expression of one’s cultural identity that genuine human connection becomes possible.

His gift was not merely erudition but the integration of intellectual rigor, artistic expression, and practical wisdom. He brought to heads of government and international organizations not just policy analysis but a vision of development rooted in cultural agency. His speaking schedule, which “would daunt normal mortals,” reflected his inability to decline appeals for his contribution—a testament to his belief that ideas and culture must circulate, must reach outward, to transform the conditions of human flourishing.

A Model for Cultural Leadership

Rex Nettleford’s life offers a powerful model for the conference theme. He proved that the inward stretch—the courageous commitment to excavating and expressing one’s own cultural truth—creates the authenticity necessary for meaningful outward reach. And his outward reach, in turn, continuously enriched his understanding of Caribbean culture by placing it in global conversation.

Through arts, culture, and scholarship, he participated in the ongoing project of reimagining humanism for a world where multiple cultural centers must coexist and dialogue. His legacy challenges us to ask: How can we root ourselves deeply enough in our own cultural knowledge to offer something authentic to the world? And how can we reach outward generously enough to allow that knowledge to be transformed in encounter with others?

In Rex Nettleford, the Caribbean found not just a scholar or artist, but a cultural architect who built bridges between the particular and the universal, proving that the most profound humanism emerges when we honor both the inward stretch and the outward reach.

President's Message



It is with a profound sense of pride and deep cultural responsibility that I welcome you to this, the 8th staging of the Rex Nettleford Arts Conference (RNAC), convened under the resonant theme: **Inward Stretch, Outward Reach: Arts, Culture, and the (Re)Imagining of Our Humanism.**

These words—inward stretch, outward reach—carry the pulse of Rex Nettleford's life and works. They echo his belief that true artistic expression demands we excavate the depths of our own cultural consciousness while simultaneously extending our creative vision across borders, oceans, and imaginative horizons.

In an era increasingly fragmented by division, when humanity itself seems under siege by forces both visible and invisible, this conference becomes more than an academic gathering; it is an act of cultural reclamation, a deliberate assertion that the arts remain our most potent instrument for remembering who we are and who we might yet become.

Rex Nettleford understood that humanism is not inherited; it must be practised, performed, embodied. He knew that our Caribbean humanity - forged in the crucible of history, tempered by creativity, and expressed through the genius of our people - requires constant nurturing, rigorous interrogation, and fearless celebration. This conference, gathering artists, scholars, and practitioners from across the globe, continues his unfinished work. Each paper presented, each performance shared, each dialogue engaged becomes a stitch in the fabric of our collective becoming.

The Edna Manley College of the Visual and Performing Arts has long stood as the Caribbean's premier institution for arts education and cultural innovation. For decades, we have served as the crucible where raw talent meets disciplined craft; where ancestral knowledge converges with contemporary practice; where the next generation of cultural workers discovers their voice.

Our graduates have shaped the aesthetic landscape of this region and beyond, as painters and dancers, musicians and designers, actors, sculptors, artist educators and managers; carrying forward the vision that art is not decoration but declaration, not leisure but labour toward a more humane world.

To our presenters, participants, and attendees: you are the living embodiment of Rex's vision. To our sponsors and supporters: your investment in this conference is an investment in the soul work of culture, in the preservation and evolution of Caribbean creative excellence.

Together, we stretch inward, mining the depths of our particular truths. Together, we reach outward, extending our gifts to a world desperately in need of beauty, meaning, and connection.

Let this conference be a space of rigorous thought and radical imagination, where we reclaim not just our humanism, but our responsibility to nurture, defend, and advance it.

In solidarity and creative kinship,

DorrettRCampbell

Interim President

Edna Manley College of the Visual and Performing Arts

Message from the Conference Co-Chairs

Arts, Culture and the (Re)Imagining of Our Humanism



Dear Colleagues, Artists, Scholars, and Friends:

Welcome to a gathering born of both necessity and hope. We are honoured to convene this vibrant community of artists, scholars, and cultural practitioners for RNAC 2025. Your presence here affirms what we know to be true: Caribbean artistic and cultural practice is not peripheral to global conversations about humanity—it is essential to them.

This year's theme embodies Professor Rex Nettleford's enduring vision: the inward stretch and outward reach. We turn inward to excavate our own depths, to mine the richness of our cultural heritage, and to affirm the wisdom embedded in our lived experiences. Then we extend outward to reshape what's possible, to challenge dominant narratives, and to insist on our rightful place in reimagining what humanism means in our contemporary moment.

This is not abstract theory. It is the practice you engage in daily—often in contexts that do not fully recognize its value, sometimes in isolation from others doing similar work. For three days, that isolation ends. You are surrounded by people who understand why this matters, who face similar questions across disciplines and geographies.

We convene at a critical juncture. In an era marked by rapid technological transformation, environmental disruption, and the continued extraction of cultural knowledge, the arts serve as essential spaces for critical inquiry and the imagination of futures that honour our full humanity. We face algorithms rewriting our stories, ecosystems collapsing under extractive pressures, our cultural DNA under constant threat. Yet we also know our strengths: art that refuses to be silenced, ancestral knowledge that predates these crises, and communities practiced in both survival and flourishing.

These strengths shape how we gather. The Opening Keynote ignites three days where disciplines collide and possibilities emerge—through Reasonings, Lecture Demonstrations, Workshops, Performances, Exhibitions, Caribbean Festival and Gran; Maakit, Film screenings, and the closing Edward Seaga Distinguished Lecture. But the architecture also honours how we actually create knowledge: Blue Mountain Breaks; and “Nyammings” are essential programming—where insight surfaces over shared plates and unscripted exchanges. This is an invitation to full presence, to questions that matter, to connections beyond the final session.

None of this happens without collective commitment. Our profound gratitude to all presenters, facilitators, and performers who answered our call and committed their artistry and expertise to this gathering. Special thanks to our dedicated RNAC 2025 Steering Committee, whose vision and tireless work made this possible, and to our generous volunteers and sponsors whose support sustains this vital work.

What begins here ripples outward. Policies shift. New work ignites. Networks cross oceans. This is how we operate—not through nostalgia, but as architects of futures where our humanity is non-negotiable and our creative practice defines what being human means.

Welcome to the work. Welcome to RNAC 2025!

Trudy-Ann Barrett, PhD

Shadane Wright

Message from the Programmes Committee Co-Chairs



The Rex Nettleford Arts Conference 2025, convened under the theme **“Inward STRETCH. Outward REACH. Arts, Culture and the (Re)Imagining of Our Humanism,”** emerges from a careful curation of films, performances, papers, workshops, lecture demonstrations, and exhibitions—a labour of care and creative intention shaped by our community of arts and culture practitioners, scholars, and visionaries from the Caribbean and beyond.

The programme before you reflects the expressive intellect, rigour, and passion of this community, whose work continues to expand the boundaries of aesthetic, cultural, and intellectual inquiry. In dialogue with Rex Nettleford’s articulation of a Caribbean cultural humanism and Sylvia

Wynter’s redefinition of the human beyond colonial hierarchies, this gathering affirms creative labour as a generative site of reflection, renewal, and possibility.

Through these encounters, we continue the vital work of reimagining who we are, and who we might yet become.

Camille Quamina, M.Phil
Cherry-Ann Smart, PhD

HISTORICAL OVERVIEW: Rex Nettleford Arts Conference

Origins and Vision

The Rex Nettleford Arts Conference (RNAC) was established in October 2011 as a tribute to the late Professor Rex Nettleford, following his passing. The conference emerged as a response to the profound loss felt within the Caribbean academic and artistic community, and was conceived as a lasting testament to Professor Nettleford's extraordinary contributions to arts scholarship and cultural development.

Professor Nettleford's legacy provided the philosophical foundation for the conference. His seminal contributions to academia, his unwavering commitment to cultivating a distinctive Caribbean cultural identity, and his deep-seated conviction in the creative capacities of Caribbean peoples made him an ideal figure to commemorate through such an endeavor. Given the regional scope of his influence and vision, the conference was deliberately conceived as a regional platform, bringing together voices from across the Caribbean and beyond.

Evolution and Purpose

From its inception, RNAC has served as the Edna Manley College of the Visual and Performing Arts' (EMCVPA) principal contribution to ongoing discourse surrounding the arts as a catalyst for Caribbean development. The conference has consistently affirmed the critical role that EMCVPA plays in developing the Caribbean's creative industries and contributing to nation building. It has functioned both as an intellectual forum and as a statement of institutional mission, bridging the worlds of artistic practice, academic research, and policy advocacy.

Since 2011, the conference has been held biennially, establishing a regular rhythm for regional and international engagement. Each iteration has brought together an interdisciplinary audience spanning multiple sectors—artists, researchers, educators, students, policymakers, and business community members—creating unique opportunities for cross-pollination of ideas and collaboration. The conference's framing and outputs have consistently emphasized how the arts generate innovative and practicable solutions to the social, political, and economic challenges facing twenty-first century societies. This focus has positioned the arts not merely as cultural expressions, but as essential tools for reimagining and transforming Caribbean contexts and realities.

Through its Jonkonnu Journal, the conference ensures that outstanding scholarly contributions reach wider audiences and contribute to the permanent record of Caribbean arts scholarship.

Conference Timeline

2011 – 1st Conference

Theme: "The Arts: Catalyst for Caribbean Development"

October 12-14, 2011

2013 – 2nd Conference

Theme: "The Creative Industries: Sustainability and Social Transformation"

October 16-18, 2013

2015 – 3rd Conference

Theme: "Growing the Arts: Breaking Boundaries"

October 14-17, 2015

2017 – 4th Conference

Theme: "Arts and Culture for the 21st Century: Millennial Re-Engagement, Engagement & Re-Engagement"

October 11-13, 2017

2019 – 5th Biennial Conference

Theme: "The Arts: Intercultural and Cross-Cultural Exchanges"

October 9-11, 2019

2021 – 6th Conference

Theme: "The Arts: Decolonising the Spirit!"

October 6-8, 2021

2023 – 7th Conference

Theme: "Mirror Mirror: Arts and Culture for Social Transformation"

October 11-13, 2023

2025 – 8th Conference

Theme: "Inward Stretch, Outward Reach: The Arts, Culture and the (Re)Imagining of Our Humanism"

October 15-17, 2025

Enduring Significance

The Rex Nettleford Arts Conference represents EMCVPA's sustained contribution to regional discourse on the arts and development. It stands as both living memorial to Professor Nettleford and active force in shaping conversations about the transformative role of arts in Caribbean society.

Programme: Rex Nettleford Arts Conference (RNAC) 2025

HOW TO USE THIS PROGRAMME

Welcome to the Rex Nettleford Arts Conference 2025! This programme has been designed to help you navigate the three-day conference with ease.

The conference features a diverse range of session types including panel discussions (Reasonings), lecture demonstrations, hands-on workshops, performances, film screenings, and visual arts exhibitions. Sessions will take place across multiple venues within the Edna Manley College of the Visual & Performing Arts (EMCVPA) campus.

To help you plan your conference experience, we have provided a legend below that explains:

- Session Types - descriptions of different presentation formats
- Location Abbreviations - quick reference for schools and departments
- Special Notes - explanations of unique programme elements

Please note that many sessions run concurrently, so we encourage you to review the full schedule and plan your participation in advance. Sessions are organized by day and time, with clear venue information provided for each activity.

LEGEND

SESSION TYPES	DESCRIPTIONS
REASONING	Panel discussions featuring multiple presenters exploring thematic topics
LECTURE DEMONSTRATION	Interactive presentations combining scholarly lecture with practical demonstration
WORKSHOP	Hands-on participatory sessions led by practitioners
PERFORMANCE	Live artistic presentations including theatre, dance, and music
FILM	Screening of films followed by discussion
EXHIBITION	Visual arts displays open for viewing throughout the conference

LOCATION ABBREVIATIONS	FULL NAME
SVA	School of Visual Arts
SoM	School of Music
SoDr	School of Drama
SoDa	School of Dance
SAMH	School of Arts Management & Humanities
SPECIAL NOTES	
(Virtual)	Session conducted via online platform
Blue Mountain Break	Tea/Coffee/Networking Break
Nyammins	Meal break (Jamaican term for food/eating)
Exhibition Viewing	Scheduled time to view visual arts displays
Conference Lime	Social gathering

Day 1 -- Wednesday 15th October 2025		
TIME	ACTIVITY	VENUE
9:00 AM -- 4:30 PM	REGISTRATION	Reference and Circulation Area, Edward Seaga Library & Resource Center
10:00 AM -- 4:30 PM	CARIBBEAN FESTIVAL & GRAN' MAAKIT	EMCVPA
	The Caribbean Festival & Gran' Maakit is an immersive opening celebration featuring three experiential zones—Maakit Square with artisan booths and live demonstrations, Performance Circle with Jonkonnu folklore and steel pan performances, and Heritage Ground with traditional games, drumming, and storytelling—creating an authentic Caribbean village atmosphere for conference participants and the wider Jamaican community.	
DAY 1 - CONCURRENT SESSIONS (11:00 AM -- 12:30 PM)		
LECTURE RECITALS	WORKSHOPS	PERFORMANCES
VERA MOODY, SoM <i>Facilitator: Keino Senior, EMCVPA</i>	SHEILA BARNETT, SoDa <i>Facilitator: Oniel Pryce, EMCVPA</i>	DENNIS SCOTT, SoDr <i>Facilitator: Claudia Woon Chin, EMCVPA</i>
LD013 – Lecture-Recital 1 <i>Out of Babylon: An Examination of the Absence of Afro-Jamaican Sacred Vocal Music in Patois on the Classical Recital Stages</i> Sashekia Brown (EMCVPA SoM)	W006 – Workshop 1 <i>Barbados Landship</i> John Hunte (UWI Cave Hill, Barbados Community College)	PF007 – Performance 1 <i>Donkey Seh</i> Janet Muirhead-Stewart – (EMCVPA SoDr) (11:00 AM - 12:00 PM)
LD008 – Lecture-Recital 1A <i>Rock An' Come Over: Culturally Jamaican Classical Music</i> Roger Williams (EMCVPA SoM)	STUDIO 2, SoDr <i>Facilitator: Owen Ellis, EMCVPA</i>	
	W002 – Workshop 1A <i>Games We Played, Stories We Carry: A Drama Workshop</i> Mathew "Kupakwashe" Murrell (Barbados)	
DAY 1 - CONCURRENT SESSIONS (1:00 PM -- 2:30 PM)		
LECTURE DEMONSTRATION (1:00PM - 2:30PM)		WORKSHOP (1:00PM - 2:30PM)
SHEILA BARNETT, SoDa <i>Facilitator: Eugene Williams</i>		BARBARA REQUA, SoDa <i>Facilitator: Dorraine Reid, EMCVPA</i>
LD014- Lecture Demonstration 2 <i>Wheel and come again: L'Antech Decolonising Spirit Mind and Body</i> L'Antoinette Stines (L'Acadco, Jamaica)		W001- Workshop 2 <i>Transmedia Storytelling and the Caribverse: Creating Myth Across Forms</i> Lloyda Alicia Garrett (Ohio University; Caribbean Culture Fund)

DAY 1 - CONCURRENT SESSIONS (3:00 PM -- 4:30 PM)		
WORKSHOPS (3:00PM - 4:30PM)		PERFORMANCE (3:00PM - 4:30PM)
SHEILA BARNETT, SoDa Facilitator: TBA		DENNIS SCOTT, SoDr Facilitator: Dwayne Gutzmer, EMCVPA
W005 – Workshop 3 Gravity Bends Here: Talawa Technique - Ancient Power - Modern Use Thomas Talawa Presto (Tabanka Dance Ensemble, Norway)		PF006 – PERFORMANCE 2 "GUESS WHA HAPPEN NEXT!" Memory vs Fiction & Personal/Political – A Performance Owen “Blakka” Ellis (EMCVPA SoDr)
SMART CLASSROOM, SVA Facilitator: Sana Rose, EMCVPA		
W007 - Workshop 3A Build Otherwise: Designing Ethical Tech from Caribbean Groundings Bianca Welds (Blue Mahoe Capital, Jamaica)		
OPENING CEREMONY VERA MOODY CONCERT HALL (6:00 PM -- 8:00 PM) Keynote Address: Professor Sonjah Stanley Niaah		
DAY 2 -- Thursday 16th October 2025		
PLENARY	9:00 AM -- 10:30 AM	VERA MOODY CONCERT HALL
Moderator: Amina Blackwood Meeks -- EMCVPA, College Orator		
LD007 – Reasoning 1 Resilience, Renewal, and Continuity: The NDTC in the Post-Nettleford Era Marlon Simms (National Dance Theatre Company of Jamaica; EMCVPA SoDa)		
🏔️ BLUE MOUNTAIN BREAK & 🎨 EXHIBITION VIEWING (10:30 AM -- 11:00 PM)		
📍 CAG(E) GALLERY, MULTIMEDIA BUILDING – [All Exhibitions are Available - October 15-17, 2025]		
Fading Green, Rising Grey Kimberly Jones (EMCVPA Student, SVA)		Poised Brighter Tomorrow Danielle Matthews (EMCVPA Faculty, SVA)
Damsel in This Dress; Woman in Distress Verona Barnes (EMCVPA Faculty, SVA)		Just Because 3, Just Because 4 Raymond Watson (EMCVPA Faculty, SVA)
Sustainable Legacie and Futures Miriam Hinds Smith (EMCVPA Faculty, SVA)		Fragments of the Colonial Experience Paula Daley (EMCVPA Faculty, SVA)
Zoomin Hidden Faces The Cane Worker Amanda Lazarus (EMCVPA Faculty, SVA)		Source Greg Bailey (EMCVPA Faculty, SVA)

DAY 2 - CONCURRENT SESSIONS (11:00 AM -- 12:30 PM)		
REASONING	REASONING	LECTURE DEMONSTRATION
ROOM 13, SoM <i>Facilitator: Wendy-Ann Brissett, EMCVPA SAMH</i>	SMART CLASSROOM, SVA <i>Facilitator: Amina Blackwood-Meeks, EMCVPA</i>	MUSIC EDUCATION ROOM, SoM <i>Facilitator: Joseph McIntyre, EMCVPA</i>
Reasoning 2	Reasoning 2A	Lecture Demonstration 3
PA012- Re-reading Watson's Radicalism: His Aesthetic Manifesto Omari RA (EMCVPA SVA)	PA011- Animating the Ancestors; Exploring Caribbean Mythology and Spirituality in the Preservation of Identity through Anime. Sharde Titus (Trinidad & Tobago)	LD004- Inward Stretch: Cultural Identity and Artistic Intelligence in Caribbean Percussion Instruction Joshua Watkins (Arkansas State University; Harding University)
PA013- The Effects of Cultural Representation in the Art Classroom Akealia Gayle (EMCVPA SVA)	PA018- 'Mi Ah Smaddi To': The Value of Language for Caribbean Identity and Liberatory Practices Roxanne Burton (UWI Cave Hill)	
PA021- Form in Fusion: Connection and Creativity through Clothing in the Caribbean Diaspora Grayson Chong (University of Massachusetts)	PA026- Ettu Unbound: Death Rituals as Decolonial Spaces Sandra Hamilton (CASE)	
PA024- Sustainable Fashion Reframed: The Jamaican Value Robert Hall (EMCVPA)	PA020- Co-Imagining Sound in the Age of AI and the Human Hand in Art Kamille Andrews (Trinidad & Tobago)	
WORKSHOP		PERFORMANCE
TEXTILE STUDIO, SVA <i>Facilitator: Cherry-Ann Smart, EMCVPA</i>		DENNIS SCOTT, SoDr <i>Facilitator: Ian Ellis, EMCVPA</i>
W011- Workshop 4 <i>Moving Beyond "A Day At The Beach": Reaching for the Radical Possibilities of Artmaking in School Contexts</i> Natalie Bennett (University of Illinois, Chicago)		PF007- Performance 3 <i>Donkey Seh</i> Janet Muirhead-Stewart (EMCVPA SoDr)
📅 NYAMMINS (LUNCH) & 🎨 EXHIBITION VIEWING (12:30 pm -- 1:30 pm)		
📍 Various Exhibition Locations - SVA (2D Studio, 3D Studio and Parboosingh Studio)		
Altar Number 3 Sana Rose (EMCVPA Faculty, SVA) [2D Studio]	Monopoly Isabel-Marie Thwaites (EMCVPA Student, SVA) [3D Studio]	
Untitled 1, 2 Alexis Allen (EMCVPA Student, SVA) [2D Studio]	One of Two Tablets Cleve Bowen (EMCVPA Faculty, SVA) [3D Studio]	
Resists in Rhythm: The Beat of Coutre, the Pulse of Africa Grace Kelley (EMCVPA Faculty, SVA) [Parboosingh Studio]	Vessels Patrick Hall (EMCVPA Faculty, SVA) [Parboosingh Studio]	

DAY 2 - CONCURRENT SESSIONS (1:30 PM -- 3:00 PM)		
REASONING	REASONING	LECTURE DEMONSTRATION
ROOM 13, SoM <i>Facilitator: Keino Senior, EMCVPA SAMH</i>	SEMINAR ROOM, SAMH <i>Moderator: Camille Quamina, EMCVPA SoDr</i>	SHEILA BARNETT, SoDa <i>Facilitator: Amaya Gomes</i>
Reasoning 3 PA014 - Performing Preservation: Choreographing Resilience, Restoration, and Cultural Transformation Marsae Lynette (Northwestern University)	PN003- Reasoning 3A Documenting Carnival Culture: Research, Representation, and the Creative Process <i>Documenting Jamaica's Carnival: The Making of Culture, Cash and Class</i> Alpha Obika (CARIMAC, UWI Mona)	LD005- Lecture Demonstration 4 <i>Theokinetic Caribbean Cosmologies: Polytemporal Drums, Polycentric Bodies, and the Technologies of Selfpolyficatio</i> Thomas Talawa Presto (Tabanka Dance Ensemble, Norway)
PA022 - Legend to Legacy: Revitalizing the Barbados Landship John Hunte (UWI Cave Hill, Barbados Community College)	<i>Documenting Jamaica's Carnival: The Making of Culture, Cash and Class</i> Yvette Rowe (CARIMAC, UWI Mona)	
PA032- Multifarious Identity: Barbadian Street Dance on the Concert Stage Rainy Demerson (UWI Cave Hill)	<i>"Woi... It Calling!" Sounding Spirit and Story in a Research Symposium Documentary (Virtual)</i> Alison McLetchie (South Carolina State University)	
W013- making mas with reparations – The Jouvay Ayiti Mas and Mas Action Process Marvin George (EMCVPA SoDr; UWI St. Augustine)	<i>"Woi... It Calling!" Sounding Spirit and Story in a Research Symposium Documentary</i> Kai Barratt (University of Technology) <i>"Woi... It Calling!" Sounding Spirit and Story in a Research Symposium Documentary</i> Rae-Ann Smith (CARIMAC, UWI Mona)	
WORKSHOP (1:30 PM -- 3:00 PM)		PERFORMANCE (1:30 PM -- 3:00 PM)
STUDIO 2, SoDr <i>Facilitator: Susan Lee Quee, EMCVPA</i>		DENNIS SCOTT, SoDr <i>Facilitator: Marvin George, EMCVPA</i>
W003- Workshop 8 <i>Contemplating, Conjuring and Creating Liberation through Creative Acts</i> Joni Boyd Acuff (Ohio State University) gloria wilson (Ohio State University)		PF003/W010- Performance 4 <i>Going Viral: Social Media, Climate Change and Caribbean</i> Presenters: Tafar Chia Lewis-Benjamin (UWI, St. Augustine) Justin McKenzie (Trinidad & Tobago)

DAY 2 - CONCURRENT SESSIONS (3:30 PM -- 5:00 PM)		
REASONING	REASONING	WORKSHOP
ROOM 13, SoM <i>Facilitator: Petrina Dacres, EMCVPA SVA</i>	SEMINAR ROOM, SAMH <i>Facilitator: Anthea Octave, EMCVPA SAMH</i>	MONICA MCGOWAN, SoDa <i>Facilitator: Jessica Shaw, EMCVPA</i>
Reasoning 4	Reasoning 4A	Workshop 5
LD002- Methodology of Recovery: History, Art, and Social Change in Black San Francisco Aliyah Dunn-Salahuddin (Stanford University)	LD012- Soca Music Covers – Exploring Musical Success at the Intersection of Race, Class and Popularity (Virtual) Meagan Sylvester (Trinidad & Tobago)	W008- Beyond the Barre (Class) Oniel Pryce (EMCVPA SoDa)
LD001- Reflections on Ritual and Performance in the Tambourine Army's Survivor Empowerment March in Jamaica on Marh 11, 2017 Taitu Heron (We Change Jamaica)	PA010- 'Singing For Di Maléwé' - Resistance, Knowledge, and Political Discourse in Saint Lucia's Calypso Amanie Mathurin (Saint Lucia)	
PA028 - Transformational Arts Spark Transformational Experiences, Truth or Dare Patrice Briggs (University of Trinidad and Tobago)	PA030- Out of Many, Plenty Music: Multi-cultural Musical Syntheses in Jamaica Kieran Murray (EMCVPA SoM)	
W012- Caribbeyon' -- Per/Forming Humanism in the Everyday, Festival and Sacred Caribbean Body Camille Quamina (EMCVPA SoDr; UWI St. Augustine)	LD006- We Ting: Theatrical Performance as Cultural Identity Pun Stage Janelle Mitchell (National Cultural Foundation, Barbados)	
PA007- From Object to Offering: Grieving in a Racialised Body Keisha Castello (University of Darby, UK)		
PERFORMANCE (3:30 PM -- 5:00 PM)		
Performance 5	DENNIS SCOTT, SoDr	<i>Facilitator: Cherry-Ann Smart, EMCVPA</i>
PF005- Decolonising Approaches to Arts and Culture Yelaine Rodriguez (Northwestern University)		
FILMS (4:30 PM -- 9:00 PM)		
VERA MOODY CONCERT HALL, SoM <i>Moderator: Jean-Paul Menou, EMCVPA SoDr</i> 4:30 PM -- 5:30 PM	VERA MOODY CONCERT HALL, SoM <i>Moderator: Jean-Paul Menou, EMCVPA SoDr</i> 6:00 PM -- 9:00 PM	
F1- Sistren Theatre Collective's Sweet Sugar Rage (1985) Sistren Theatre Collective (Jamaica)	F2- Garvey's Ghost Frances-Anne Solomon/CaribbeanTales (Canada)	

DAY 2 – SCHEDULE CONTINUED

About Sweet Sugar Rage (1985) Sweet Sugar Rage (1985) is a groundbreaking documentary by the Sistren Theatre Collective that centers the voices of Jamaican women working on sugar estates, using theatre, testimonies, and performance to examine how gender, class, and race shaped their exploitation and resistance within the plantation economy. As one of the earliest feminist interventions in Caribbean cinema, the film serves as both a cultural archive and political education tool that captures the solidarity and activism of the 1980s Jamaican women's movement, demonstrating how art and activism converge to challenge systemic oppression.	About Garvey's Ghost Garvey's Ghost follows Denham Jolly, a young Jamaican student who arrives in 1950s Toronto and finds community and mentorship at Violet Williams' rooming house and the UNIA Community Center, where he transforms from a naive newcomer into an advocate for the Canadian Black community. As Denham undergoes this metamorphosis, Violet—a powerhouse activist struggling to uphold Marcus Garvey's legacy—receives spiritual guidance from Garvey's ghost himself, and through their relationship, collective organizing, and community solidarity, she successfully leads the effort to purchase a building for the UNIA, securing a self-determined future for the organization and stepping into her own power as a leader.	
PERFORMANCE (7:00 PM -- 9:00 PM)		
Performance 6	BERT ROSE, SoDa	<i>Facilitator: TBA</i>
PF002- DanceWorks: Kinetic Pulse DanceWorks (EMCVPA SoDa) This encore presentation from DanceWorks' 29th Season , originally performed in March 2025, showcases "Kinetic Pulse"—a collection of works by faculty, guest, and student choreographers from the EMCVPA School of Dance. Under the advisement of faculty members Jessica Shaw and Sophia McKain, the program features choreography by Kevin A. Ormsby, Jillia Cato, Shavaughn Byndloss, Orville McFarlane, and student choreographers Nyla Elliott and Sundari Lynch, performed by DanceWorks, the School of Dance's performing corps.		

DAY 3 -- Friday 17th October 2025

DAY 3 - CONCURRENT SESSIONS (9:00 AM -- 10:30 AM)		
REASONING	LECTURE DEMONSTRATION	WORKSHOP
VERA MOODY, SoM <i>Marvin George, EMCVPA SoDr</i>	SMART CLASSROOM, SVA <i>Moderator: Renee Kitson, EMCVPA SAMH</i>	STUDIO 76, SoDa <i>Facilitator: Jordan Wilson, EMCVPA</i>
PN001- Reasoning 5 <i>Popular Music and its Latent Spiritual Technologies</i> Kela Francis (University of Trinidad and Tobago)	LD009-Lecture Demonstration 5 <i>Mapping, Making, Meaning: A Digital Archive of Jamaican Visual Art Learning</i> Greg Bailey (EMCVPA SVA)	W004- Workshop 6 <i>Connecting Through the Waters: Haiti, Africa, and Artistic Expression</i> Manbo Portsha T. Jefferson (San Francisco, USA)
Sharda Patasar (University of Trinidad and Tobago)	Eleanor Nelson (School of Art Institute Chicago)	
Ruth Osman (Trinidad & Tobago)		

 BLUE MOUNTAIN BREAK &  EXHIBITION VIEWING (10:30 am -- 11:00 am)

DAY 3 – SCHEDULE CONTINUED		
📍 Various Exhibition Locations - SVA (Large Painting Studio, Parboosingh Studio & SVA Octagon, Eugene Hyde Studio, Photography Studio)		
Just Because 3 Just Because 4 Raymond Watson (EMCVPA Faculty, SVA) [Eugene Hyde Studio]	Portrait of Ibrahim Traore The Ugly Undecided Voter Phillip Thomas (EMCVPA Faculty, SVA) [Large Painting Studio]	
E013- Divine Living Sonte'nish Myers (NYU Film School) [Large Painting Studio]	E009- Masked Marauder aka Bandito in Manifest Destiny, the Sequel K. Khalfani Ra [Parboosingh Studio]	
Galaxy Revolution Olando White (Jamaica) & Rut Karin Zettergren (Sweden) [Photography Studio]	Sweet But Bitta Winston Howell (EMCVPA Student, SVA) [SVA Octagon]	
DAY 3 - CONCURRENT SESSIONS (11:00 AM -- 12:30 PM)		
REASONING	REASONING	WORKSHOP
ROOM 13, SoM Moderator: Owen 'Blakka' Ellis, EMCVPA SoDr	SEMINAR ROOM, SAMH (Virtual) Moderator: Amilcar Sanatan, University of Helsinki	SMART CLASSROOM, SVA Facilitator: Michael Layne, EMCVPA
Reasoning 6 PA003- Gap Analysis of the Poetry Ecosystem in Jamaica Kacy Garvey (JAiku)	Reasoning 6A PN004- Quotidian Oralities: Podcast Ethnography in Urban, Trinidad and Tobago Amilcar Sanatan (University of Helsinki)	Workshop 7 W014- Culture as Narrative Practice: Exploring Caribbean Arts as Tools for Justice Zoë Mercedes (Antigua and Barbuda)
PA005- Leveraging Intangible Cultural Tourism in the Experience Economy: A Catalyst for Caribbean Resilience Josephine Torrel-Brown (University of Trinidad and Tobago)		
PA023- How the Fringe became the Festival: Reflecting on CARIFESTA XIII, Barbados 2017 John Hunte (UWI Cave Hill, Barbados Community College)	Deneka Thomas (College of Science Technology and Applied Arts of Trinidad and Tobago)	
PA031- Mapping, Making, Meaning: A Digital Archive of Jamaican Visual Art Learning Eleanor Nelson (School of Art Institute Chicago)	Darron James (The University of the West Indies, Trinidad & Tobago)	

PERFORMANCES (11:00 am -- 12:30 pm)		
DENNIS SCOTT, SoDr <i>Facilitator: Krystal Abrahams Beckford, EMCVPA</i>	BERT ROSE, SoDa <i>Facilitator: TBA</i>	BERT ROSE, SoDa <i>Facilitator: Dorraine Reid, EMCVPA</i>
PF007- Performance 7 <i>Donkey Seh</i> Janet Muirhead-Stewart (EMCVPA SoDr)	PF008- Performance 7A <i>In Dub</i> Rainy Demerson (UWI Cave Hill)	PF004- Performance 7B <i>The Politics of Red</i> Oniel Pryce & Neila Ebanks (EMCVPA SoDa)
 NYAMMINS (LUNCH) &  EXHIBITION VIEWING (12:30 PM – 1:30 PM)		
 Various Exhibition Locations - SVA (Parbooshingh Studio, Foundry, SVA Lecture Room, Eugene Hyde Studio, Principal's & Registry's Greens & SVA External Space, Sculpture Exit)		
Perpetuity Greg Bailey (EMCVPA Faculty, SVA) [Parboosingh Studio]	Ritual, Relation, and Relationships Deneille Lynch (EMCVPA Student, SVA) [Foundry]	
2 Ounce Ready – Dyptich Stacy-Ann Hyde (EMCVPA Faculty, SVA) [Parboosingh Studio]	From Object to Offering: Grieving in a Racialised Body Keisha Castello (University of Darby, UK) [Eugene Hyde Studio]	
Beyond The Frame Chad Walker (EMCVPA Student, SVA) [SVA Lecture Room]	Confinement: The Illusion of Duality Marques Watt (EMCVPA Student, SVA) [SVA Round]	
Temple: Unwoman Shemar Bernard (EMCVPA Student, SVA) [SVA Cove]	From Nut to Nothing: Table Installation Shemar Bernard (EMCVPA Student, SVA) [SVA External Space, Sculpture Exit]	
DAY 3 - CONCURRENT SESSIONS (1:30 PM -- 3:00 PM)		
REASONING	REASONING	
SMART CLASSROOM, SVA <i>Moderator: Cherry-Ann Smart, EMCVPA SAMH</i>	SEMINAR ROOM, SAMH <i>Moderator: Wendy-Ann Brissett, EMCVPA SAMH</i>	
Reasoning 7 PA006- Grassroots Radio and Digital Media as Sites of Cultural Preservation: The Rastafari Mediascape Coleen Douglas (University of Technology, Jamaica)	PN002- Reasoning 7A Inward Stretch, Outward Reach: Community Engagement in the Arts in Jamaica	
LD010- Activating Archive: Aesthetics and Digital Imaging for Academic Presentation Russell Watson (Barbados)	Mirror Mirror: Reimagining Community-Engaged Learning and Pedagogy in the Arts in Jamaica Katie Dieter (Stanford University)	
PA017- Ruins and Resistance: Artistic Re-engagements with the Labour of the Enslaved Africans Kyle Gooden (EMCVPA, SVA)	Knowing One's Roots and Culture: Building Community through Interdisciplinary Traditional Arts Practice Education In Jamaica Jeff Menzies (Jamaica Center for the Arts)	
PA004- Visualizing Blackness Through the Postcolonial Lens: Critically Examining the Representation of Blackness in Jamaican Cultural Institutions Kevarney K. R. (UWI Mona)	Forward as Foundation: Rooted in Heritage, Advancing Jamaica's Future at Home and Abroad Lisa Simone Rajaram (Jamaica Forward, USA)	

DAY 3 – SCHEDULE CONTINUED

PERFORMANCE (2:00 PM -- 3:00 PM)

Performance 8

DENNIS SCOTT, SoDa

Facilitator: TBA

PF007- Donkey Seh

Janet Muirhead-Stewart (EMCVPA SoDr)

"Donkey Seh" is a Children's Theatre Workshop production adapted from US-based Jamaican author Nadine Bradey-Taylor's book, using dub poetry, music, dance, and audience participation to incorporate Jamaican folklore while exploring themes of resilience, cooperation, and wit. The interactive performance demonstrates how theatre can serve as an educational tool that fosters creative expression, cultural identity, and community building, affirming children's ability to learn through joy and shared experiences.

CLOSING CEREMONY – 6th EDWARD SEAGA DISTINGUISHED LECTURE VERA MOODY CONCERT HALL, SoM

Culture, History and Retention: News Carrying in Folk Songs

Dr. Christine McDonald Nevers and The Jamaican Folk Singers

Ms. Sashekia Brown, Lecturer, School of Music, EMCVPA

Mr. Tevin Pryce, Student, School of Arts Management and Humanities, EMCVPA

Host: Dr. Amina Blackwood Meeks, OD, BH{M}, College Orator

(3:30 PM -- 5:30 PM)

CONFERENCE LIME

VERA MOODY CONCERT HALL, SoM & ENVIRONS

(6:00 PM -- 9:00 PM)

ACKNOWLEDGEMENTS: RNAC 2025 STEERING COMMITTEE

The success of RNAC 2025 is a testament to the dedication, expertise, and tireless efforts of our Steering Committee. These distinguished individuals have generously contributed their time and talents to ensure an enriching and memorable conference experience for all participants. We extend our deepest appreciation for their invaluable leadership and commitment to excellence.

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Notes

