

Editor's Note

It is a pleasure to announce the second and final instalment of the theme 'connections, interconnections, and disconnections'. I am excited to share the responses to the theme and a range of academic and creative perspectives from this volume with you. Despite this being the final instalment of this theme, it will serve as a guiding framework for further explorations.

Lately, I have been reflecting on the topics of crafting and visual culture, and their place within the festival and celebratory culture space. I was intrigued to see the photos Dr Kim Johnson took of Divali in Trinidad and Tobago, a few old and some recent. His photographs demonstrate the different ways in which people connect with culture, religious or otherwise. I was also inspired by how his photographs portrayed facets of culture. I appreciated the different atmospheres of the spaces he visited, the natural crafted structures of everyday spaces, and the way people communicated and moved through the space, acknowledging the handmade creations while engaging with the Festival of Lights. Additionally, I am interested in the question of the body and the making of objects. The crafter or maker makes and remakes culture—shaping and being shaped by the festive culture they imbibe. There is no doubt that the crafted structures in which the *diyas* (mini clay pots) are placed enjoy a great deal of promi-

nence. In addition, the lights can also be a source of wonder and deep reflection, whatever one's religious beliefs may be.

We are increasingly frequently bombarded by ideological perspectives that seem to equate advancement with robots and artificial intelligence in a technology-driven society. And perhaps there is a place for this technological ideology. Craft serves to remind us of the importance of maintaining our relationship with nature, making, and the natural world by sensing, connecting, and engaging with it. Festivals are also spaces where people connect and, as Alessandro Falassi explains, they '...have been present in people's life for ages; they are a reflection of broadly understood human culture'. Beyond this theme, future volumes of JFCIA aim to capture the crafting aspects of culture as much as possible and to explore the connections and inter-connections between the everyday, culture, traditions, celebrations, gatherings, festivities, and/or rituals.

This volume examines how the theme interacts with other ideas and experiences and perhaps reveals how seemingly unrelated things are more connected than we initially thought. We interview Joaquin Barata and explore his extensive work on traditions and rituals. This helps us



consider the connected moments, time, space, process, and practices of festivals and rituals. As well as reflecting on the interplay between the everyday and culture, his work depicts history and traditions that are sometimes woven into the everyday. Through Barata, we are reconnected with cultural traditions and history, reminding us of from where and how far we have come and where our roots lay. Equally, Phyllis Galembo's books, exhibitions, and teaching practice continue to inspire and influence many to this day. Through her vast body of work, Galembo illustrates the connections and interconnections of ritual dress and masquerades. Her work captures a blend of modern and traditional aesthetics while highlighting the power of ritual and masquerade dress. In our interview with Galembo, we discuss how her work demonstrates people's inventiveness and the universality and richness of culture in different societies. In addition, we chat with Greek festival music producer and DJ duo Nektarios and Iokasti and explore their experience of international music festivals.

In articles submitted in response to our call for papers, authors Gabriela Diaz Guerrero and Sophia Ziemer reflect and establish connections in relation to end-of-year traditions and customs practised in Guayaquil, Ecuador; Marsha Hall examines Kumina, an African-derived Jamaican music and dance art form exploring the connections of people, place, and community; Amy Lee discusses the Mid-Autumn Festival in Hong Kong and examines the connection to changes in consumption and the construction of new narratives as a means of contextualising a traditional festival; Stephanie Espie discusses networks within the steelband scene, concentrating on youth steelbands; Rhonda Allen offers another riveting review of her carnival tour in 2024, once again connecting the UK and Trinidad and Tobago carnivals by drawing on the similarities, differences, and opportunities for change; and Run Gu's review of Song Dao Dian Cha Wen Hua Yu Yi Shu 宋代点茶文化与艺术 explores tea rituals, festivals, and cultures in the Song dynasty (960–1279).

As usual, our Trinidad and Tobago-based in-house photographers Catherine Sforza and Shaun Rambaran have once again provided an array of stunning images for this volume of the journal, showcasing people's passion for pan music and capturing varying aspects of culture on the twin island.

In closing, I would like to say that I have learned so much while working on these three volumes. Finding ways to share that knowledge in creative, innovative ways through

design and layout is greatly exciting. What strikes me most is that each of us experiences life differently, believes in different things, and accepts different truths. Sharing can expand our thinking and inspire us to be open to new knowledge. When we see the world through another lens, perhaps we can learn more about who we are, why we are here, and how we came to be here. Thus, it may not be wise to isolate ourselves from knowledge because there should always be a place for difference.

My gratitude goes out to the authors who have chosen to publish with us. Submissions came from all over the world, and the accepted articles displayed extensive diversity, which was much appreciated. I would like to extend my unreserved thanks and appreciation to the associate editor, who inspires me with her passion for festival and celebratory culture. Lastly, all the contributors, editors, and supporters, whose involvement and dedication made this volume possible, are greatly appreciated and acknowledged.

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

Announcements

Call for Book Reviews

We invite book reviews (700 - 1,200 words) on work on the following topics, but not limited to: Carnivals (business, entrepreneurship, combined arts, performance), Caribbean Festivals, Celebrations, Community Festivals, Festival Cities, Festival/Celebration, Night Life, Festivals and Fiestas in South America, Gatherings (crowds, fans, activities), Medieval Festivals, Celebrations and Events, Music Festivals, Religious Events, Ritual Culture, Pan and Panyards. We also invite reports (5,000 words), review essays (should focus on 3–5 books on a similar topic or theme), analysis of festival events, and interviews (between 800 and 1,200 words).

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

Call for Proofreader/Copy Editor

As part of this role, you will need excellent English language skills, exceptional attention to detail, and time management skills. This role may also be of interest to a student, retiree, or independent scholar.

Main Responsibilities:

- Working alongside the editor-in-chief Assist in copy editing articles using inter-, multi-, trans- and cross-disciplinary approaches
- Strong communication (oral and written) and interpersonal skills
- Exceptional English
- Assess the quality of submissions and offer appropriate feedback to authors when revisions need to be made or articles are rejected

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

Call for Papers *Caribbean Culture*

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

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

Call for Papers *Journal and Symposium*

We welcome submissions for inclusion in our journal (JFCIA 2026) and next year's symposium (ISFC 2025). Food fests, feasts, and gatherings address the role of food in events, gatherings, celebrations, and ceremonies. Exploring how people incorporate ideas about food into festival culture, including history, heritage, tradition, creativity, and social and political factors.

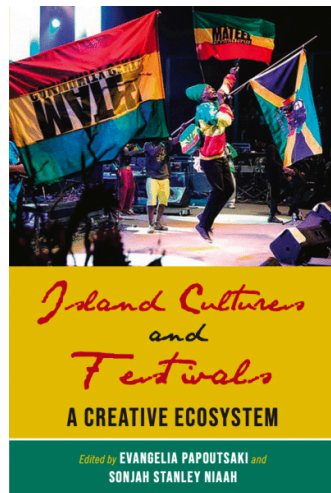
In addition, it examines festivals in which food is not the main focus, yet contributes significantly to the atmosphere, memory, and tradition. It also looks at people's fascination with taste. In addition to examining these notions, we will also examine trends in food consumption and production.

We are also interested in contributions that examine food experiences through travel and the relationship between street food and food at festivals. We also encourage submissions that focus on policies, preparation, and organising festival food. Practitioners are welcome to submit articles on their specific areas of interest in festival culture.

Find out more at:
festivalculture.co.uk/food-fest

New Book

Island Cultures and Festivals: A Creative Ecosystem



An Interview with Dr Sonjah N. Stanley Niaah

By Dr R. L. de Matas

How did this timely contribution come about?

This edited volume contains the selected proceedings of the 15th International Small Island Cultures 2019 Conference, jointly organised by The Institute of Caribbean Studies and Reggae Studies Unit, The University of the West Indies (UWI), Mona Campus, the Small Island Cultures Research Initiative (SICRI), and the Sydney Institute of Music and Sound Research. Serendipitously, colleagues from Australia and the Caribbean met at an island studies meeting in East Asia and the idea began to germinate toward hosting the conference in the Caribbean. The idea advanced and planning began for the Institute of Caribbean Studies, UWI, to partner with the SICRI et al. to stage the conference under the theme 'Island Festivals and Music Tourism', held on July 9–13, 2019.

Could you give us a brief summary of the book?

The anthology focuses on island music and art festivals and features scholars from different disciplinary perspectives who share their research and experiences. While the focus is on island festivals, this volume also aims to promote a critical research agenda for island studies in general. The intersection between island cultures, identity, music, and tourism demands greater exploration, and there are gaps that still need to be filled in the literature on island cultures and their ecology.

Who is this book for?

It is for scholars, researchers, and practitioners engaging in island studies, tourism, Caribbean studies, music, community development studies, cultural industries, cultural studies, and area studies.

What statement do you feel the book is making about island music, festivals, and the creative ecosystem?

While island festivals and music tourism were an initial focus of the conference and are a feature of this publication, this volume promotes a critical research agenda for island studies and ethnomusicology in general. While both festival studies and island studies are interdisciplinary in nature, they have often been pursued through somewhat predictable disciplinary lenses and from particular geographical locations with binary oppositions, such as north vs south, rich vs poor, scientific vs affective, functions vs dysfunctions, sacred vs secular, high vs low culture, among others. Even as the focus on islands and islandness has been less visible in the scholarship on festivals, the festivalisation of islands is an emerging subfield that is gaining needed attention. Most importantly, this collection bridges a number of gaps even as we navigate theoretical and existential boundaries related to island studies, Caribbean studies, festival studies, ethnomusicology and, at this time, epidemiology, climate change, and sustainable development.

What are the positives of the Caribbean creative ecosystem? And how can the Caribbean maintain and develop it?

The Caribbean has globally been identified by its immense creative output and talent. Its music, dance, festivals, and fashion have influenced creativity across the globe. In 2023, the World Bank described the Caribbean as, 'a diverse region with significant economic potential and growth opportunities.' It identified that most countries in the region depend on tourism; however, the opportunity to build more sustainable and successful industries is vast and open. This is where the cultural and creative industries (CCIs) come in.

Currently, Jamaica's CCIs contribute an estimated 5.2% to gross domestic product (GDP), generating a value of approximately J\$2.2 billion annually and accounting for 3% of the nation's employment. On the other hand, Barbados, in 2017, estimated that the CCIs represented approximately 1.2% of GDP with the potential to continue growing

in the coming years. While this only represents two nations across the wider region, it gives an idea of the value of the CCIs in the countries that have moved forward with more development initiatives and legislation for these industries. With these being the markers of success in the region, there is great room and potential for growth of the CCIs across all member states in the coming years, which will shift the dependency on tourism and outside investment.

Currently, the region enjoys the following positives:

- Diverse historical contexts and a strong cultural history influence creative outputs across the region.
- Globally known for creative and cultural outputs, such as dance, music, fashion, food, and festivals.
- Proximity to many international markets, such as the United States.
- Recent government and private sector interest in capacity building and development within the CCIs across the region.
- Existing policy guidelines or documents to develop and target the CCIs in some Caribbean territories, including Barbados, Belize, and Jamaica.
- Regional and international bodies have recognised the value of investing in the Caribbean's CCIs—including CARICOM, UNESCO, the British Council, and the Caribbean Development Bank, among others.
- The existence of educational facilities that offer long-term training and short courses on creativity and culture—UWI, Edna Manley College of the Visual and Performing Arts, and the School of Art and Design, St Lucia, are among these.

What are the downfalls of the Caribbean ecosystem, and how might it compare with Japan for example?

The following challenges plague the Caribbean CCIs:

- Limited updated research on the CCIs in the region.
- Informal sector operating without legislation and formal standards.
- Difficulty with data collection and accessibility of information within the region.
- Lack of financial resources to fund projects; heavy dependence on international funding and thus international standards and priorities.
- Lack of creative outputs that are unique to the region and identifiable in a global context.
- Few opportunities for less advantaged creatives to formalise their businesses through education and training.
- Lack of awareness of intellectual property rights leaves practitioners vulnerable to being taken advantage of and not earning financially from their work.

- There is a disconnect between the countries in the region as many have more resources to develop these sectors than others, leaving some behind and without any apprenticeship from their neighbouring countries.
- Lack of support placed on traditional art practices, with the focus being put on global trends, leaving indigenous art forms behind.

Could you tell us a little about the 'sound of citizenship' and what it means to you?

The 'sound of citizenship' encapsulates a philosophy of sovereignty or a rights-based approach to the sonic creative landscape in Jamaica and, by extension, the African Diaspora. It maps the innovation around the amplification of sound and accounts for the politics of noise in the way sounds and associated celebratory practices out of spaces such as Jamaica have been discounted even as they have influenced the global soundscape. Most importantly, it articulates that creative work needs to be accounted for in the work of citizenship and in the creation of nationhood and national identity. The article provides a sort of road map for dispelling myths about creative work around sound, which has been categorised as noise to the omission of its ultimate value and accounting in the context of GDP. Many Caribbean territories have no culture satellite accounts and therefore lack the capacity to determine precisely the capital expenditure in the CCIs.

Call for Papers: Making, Remaking, and Limitations in Culture



During our sixth annual event, we will discuss 'making, remaking, and limitations' in festive, celebratory, and ritual cultures. Our questions are: How and why do people continue to make and remake culture? In what ways do they experience limitations when making and remaking culture, if any? What is the significance of the making and remaking of culture and whom is it for?

Our goal is to examine what funding, policies, gatekeeping, people management, cultural politics, etc. can reveal about making and remaking practices in carnivals, festivals, ceremonies, fetes, fairs, and rituals, taking into account the limitations and advantages of these celebrations and events.

In keeping with our previous theme, we will also consider shared values, practices, customs, heritage, traditions, continuity, uniqueness, and differentiation within festive and celebratory cultures. The intention is to examine how culture is made and remade and how emotions and experiences are shared and/or autonomously experienced.

Proposals may also address, but are not limited to, the following themes:

- Art, Craft, and Practice
- Carnivals (including Diasporic Carnivals)
- Celebration and Leisure
- Competition, Adjudication, and Legacy
- Costume and the Body
- Creative Industries
- Culture and Politics
- Dance and Performance
- Education
- Embodiment
- Events
- Food Culture
- Community Making (Re-making)
- Literature
- Medieval Culture
- Night Festivals
- Memory, Nostalgia, and Temporality
- Music and Sound
- Tradition and Heritage
- Religion
- Resistance, Resilience, and Activism
- Sporting Celebrations
- Tourism

Abstracts of up to 250 words (only abstracts/papers that have not been previously presented and published will be considered) and biographies of no more than 100 words (in Word.doc format) should be submitted.

KEY DATES

- Abstract proposal submission by 20th February 2025
- Notification of acceptance sent out by 28th February 2025
- ISFC registration will open in early 2025
- The date of the symposium is yet to be determined.

Author Bios

Gabriela Diaz Guerrero was born and raised in Miami, FL to an Ecuadorian mother. She is a PhD candidate at Florida State University in rhetoric and composition, with research interests in digital rhetorics, cultural rhetorics, and writing center studies. She has a particular interest in the intersections of identity, community, advocacy, and composing practices across these spaces and places.

Sophia Ziemer was born and raised in Miami, FL to an Ecuadorian mother and Swiss-German father. She is a first-generation college graduate currently studying for her MA in Rhetoric and Composition at Florida State University. She will begin coursework toward a PhD in Rhetoric and Composition starting in fall 2024. Her research interests lie at the intersection of global rhetorics and rhetorics of identity. She has previously conducted research within the fields of writing center studies, creative pedagogy, college composition knowledge transfer, and digitality.

Marsha M. Hall is a Research Officer at the African Caribbean Institute of Jamaica/ Jamaica Memory Bank ACIJ/ JMB, where her area of focus includes the documentation of Jamaica's intangible cultural heritage, conducting interviews for the Jamaica Memory Bank (JMB), and delivering presentations on Caribbean / African history and culture to primary-, secondary-, and tertiary-level institutions. She also acts as a consultant to researchers on Jamaican folk culture. Marsha holds an MS. in Middle East Studies from Middle East Technical University, Ankara, Turkey, and a BA. in History / English from the University of the West Indies, Mona Campus.

Amy Lee has a background in comparative literary studies and Buddhist studies and has published on a range of topics, including feminine autobiographies, witchcraft and witchery, experiences of solitude, teenage literature of magic, marginalized experiences by female writers, and popular film and fiction. Recent research projects include using Playback Theatre to cultivate self-understanding, self-care, and building connection among diverse groups of participants. Formerly an associate professor in the Department of Humanities and Creative Writing at Hong Kong Baptist University, she is now a professor at the School of Arts and Social Sciences at Hong Kong Metropolitan University.

Dr Stephanie R.H. Espie is a Visiting Assistant Professor of Ethnomusicology at the University of Pittsburgh. She completed her PhD in Musicology at Florida State University in December 2023. She holds a Master of Music in Ethnomusicology from the University of Florida and a Bachelor of Music Education from the University of Delaware. As a researcher, she has presented her research at several national and international conferences, including the Society for Ethnomusicology, the International Symposium on Festival Culture, and the International PanNotation Steelpan Conference. Her research interests include Caribbean music, music of the Caribbean diaspora, childhood music, world music pedagogy, nationalism, neoliberalism, community network analysis, and race and whiteness. Her dissertation, "The Spirit of Carnival: Entangled Influences in Junior Panorama and Trinidadian Youth Centered Spaces," highlights the annual Junior Panorama steel-band competition and analyses the nexus of influences at play within youth-oriented spaces. She is a recent recipient of the Society for American Music Margery Lowens Dissertation Research Fellowship and the Sigma Alpha Iota Philanthropies, Inc. Doctoral Grant. She has previously taught at the University of Delaware, University of the Arts in Philadelphia, PA, and Florida State University.

Rhonda Allen is a former Director of the Sheffield Carnival involved in organising its first virtual carnival in 2020. She has judged costume competitions in Trinidad and Tobago, St. Vincent and the UK, and has been on the judging panel at Sheffield Theatres selecting plays to be performed for the theatre season. She is also in full costume for Luton carnival in 2022, and currently working on the Preston Carnival to develop their costume judging programme. Rhonda has many years of experience working in carnival in various capacities that has encouraged her to focus on carnival costume judging, its traditions, practices and contemporary perspectives. Her research focuses on carnival, in particular the aesthetics of costume design and performance and how it is judged both in Trinidad and Tobago and the UK. She is currently exploring costume making, costume design and performance, embodiment, traditions, heritage, the costumed body and autoethnography.

Run Gu obtained her Master of Western Literature at KU Leuven, and came to the University of Tübingen in autumn, 2022. Her academic interests focus on Six Dynasties court poetry and festivals. Currently, she is working on a study called How People Destroyed the Aristocratic Family Hegemony in the Eastern Jin Dynasty Step by Step. She also has a research interest in loyalist ideology and poem-writing in the Jiangnan area during the Song-Yuan and Ming-Qing transition.