

# The COLLEGIATE

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Edna Manley College  
of the Visual and Performing Arts



Coleen Douglas - Director,  
Marketing and Communications

# FROM THE EDITOR'S DESK

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School of Continuing Education  
supports Arts in School with  
Literatures on Stage

Open Days at EMCVPA

International Jazz Day  
Celebration

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*"The serious performing artist is always conscious of the debt he or she owes to those who have gone before and have made their art viable." Rex Nettleford*

It is this consciousness that awakens the desire to reflect and celebrate the contribution of the men and women whose selfless vision we stand on every year during Founders' Week every year. In this issue we republish three articles that were a part of a special publication in the Gleaner led by College Orator Amina Blackwood Meeks. In these articles, the Principal, Vice Principals and Student Council President share their perspectives on the College's mission and its role in the cultural and creative industries in the Caribbean. Open Days at the college were very exciting as we hosted prospective students from across the island for two days.

We present highlights of Founders' Week, Open Day and International Jazz Day Concert in photos and bring the spotlight on member of faculty of the School of Dance Paul Newman. The School of Continuing Education's latest initiative "Literatures on Stage" changes the Literature experience for high school students over two days as they prepared for exams.

Please support local art/artist and visit the campus for the final year shows at the Schools of Drama and the Visual Arts Final Year Exhibition which opens June 1st.

*Please feel free to share your own "arts news" with us and any insight you may have for the arts community.*

*Happy reading!*

Coleen Douglas  
Director, Marketing and  
Communications

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Submit all editorial material to  
marketing@emc.edu.jm  
with "The Collegiate Editorial" included in the subject line.

# From the Principal's Desk

## EMCVPA - JAMAICA'S INSTITUTIONAL GRIOT

### The arts in the national dialogue on development



Nicholeen DeGrasse Johnson, PhD  
Principal

The 1970s echoed a new beginning in Jamaica—on one hand, Jamaicans sought to embrace our African ancestry, while on the other hand, embracing the emerging global landscape. It was a time of articulating visions of an independent, e m a n c i p a t e d Jamaica—politically, socially, culturally and economically. It was a time when the arts flourished as the vehicle of expression of these dreams. In 1976, out of this vision and movement of using the arts as the springboard of nationhood, while recognizing the need to produce cultural agents and teachers for a society aimed at overcoming the ills of colonialism, the Cultural Training Centre (CTC) was built.

The arts were considered the antidote to combat social and cultural intolerance and residual colonial anxieties. In 1972, The Government of Jamaica formulated a cultural development strategic plan. It articulated the need for a cultural policy along with cultural institutions reinforcing the national dialogue initiated in 1963 on this subject. Four years later, the Schools of Visual Art, Music, Drama and Dance were given to the Government, by the various founders and owners, as a part of converging the first arts training complex in Jamaica.

The Schools were purposeful in structuring programmes that reflected a move towards cultural and national consciousness. In the initial years, many courses embraced a Jamaican sensibility. These included, for example, Caribbean Studies and Jamaican/Caribbean Folk Forms, and links were established with traditional folk community groups, especially for technical skills in arts practice and for research purposes. In providing programmes structured for the coordination, nurturing, and transmission of cultural and artistic knowledge, the institution also served as a system of validating the arts as having content and a distinct body of knowledge.

### New name, expanded vision

With the reclassification as a tertiary institution in 1995 and its renaming as the Edna Manley College of the Visual and Performing Arts (EMCVPA), the separate Schools merged into one institution with one mission and vision. This expanded mission became a move to provide for Jamaica and the Caribbean first class arts teachers, and arts practitioners.

At the same time the College faced the need to reflect the regional and international peculiarities impacting the imperative to ensure that the curricula was undergirded by Caribbean aesthetic principles. The emphasis shifted from training culture agents to delivering Arts Education programmes that were inextricably linked with the fabric of the Jamaican culture, focusing on each form as a key repository of education, culture and artistic knowledge.

### Creating institutional linkages

The EMCVPA has developed far-reaching and mutually beneficial connections with almost every cultural institution in Jamaica. These include the Jamaica Cultural Development Commission (JCDC); the Institute of Jamaica and its auxiliary sections; the Caribbean Examination Council (CXC); the Ministry of Culture, Gender, Entertainment and Sport (MCGES); Joy Town Foundation; Area Youth; and in many instances through various members of faculty and students, throughout the region. We have formed partnerships and collaborations locally and globally through exchange programmes and Memoranda of Understanding to include Trench Town and Knockalva Polytechnic Colleges.

The connection with the JCDC for instance, supports the development of both organisations. As a national entity, the JCDC has advanced and maintained the national vision and purpose of promoting cultural programmes and activities in communities throughout the country. Its mission to unearth the natural talents of Jamaicans is achieved through its annual national celebratory and commemorative activities including competitions (Festival of Arts), training workshops, exhibitions, symposia, pageants and parades. The College, as the mandated tertiary training arts institution, provides the necessary expertise in both human resources and the cultural repository and is singular in providing the personnel which advances the JCDC's capacity to fulfil its mandate.

### Arts as a holistic experience

Beyond providing education in the arts, the College facilitates a holistic experience in arts and culture education, training and management. Each year we welcome a new cohort of students seeking career opportunities in the arts. We observe that as they come in, some directly from secondary schools, to explore and learn more about their art, they discover themselves and at the end of their four-year programme transform into artist(e)s who own their craft and are ready to take on their role as catalysts in the wider society.

Learning from our forbearers, our focus is sharpened on providing an enriching artistic and cultural experience and maintaining its position as the first and only of its kind in the English-speaking Caribbean, a legacy that we have all come to know, believe, embody, and not take for granted.

# Open Days 2019

We understand that selecting college or university may be quite daunting and so Open Days at EMCVPA are designed to give potential students an idea of what their programmes of study will be like, a tour of the facilities, meeting current students and faculty and become fully immersed in the Arts for an entire day.

Every year, hundreds of high school students converge on the campus for this one of a kind-experience and it has been so good we decided to add another day to accommodate more students. And so, on March 21 and 22, the campus opened its gates to one thousand and eighty-two (1082) from forty-eight schools across the island. Students participated in live art sessions, concerts, panel discussions and demonstrations throughout the day culminating with an Outside Broadcast on Power 106 with Derval Malcom.



Scenes from open day



Director of Student Services, Horace Prince, hosting lunch time engagement



Panelists and Graduates  
L-R: Caniggia Palmer, Christopher Samuels



School of Music students entertaining



Dressing the part



High schoolers having fun



Andre Adman, Director of Studies engaging students

Rewriting the Drafts, Maintaining Uniqueness

# FOUNDERS' WEEK 2019

Reflection



Kerry-Ann Henry

Trudy-Ann Barrett, Ph.D.

## Different times, shared vision

Founders' Week 2019 2019 provided another opportunity for the Edna Manley College of the Visual and Performing Arts, EMCVPA, to engage with the wider community of artists on what it means to pay tribute to pioneers of the arts and conduct ourselves in ways that truly honour the great legacy that we have inherited. What are the landmarks which they have left? How do we use them on this leg of the development in a way that allows us to also be founders within the continuum of the journey of the College and the nation which it serves?

One way to do this is to seek to constantly renew the optimism which at once fuelled Jamaica's hosting of the second staging of the Caribbean Festival of the Arts, CARIFESTA, in 1976 and the knowledge that part of that legacy would have been the establishment of the Cultural Training Centre, CTC. The shared vision of the Edward Seaga Government, with inspirations from cultural practitioners and advocates such as Professor, The Hon. Rex Nettleford O.M., and the ideologies that informed the creation of the CTC as a relevant and necessary space for arts education and cultural preservation presently translate as mandates by which the EMCVPA continues to operate.

## Reviewing the narrative

As recently appointed Vice Principals with excitement and enthusiasm for our new responsibilities we have some sense of what our founders might have been feeling in 1976. Our commitment is to utilise this "newness" to review the narrative of artistic development which occasionally requires rewrites of the former drafts if the institution is to continue to be relevant to the imperatives of national growth. We are mindful of the ways in which the College has expanded its offerings in order to fulfil its mission "to enrich the aesthetic sensibilities and promote the cultural diversity of the Caribbean by providing the highest quality education and training in the visual and performing arts." This requires us to be aware of our

competitors as much as we are aware of our uniqueness. We are conscious of the fact that in order to ensure that we maintain our position as the premier arts training institution in the Anglophone Caribbean, we cannot rely solely on our legacy but must actively and intentionally create the future that will continue to set us apart.

This process is reflected in the establishment of the School of Arts Management and Humanities and the School of Continuing Education and Allied Programmes, a signal of the determination of the EMCVPA to fulfil the needs of the arts community for arts management and entrepreneurship within the Cultural and Creative Industries. We are aware that it must be supported by the nature of the research we undertake so that future growth, both locally and regionally, is data-driven. Already, the data indicates that there is need for additional space within which to conduct the work and accommodate those who will come as students, researchers or practitioners to share in the journey.

Trudy-Ann Barrett, Ph.D. and Kerry-Ann Henry



Zoe Brown,  
School of Music Student



Current students of EMCVPA

of the fact that it is important that students know where they are coming from and who worked immensely for them to 'reap the crops' they tend to take for granted. The more you understand what you are a part of, the more effective you will become as an artist. I have given myself the responsibility to allow other students to see the beauty of their legacy which is also shared during Founders Week.

I am aware that my position as Student Council President has provided me with a different perspective and therefore, I am also thankful that this will assist me to be a better student leader.

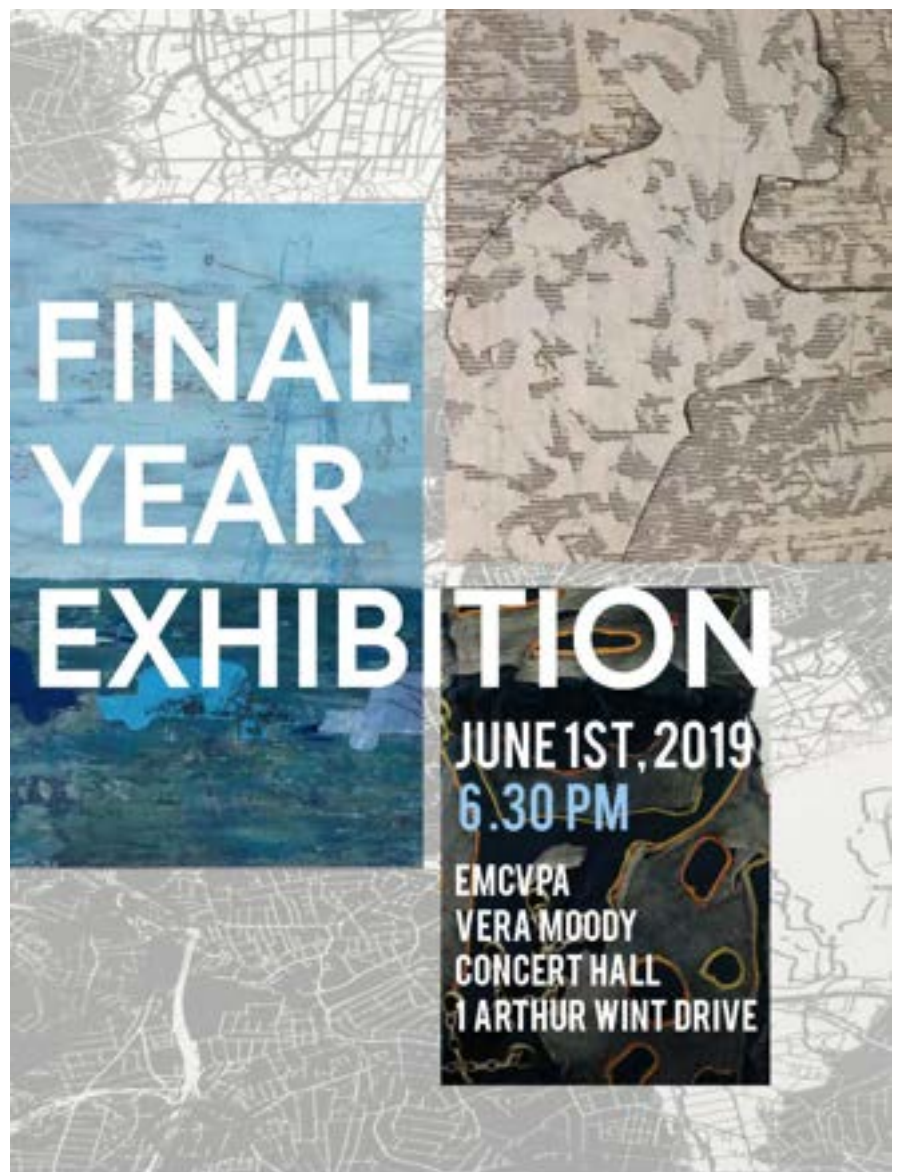
## Finding myself through our Founders

Kachine Martin, President Student Council

In my first year at the EMCVPA, the senior students told me Founders Week was a free week and that I did not have to come to school. I believed them and stayed away. In my second year, I was an accidental and incidental participant. I came to the campus during Founders' week only because I had pieces to finish for classes and this could not be completed from home. I observed the activities that were in progress and asked myself, "What did I really lose by not coming to this event?" On Founders Week 2019, I used the opportunity to reflect on what has helped to change my perception and my attitude of the 'renounce' Founders Week.

As Student Council President, one of the core responsibilities is to provide guidance and leadership for the wider population about what is important to the life of the college and their development as artists. Blind mice will lead the pack astray. Therefore, I had to educate myself about important college events so that I can further educate the students. In the process I have learnt, what is for me, an intriguing history about the evolution, from entities scattered across Kingston to all entities operating harmoniously from one central location. I have been forced to ask myself who were the people who had the vision and dedicated themselves to having it become a reality? Names such as Edna Manley herself, Vera Moody, Sheila Barnett, Barbara Requa and Bert Rose have now become part of my own history.

With that I have also gained an appreciation





Gender Guest Lecturer  
Donna Hope



Alumni engaged at reception



Audience at special film screening



Kumar entertaining at Alumni Reception



Student, Jaycee Lewis in Performance



Marvin George, Dean School of Drama  
leads Libation at Alumni Reception

# Literatures on Stage

Literature connects individuals with larger truths and ideas in a society through fictionalised accounts of experiences. Like drama, literature helps to create empathy and understanding through shared experiences, but most would agree that a theatre production allows characters and dialogue to come alive in ways not possible on the page. Seeing a story enacted on stage allows audiences to experience the stories in the present and more often provides a better understanding of the themes and characters.

The School of Continuing Education through its “arts support programmes” initiated “Literatures on Stage” to assist high school students of literature to access plays or novels being studied in a different medium. Literatures on stage is certainly not a new concept as many have seen the classics without reading the text from Shakespearean plays to nineteenth century classics like *Wuthering Heights* and *Jane Eyre*. The idea behind Literatures on Stage is to allow for a localised interpretation of text connecting themes to reality.

This experience at the School of Drama includes a dramatization of a select play, followed by a 45-minute interactive discussion session exploring the strategies in analyzing plays, ways of identifying themes, methods of characterization and issues surrounding interpretation. The process is led by the School of Drama under the leadership of Dean Mr. Marvin George, Dorraine Reid, Head of Department Drama in Education, and Fulbright Scholar Miss Abigail Ramsay.



Scene from *Hamlet* by Shakespeare's Globe at The Little Theatre in 2014

Photocred.



# INTERNATIONAL JAZZ DAY 2019 Concert

The eighth International Jazz Day was celebrated around the world on April 30, 2019, and for the fourth time, the Edna Manley College of the Visual and Performing Arts (EMCVPA) hosted a Concert on the East Lawns of Devon House. The event received a boost from the Ministry of Culture, Gender, Entertainment and Sports (MCGES) partnered with the College to engage internationally acclaimed Trombonist – STEVE TURRE.

Faculty from the School of Music including Ibo Cooper, Orville Hammond, Rafael Salazar, Trevelle Clarke-Whyne, Jon Williams, Derrick Stewart, Ruth Browne, Michael Sean Harris and the EMCVPA Jazz Ensemble. The event also received support from the True Juice, Music Mart and Touchstone Ticketing.



Reuben Betty



Ibo Cooper



Keturah Gray



Ruth Browne and Orville Hammond



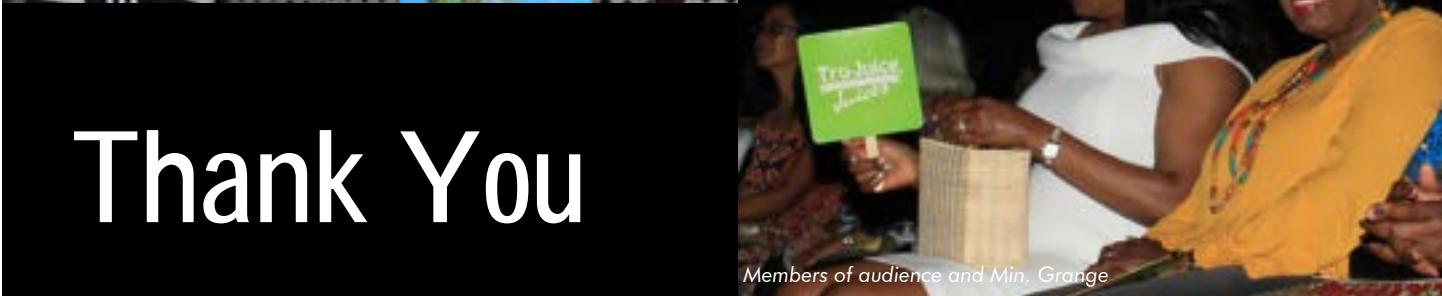
Dwayne Livingston



Steve Turre



Rachelle Cover  
Student of School of Visual Arts



Members of audience and Min. Grange

# Thank You



Ministry of  
Culture, Gender,  
Entertainment  
and Sports



# A Director's Reflection: Shango Tales of the Orishas

"The students and graduates alike, who form this company, have grappled with the cultural content openly, emphatically. It is not by chance perhaps that the School of Drama is sometimes abuzz these days with bouts of Orisha and Revival singing and humming, and students reinterpreting orikis as ballads. How transformative! To this company we offer our deepest gratitude for accepting the challenge of mounting this production, some twenty years after it was played in Jamaica, in this very amphitheatre, when we dared to share the work with audiences in the region. To the School of Drama family, and wider Edna Manley College community, we say thank you for the energy spent on supporting the preparations for this work to be presented again. To Rawle Gibbons, Rhoma Spencer, and Louis McWilliams and the DCFA at the UWI, we thank you for so generously allowing us the privilege to play with this work. And to you our audiences, who sat with us in the open air to share in this experience, would that that moment be as transformative for you, as it was for us journeying, like Shango... Ashe!

## About the Play

'Shango - Tales of the Orishas' is a play scripted by Rawle Gibbons and Rhoma Spencer in 1996, based on excerpts of writings from 'Tales of the Orishas' by W. Gonzales, 'Shango de Ima' by Pepe Carril, 'Drums and Colours' by Derek Walcott, and 'An Echo in the Bone' by Dennis Scott. First, presented as a student production of the then Creative Arts Centre - now Department of Creative and Festival Arts (DCFA), at The University of the West Indies (UWI) at Saint Augustine, Trinidad - the play presents various myths about the major Yoruba Gods (among whom Shango is the most popular, and in this play, protagonist) in total theatre - music, dance, and drama. In the story, when Shango (the Orisha/God of lightning and thunder) finds out that his 'biological' father is not Obatala (Orisha of creation and patience), he leaves home to find his father. In Shango's journeying, and encounters with other deities, we are offered the stories about the other major Orishas, as well as the/ir link to us in the Caribbean.

This search for the father, however, becomes a metaphor for reconciling our own relationship with African Caribbean religions and world-views, and by extension, our African selves. As such, although it deals specifically with the Orisha - acknowledged as Santeria in Cuba, Candomble in Brazil, and Shango in Trinidad and Tobago - the tradition bears connections to other Caribbean practices like Kele in St. Lucia, Saraka in Grenada, Vodou in Haiti, and even Kumina and Revival in Jamaica. For this production, it is the latter that is used as the performance metaphor for facilitating the play's conversation with Jamaican audiences. That (Zion) Revivalism in Jamaica is a Christian system that acknowledges spirit/energy in colour, and or makes seals on surfaces to

mark/call/identify the presence of spirit/energy are neither unique to the religion nor divorced from other practices in non-Christian/pagan African religions or world-views in the region. The production thus becomes a beautiful opportunity in theatre for engaging Caribbean history, cultural forms, and identity.

Marvin George





Scenes from Shango  
Tales of the Orishas

# Faculty Feature



It was Paul Newman's passion for education that led him to the School of Dance at EMCVPA. At graduation, he left with more than a BFA in Performance and Choreography as he was awarded the prestigious Shelia Barnett, and Bert Rose award for Most Outstanding Performer and Most Outstanding Student, respectively. He served as President of the student led production company- Danceworks for two years as a student.

He served the National Dance Theatre Company of Jamaica as Principal Dancer and rehearsal director after joining as a dancer in 2007. Prior to the NDTC, he received his early exposure to dance theatre with the Ashe Performing Arts Company and Movements Dance Company.

He currently teaches Caribbean Folk Technique, Modern Technique, West African Dance, Folk Fusion, Movements for Actors and Movements Improvisation.

Collegiate salutes Paul Newman as he embarks on another journey in Dance Education!

Paul and other members of faculty share the impact of Danceworks with Collegiate.

## Paul Newman

We asked a few members of faculty at the School of Dance to share their perceptions and views of the student led production Danceworks with us.

DanceWorks for me is about Community and coming together as a family which shows support in many ways than one. For the students, it gives them the opportunity to work with different styles/genre of dance, choreographers, and help with their leadership skills.

Paul Newman, Lecturer

"DanceWorks is a youth arts leadership platform that ensures that every student of the School of Dance gets the very important opportunity to touch the stage and hone production and administration skills, no matter the programme they are enrolled in. For me, as Faculty, it is always interesting to see what the students are really thinking deeply about, because that always comes through in their choreographic choices"

Neila Ebanks, Director of Studies

"Danceworks is the outworking of all you learn at the School of Dance - performance, production, marketing, choreography, rehearsal scheduling, technical theatre, costuming and all that

the art entails. I thoroughly enjoyed my years in Danceworks and I am happy to see that it continues to grow and allow the students to "do" the things they learn. Danceworks allowed us to bond, grow, push us beyond our comfort zones, provided the space for us to make mistakes and experience the successes. Nothing but love for Danceworks! Proud of where it is and where it will go! Danceworks - mek di dance work!"

Sophia McKain, Lecturer



# ONE WO/MAN

Final Year | BFA Theatre Arts

Independent Study | Showcase 2019

7 Plays | 3 Nights

May 31 | 7pm:

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June 1 | 7pm:

Alandrea Reynolds | Marchinel Smith

June 2 | 6pm:

Waldane Walker | Pascal Major

Dennis Scott Studio Theatre | 1 Arthur Wint Drive, Kingston 5

For bookings | T: 1-876-968-0028 | E: schoolofdrama@emc.edu.jm

# CREATE YOUR SUMMER

JULY 3 - 31, 2019

EMCVPA

Edna Manley College  
of the Visual and Performing Arts



Mondays - Fridays

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## Local costs

Kaleidoscope: \$25,000

Artscope: \$23,000

Adults: Prices vary per programme

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