



The University of the West Indies
St. Augustine Campus
Faculty of Humanities and Education
Caribbean Studies Project
HUMN 3099

Student name: Kelsey Badall
Student ID no.: 814005307
Degree Program: Musical Arts (Special)
Supervisor: Mr Jessel Murray

Title of Thesis:

The Love Movement: Community Choral singing and Social Activism

Word count: 6381

Declaration

1. I declare that this thesis has been composed solely by myself and that it has not been submitted, in whole or in part, in any previous application for a degree. Except where stated otherwise by reference or acknowledgment, the work presented is entirely my own.
2. I authorise The University of the West Indies to make a physical or digital copy of my thesis/research paper/project report for its preservation, for public reference, and for the purpose of inter-library loan.

Signature of Student: Kelsey Badall Date: 05-May-2023

THE UNIVERSITY OF THE WEST INDIES
The Office of the Board for Undergraduate Studies

INDIVIDUAL PLAGIARISM DECLARATION

This declaration is being made in accordance with the University Regulations on Plagiarism (First Degrees, Diplomas and Certificate) and should be attached to all work submitted by a student to be assessed as part of or/the entire requirement of the course, other than work submitted in an invigilated examination.

Statement

1. I have read the Plagiarism Regulations as set out in the Faculty Handbook and University websites related to the submission of coursework for assessment.
2. I declare that I understand that plagiarism is the use of another's work pretending that it is one's own and that it is a serious academic offence for which the University may impose severe penalties.
3. I declare that the submitted work indicated below is my own work, except where duly acknowledged and referenced.
4. I also declare that this paper has not been previously submitted for credit either in its entirety or in part within the UWI or elsewhere.
5. I understand that I may be required to submit the work in electronic form and accept that the University may check the originality of the work using a computer-based plagiarism detection service.

TITLE OF ASSIGNMENT – The Love Movement: Community Choral singing and Social Activism

COURSE CODE – HUMN 3099

COURSE TITLE - CARIBBEAN STUDIES PROJECT

STUDENT ID - 814005307

By signing this declaration, you are confirming that the work you are submitting is original and does not contain any plagiarised material.

I confirm that this assignment is my own work, and that the work of other persons has been fully acknowledged.

SIGNATURE - Kelsey Badall

DATE - 05-May005

ACKNOWLEDGMENT

I am truly grateful to God for allowing me to complete my final piece in my Bachelor's Degree. I want to acknowledge my mother, Pearl Badall, for her never-ending love, prayers and support in everything I do; my sister, Aryana for seeing my strengths and pushing me to do the best; and David Rodriguez for his love and encouragement.

To my lecturer and supervisor, Mr Jessel Murray, thank you for your time, patience, guidance and kindness through this journey. I thank Margaret Richardson for her patience and advice. Also, I would like to thank Dr Rose-Ann Walker for her advice and prayers.

To Bernadette Laughlin-Scott for accepting my request to interview her especially with her very busy schedule. Thank you for your generosity, prayers and time.

To the Accreditation Council of Trinidad and Tobago, for the time and encouragement to complete this journey for my Bachelor's Degree. To all my classmates past and present from the Department of Creative & Festival Arts for the encouragement, assistance and care, which I appreciate immensely.

Finally to all who would have helped in every way possible in my journey to this end. Your prayers, encouragement and love inspired me, Thank you.

ABSTRACT

This research paper explores the topic “The Love Movement: Community Choral Singing and Social Activism”. This thesis investigated how the Love Movement uses its community choral singing to generate social activism among its members. The Love Movement, one of the premier singing chorales in Trinidad and Tobago, is grounded in Christian spirituality. Consequently, its social activism is aimed towards the less fortunate, marginal and disadvantaged elements of the local society.

The objectives of the study were to explore the factors that gave rise to the evolution of choral music in the Caribbean, evaluate the impact of choral groups on the social and cultural landscape of the Caribbean, determine the future that choral groups have in community building and maintaining cultural and social awareness through music, and raise awareness of the activities of The Love Movement Community Choir.

The approach to the research was rooted in positivist theory to objectively gather data from various sources and provide empirical evidence. The research utilised primary data in the form of interviews with the choir leader, members and sponsors of the chorale, and selected concert patrons. Secondary data consisted of documentary reviews from newspaper articles and other archival sources, including the internet, books and concert booklets. Data analysis followed the mixed method to gauge opinions about the chorale from its members and sponsors, the community, and the general public.

Key words: Social activism, movement, cultural sphere, Christian spirituality, Community Choir, Music

TABLE OF CONTENTS

ACKNOWLEDGMENT	I
ABSTRACT.....	II
TABLE OF CONTENTS	III
LIST OF FIGURES	IV
LIST OF APPENDICES	V
INTRODUCTION.....	1
CHAPTER ONE	7
REVIEW OF THE LITERATURE	7
CHAPTER TWO	12
CHAPTER THREE	21
COMMUNITY AND SOCIAL ACTIVISM.....	21
CONCLUSION	33
WORKS CITED.....	35
APPENDIX A	A
APPENDIX B	A
APPENDIX C	J
APPENDIX D	P

LIST OF FIGURES

Figure 1. Image of The Love Movement at their first concert	13
Figure 2. The Love Movement practicing in Mrs Laughlin-Scott's bedroom in 1974.....	15
Figure 3. Image of The U.S. General addressing the specially invited guest for the cutting of the ribbon opening ceremony of The Love movement building.....	16
Figure 4. Image of Mr Jerry Brooks- Chairman of the Board of Directors of The Love movement Ltd.....	17
Figure 5. Image of the centre completed by the United States Government.....	18
Figure 6. Image of the centre with Bernadette Laughlin-Scott.....	19
Figure 7. Testimonial from a parent of The Love Movement Choir.....	22
Figure 8. Results from the Audience questionnaire on their knowledge on The Love Movement's Youth Outreach programme.....	26
Figure 9. Snippet of some responses from the past members of the choir.....	28
Figure 10. Results from the Current member's questionnaire on whether the choir is special...	29
Figure 11. Image of The founder presenting the Archbishop with the proceeds from the opening night 50 th anniversary concert in the Sunday Express newspaper 2022.....	31

LIST OF APPENDICES

APPENDIX A:

Interview Transcript with Bernadette Laughlin-Scott

APPENDIX B:

Blank Questionnaire 1: Audience

Blank Questionnaire 2: Past Members

Blank Questionnaire 3: Current Members

APPENDIX C:

Newspaper Articles and other information in relation to The Love Movement

Appendix D:

Images of The Love Movement Community Choir at the centre

INTRODUCTION

Rationale

According to the Merriam-Webster dictionary, music can be defined as either an instrument, vocal, or mechanical sound having rhythm, melody or harmony (Merriam-Webster screen 1). Music in its various forms is used for multiple purposes, including religious purposes, artistic statements, ceremonial events, cultural events and health purposes; the many genres that have emerged over time have served to elicit a wide range of emotion, tell stories, define national cultural identities and, simply, to generate pleasure and entertainment to diverse audiences. Music can come from a single individual performing a vocal or instrumental piece for his or her own pleasure or from large and small groups in within concerts, for competition, or religious contexts. The latter purposes have led to the formation of choirs that are better able to reach large audiences and, in modern times, create and share appealing recordings across the world.

The practice of individuals joining choirs that emerge out of communities to serve the best interests of those communities is not new; a choir is defined as a body of singers with more than one voice to a part (Britannica screen 1). Participation in a choir offers many benefits for the individual members, some physical, mental and emotional. Music keeps the brain active; it relieves emotional pain and stress and builds discipline (Launy et al. 2). In addition to its entertainment value, music from a community choir can be used as a tool to send messages to the public, in the manner of the troubadours of the medieval era whose lyrics sang of politics, love and morals, or the choirs of that same era which sang sacred pieces, such as the Gregorian chants that are still used today.

This research focuses on a community choir, The Love Movement that provides pleasure and entertainment, but is also known for providing a high level of social activism within its community. Social activism takes a variety of forms; in the case of The Love Movement, it means loving the unloved, charity, melodious songs with messages of love and peace. This author's research has proven the belief that there is no other community choir group that has been involved in choral social activism. Therefore this thesis aims to show, in depth, a history of The Love Movement, based on an interview with the founder. Additionally, this paper aimed to define and qualify what The Love Movement did for choral activism.

Thesis statement

Throughout their history, the peoples of the Caribbean have used the oral tradition of storytelling as an integral aspect of their culture, embedding poetry, dance and music into the fabric of the islands' societies. The multiple genres of music that have been created pervade the history of the region across the diaspora and have grown into community choral presentations that provide pleasure and entertainment, are used as a forum for the establishment of youth outreach programmes, and have provided a creative outlet for community youth participation that fulfils social activism objectives.

Parameters

This study covers the period 1972 to 2023 during which time the Love Movement Chorale has been in existence in Trinidad and Tobago. The research is located within the social and cultural environment of the island, with a focus on the impact it has had on individuals and communities for whom music is a driving force and on vulnerable groups that benefit from the financial gains that are directed their way.

The two years between mid-2020 and mid-2022, specifically the months of March to August 2020 and January to July 2022 were the period of the COVID-19 pandemic when meetings of the choir were held virtually. It was a dry, inactive period for cultural performances on the island. The study will discuss the activities in which the chorale engaged to remain current and focused on rebuilding and setting new goals and directions for the future. Despite the willingness of choir leader and members, the community of which it is part, and fans of the chorale to provide information to the researcher, there were limitations to accessing information from group members and stakeholders, as the author was unable to retrieve sufficient entries from some of the group members and the more information regarding sponsorship from the Republic Bank Ltd. Ultimately, the founder of the Movement was the main source of information on the Love Movement's function, purpose and cultural and social activities, as were some of the choir members.

Objectives

The objectives for this thesis were to:

- i. To explore the factors that gave rise to the evolution of choral music in the Caribbean.
- ii. To evaluate the impact of choral groups on the social and cultural landscape of the Caribbean.
- iii. To determine the future that choral groups have in community building and maintaining cultural and social awareness through music.
- iv. To raise awareness of The Love Movement's social activism.

Methodology

The study explored the emergence and growth of a musical chorale that emerged on the cultural scene in Trinidad and Tobago in the 1972 and rose to prominence in successive years. The approach to the research was rooted in positivist theory which is to objectively gather information from sources stating unbiased facts to prove statements which are based on the collection of empirical data.

Primary data were collected in the form of interviews with the leader, members and sponsors of the chorale, and selected concert patrons. Secondary data consisted of documentary reviews from newspaper articles and other archival sources. Data analysis followed the mixed method, qualitative and quantitative, to gauge opinions about the chorale from its members and sponsors, the community and the general public.

Primary data collection

An in-person interview was conducted with the founder at The Love Movement's centre; Three different questionnaires, each tailored for the following groups, audience, past members and current members, were prepared using Google Forms and distributed via email, WhatsApp messaging, and forwarded through other people. The interview timeframe was two-and-a-half hours to make the interviewees comfortable. The questionnaires remained open for three weeks to receive answers and automatically showed results once they were submitted. The information received was used as evidence in the research.

Secondary data collection

Documentary information on The Love Movement, its founder, and community choirs were collected by browsing the internet, newspaper articles, books and concert booklets. The information gathered through these sources were used as confirmation of the primary evidence found through the interview with the founder

Analysis and presentation of data

The data analysed combined the use of multiple genres of music embedded in local, social and cultural history. The results of the qualitative analysis are presented using interview questions and questionnaires, while the quantitative analyses are provided with the use of statistics displayed through graphics.

Chapter outline

This thesis consists of three chapters following the Introduction. Chapter 1 presents the literature that underpins the data presented in the study. Chapter 2 establishes the background of the study, the historical context and the development of the Chorale, The Love Movement, while Chapter 3 discusses the activities of the Chorale as it pursues its social and community activism agenda. The study concludes with a summary of the information gathered, recommendations of how the community choir continues to improve and a determination of whether or not the choir is truly unique.

.

CHAPTER ONE

REVIEW OF THE LITERATURE

This thesis' literature review is based on the concept of music through space, time and genres. This review includes references from articles, website logs, dictionary information and scholarly journals that will explore the definition of community choirs, research the benefits of joining a community choir as well as the impact it has on its members and provide information on social and art activism.

Internationally, authors disagreed over the true meaning of what a community choir was. For example, Gwynelle Mashburn Spell, in a dissertation, described a community choir as a group of seventeen or more volunteer singers who have been either auditioned or not auditioned, who practise on a regular basis each month for two hours and have a public concert each year (quoted in Bell 231). However, according to Karen Ahlquist's book titled *Chorus and Community*, the general description states that all community choirs have a leader who guides the choir members during rehearsals which are based on a group decision regarding days and times for rehearsals. The leader chooses the repertoire for the events the choir would perform. The choir's membership is basically fixed, and the choir is either divided into different voice types or sings in unity. Lastly, these groups are a few that earn income to benefit themselves (*qtd.* in Bell 231). Additionally, in the same journal, Estelle Jorgenson in the article entitled *Music Education as Community*, states that community is dynamic; it offers connections of ideas and habits with one another, a sense of being a part of something important. (*qtd.* Bell 238) In some research, there have been scientific studies that prove that joining a Community Choir is beneficial to individuals in achieving positive

effects towards mood, increased confidence, and health benefits. In an article titled ‘Singing for the soul’ some more information was given regarding the health benefits of joining a community choir. Dr Stephen Clint, a health educator and Professor Grenville Hancox, a professor of Music, having experimented with their personal choirs, announced in the Journal of the Royal Society, England, and the results of a study that validated the hypothesis that singing in a community choir aided in positive health outcomes (qtd. in Himelfarb). Most of their choir members stated that they felt they had experienced a sense of belonging, that singing helped their moods, increased their confidence and energy levels, and improved their posture. They admitted that they had all learned something new in Music, such as sight reading. Another article provided testimonials and results on health benefits towards aphasia patients. Joining a community choir aided them to regain their cognitive and speech senses. The article stated that the vocal exercises helped with their speech and breathing, being in the choir mostly impacted the patient mood and social participation (Tamplin et al. 931-933).

Literature on art activism was limited; however, there was an article titled “The Art of Non-Violence” by Marty Branagan. The literature described how effective music could be in bringing about positives in the world without violent actions (50). For example, in an interview, a police officer stated that he had policed a blockade and the chant they were singing wedged in his memory for weeks, leaving an impact on him (qtd. in Branagan 53). This example proves that music leaves an effective impact on an individual which is simple, yet effective, and free from violence. As stated by Branagan, it has a tactical advantage in creating solidarity and fortifying and inspiring movements; it can also impact messages and educate in an enjoyable and memorable way (53). Branagan stated:

These artists all contribute to social change by expressing challenges to the dominant standards and affecting the cultural and intellectual bases of human actions. (Branagan 54)

Regionally, research was done on renowned Jamaican musical entertainer and freedom fighter, Robert “Bob” Marley. As most individuals are aware, Bob Marley was Rastafarian and fought for oppressed people, encouraging them to regain their freedom and justice through his music and song. In an article titled ‘Get up, Stand up’ written by Angelica Gallardo which gave perspective on the reasoning of Marley’s journey, she shared the strong impact of Marley’s music in people’s hearts and the objective behind continuing his activism (201). The article stated that Marley was inspired to use the influence of music to sing and compose songs against the struggles and injustices experienced by all (Gallardo 208). Marley was inspired by the style of peaceful protesting from Martin Luther King; Marley had never been exposed to such nonviolent protest, yet he was able to engage the masses with King’s message (Gallardo, 202). Through this nonviolence, Marley’s music sparked a new way of singing which empowered listeners with his message. Gallardo quoted in her article that

Marley wrote lyrics that offered solutions to the oppressed conditions in Jamaica; these solutions were both realistic and spiritual and intended to compel the oppressed to fight for their rights and to free them from metal slavery that still dwelled in their minds. (202)

Marley’s movement of social activism, community togetherness and music did not only stay within the confines of his country, Jamaica, but was touched by others worldwide. His music and the messages that came through the medium gave hope and inspiration to masses throughout the world

(Gallardo 203). His music was so widespread and profound it captured the attention of government officials and the Central Intelligence agency (C.I.A.). The specific song that caught their attention was ‘Get Up, Stand up’ (Gallardo 203). For CIA and government officials, the compelling lyrics were intended to provoke the authorities and would result in an uprising of civil protest and more destruction (Gallardo 203). Additionally, Gallardo’s article summarised what Marley’s goal was, as he explained in an interview with Ian McCann: “Though he could not actually end the suffering he could at least be the voice against it” (qtd. in Gallardo 202).

Locally, here in Trinidad and Tobago, research was done on the well-known calypsonian Garfield Blackman, better known by his sobriquet Ras Shorty I. Blackman used his music in his later years to spread messages of love and awareness. According to an article, the Trinidad Guardian newspaper quoted that Ras Shorty I composed songs on spiritual matters and dangers of hedonism (Mason 5). One of his most popular songs that spread across the world was “Watch out my children”; this song warned the people, especially the younger generation at that time, about the dangers and consequences of drug use.

Within the confines of the local sphere, another artist named Lutalo Masimba, better known by his sobriquet Brother Resistance, used his platform to encourage the public to “Stand firm for your culture” (Trust screen 1). The source article titled ‘Rocking the colonial order: Brother Resistance and the Rapso uprising’ written by Dr Tyehimba Salandy, spoke of his passion for urging the citizens and the authorities to take care of the surroundings to have a cleaner earth with his popular rapso song in 1984 “Mother Earth” (Screen 3). Further research in another article by Ms Laura Dowrich-Phillips mentions that Brother Resistance and three of his friends named Wayne Blackman, Curtis Hughes, and Everard Romany formed the Network Riddim band and the

Cold Concrete Network Youth Movement in 1972 or 1973 to bring together the youth in the ‘ghetto’ to be educated and to learn how to play instruments and build a community (screen 2). This source was essential for this thesis in giving perspective on how powerful a person’s passion, intent and action can aid in helping the youths of society.

In reviewing the limited yet critical literature examined by all these sources, it can be determined that the combination of approaches has led to an activist vocal/choral experience joining a community choir is beneficial and promising to an individual’s health, well-being and emotions as well as a community. Additionally, Music is used as a medium to provide a safer and peaceful form of social activism thereby sending messages, through the power of music, of positivity, of inspiration and peace to the society.

CHAPTER TWO

THE LOVE MOVEMENT: CONTEXT AND HISTORY

Background

Whilst the world is being plagued by many frightful and concerning issues, there are individuals and groups that are committed to making a difference and creating a positive impact on society. One of these groups is The Love Movement. Despite the fact that there are many other reputable, large chorales and choirs in Trinidad and Tobago such as the Marionettes, the Lydians and the Southernaires, and several smaller ones, the author of this thesis chose to focus on the Love Movement for the reason that the choir is very deeply involved with social activism and helping the deprived and less-fortunate persons in the local community.

Many adult chorales grew out of high school choirs of which their leaders and initial members were part. The school choirs sang during church services and formal school functions and were often trained by their music teachers. The biennial Music Festival further developed the students' natural talent as they competed against their peers as soloists, duets, small groups and full choirs, attaining trophies and national acclaim. Many of the schools created Past Pupils' Choirs in which the graduates continued to compete at the Music Festivals, before themselves starting or becoming members of new chorales. The Love Movement was formed in 1972 when, after receiving an outpouring of acclaim for her solo performance at the annual Country Club's Christmas Party event, Bernadette Laughlin-Scott realised that her talent for music needed to be shared, not just at private, social events open to a select few, but within her residential community and across the country. The late 1960s and early 1970s were a time of social tumult that culminated

in the Black Power Revolution in the Caribbean. The citizens of Trinidad and Tobago lived through race riots and other events of social dislocation that lasted several years and resulted in major changes on the political and social landscape. Citizens needed calming influences as they sought to navigate through new beliefs and to soothe escalating tensions.

The initial choir consisted of only fifteen young women at the time; these women were from the church choir but were also Ms Laughlin-Scott's companions and were guided by Laughlin-Scott's deep Christian Spirituality. The choir's first concert was at Holy Name Convent to raise funds for the school as seen in figure 1.



Figure 1

Image of The Love Movement with the 15 female friends at their first concert at Holy Name Convent, (Laughlin-Scott)

Later on, in 1975, the choir was joined by ten male friends (Scott, 2023) and their first performance was held at St Mary's College. The newly formed full-voices choir was surprised by the heartfelt response they received from the audience who attended their first public performance at The Queen's Hall in 1980. This became the catalyst for Laughlin-Scott's full commitment to the choir, which began to host and/or perform, for the enjoyment of audiences, gospel, classical, calypso and folk music and songs from other genres. Even at this early phase of its existence, the choir would use the money it raised to help the less fortunate, while spreading the word of God.

As the choir grew, Mrs Scott recognised that the choir needed a name and, with the help of her friend, Barry Franceschi, the choir's first Artistic Director, the name 'The Love Movement' was born. The Love Movement's name can be taken literally to signify its purpose as a movement of love for people. However, the name goes so much deeper; it is a movement for helping the poor and deprived by raising funds, a movement of love for music, and a movement of love for God. According to Mrs Laughlin-Scott: "My belief and goal is for The Love Movement choir to fill the hearts of the audience with love; I want them to be touched by each of the words of the songs and performance, to leave with a wonderful feeling in their hearts, I want to make a difference in society through music" (Laughlin-Scott) (see Appendix 1).

For twenty-two years the choir practised for its performances and concerts in Mrs Laughlin-Scott's bedroom as seen in figure 2.



Figure 2

Image of The Love Movement practicing in Mrs Laughlin-Scott's bedroom in 1974
(Laughlin-Scott).

Thereafter, the choir practised for a short time at The Living Waters Ecclesiastical community, after which it was able to acquire a building at #5 Second Avenue Cascade St Ann's Road, Port of Spain that was gifted to The Love Movement choir with a cutting of the ribbon ceremony seen in figure 3 to 4 which had, initially, been partially built by the Government of the United States to house American Servicemen seen in figure 5.



Figure 3

Image of The U.S. General addressing the specially invited guest for the cutting of the ribbon opening ceremony of The Love movement building.

From left: Mr Rony Chang General Manager of Scotia Bank, Bernadette Laughlin-Scott and General of American Army.



Figure 4

Image of Mr Jerry Brooks- Chairman of the Board of Directors of The Love movement Ltd, Ms Jean Pierre, Mrs Bernadette Laughlin-Scott, Minister Camille Robinson-Regis and General of American Army.

Source: Archives from Mrs Laughlin-Scott



Figure 5

Image of the centre completed by the United States Government (Laughlin-Scott)

Archives

After some assistance from the Mrs Laughlin-Scott herself and some friends the building currently looks like this, see Figure 6.



Figure 6

Image taken by the author 11-Mar-2023 of the centre with Bernadette Laughlin-Scott (Badall)

While teaching at St Bernadette's Preparatory School, Mrs Laughlin-Scott was urged by parents to start a children's choir; in 1991, nineteen years after The Love Movement came into being, the Lights of Love choir was born, and the Youth Outreach Programme choir became a reality. About the creation of the two choirs, Mrs Laughlin-Scott said: "This group has been on my mind to create for a while now; there are too many children not being loved and some having idle hands. I think I can help our society and show these children some love" (Laughlin-Scott).

CHAPTER THREE

Community and Social Activism

There are various definitions for the terms social activism and community choir. The Merriam Webster dictionary defines social activism as a group of people coming together for a cause, to prove a point and/or to bring about a positive impact and change upon society (Merriam Webster screen 1). A community choir, according to the Oxford University Press, is people of all ages coming together in community to form a group which unites them through song and mostly shared purposes, such as building friendships; discovering or learning a new talent; for mental, physical and emotional health purposes; to assist and support one another in times of need; and, importantly, to have fun (Oxford screen 1).

This chapter highlights the initiatives The Love Movement choir started and accomplished as a community and explains the reasoning behind their involvement in social activism for the benefit of society and their members. As the name implies, The Love Movement community choir is a unique choir that promotes service to community and social activism through love and music.

The Love Movement was built on prayer, love and friendship: a movement of love through the relationships built and maintained among its members, the deep religiosity of the music it performs, and the joy it brings to its audiences. As indicated in the choir's motto "Healing Hearts and changing lives one note at a time" the choir's repertoire spans the gamut of religious and seasonal music, classical and popular selections that meet the tastes of its diverse listeners. For choir members, singing together brings pleasure and enjoyment and their musical abilities. It is a second home to most members, a safe haven where there is no judgment, a support system to lean

on through difficult situations in their personal lives and a place where they can build enduring friendships. It is a community. One of the parents of a youth member stated:

“In today’s society of gated community living and scattered families, The Love Movement is truly perhaps the last of the type of “village” needed to raise our children, all children. This community choir and its founder’s unconditional love and acceptance of who my children are helped to build their confidence”.

(Francis 1) Figure 7

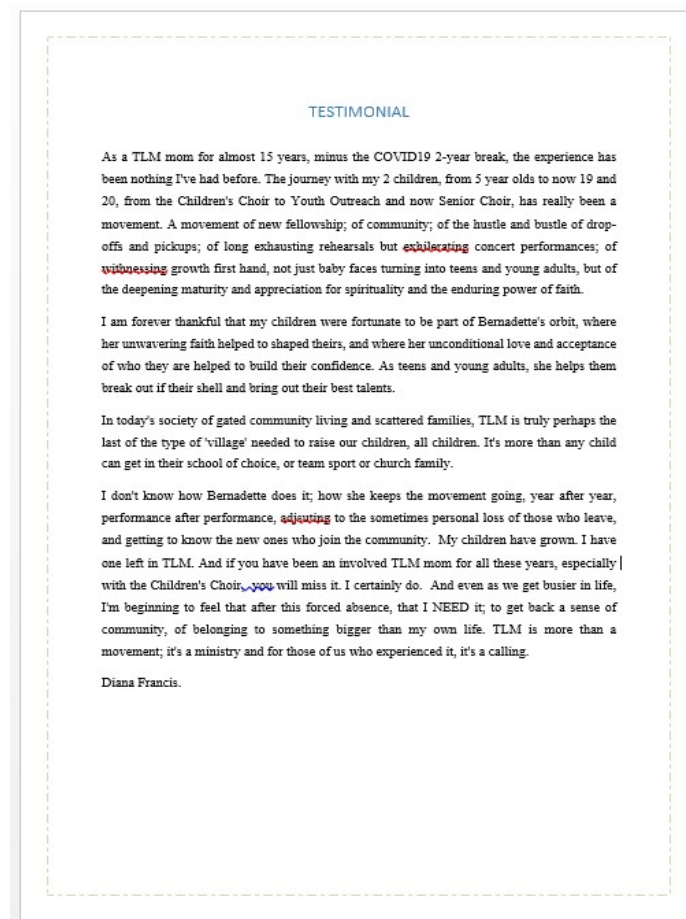


Figure 7

Testimonial from a parent of The Love Movement Choir

The choir's positive messages and performances are heard and seen by many, as stated by some members of the audiences surveyed by the author. In response to questions posed, the following comments were made (see Appendix B):

- i. The Love Movement choir is the closest to a theatrical performance in the country.
- ii. One can see the comradery that exists amongst the members.
- iii. The choir's repertoire touches me more than that of the other choirs in the country.
- iv. I appreciate the variety that comes from the three different choirs within The Love Movement family; all members are allowed to shine. This is different from other choirs where there is a lead singer and the choir is just featured as back-up.
- v. They the singing and dancing are wonderful and uplifting.

Many survey respondents spoke of the emotions they felt after The Love Movements concerts; they left with positive feelings of joy, satisfaction and peace.

A quote from Martin Luther King Junior says:

“A social movement that only moves people is merely a revolt. A movement that changes both people and institutions is a revolution”.

This quote resonates with the social activism aspect of what The Love Movement stands for: a change in people that is filled with love, strong morals and a change in the way society moves. As the choir grew over the years, The Love Movement and its founder realised that they could do more for society than offering entertainment. Despite Mrs Laughlin-Scott tragically losing her vocal range in 1990 and other situations occurring in her personal life, prayer and the support of the community choir motivated her even more to bring about the reality of introducing a youth

outreach programme choir. This came about as choir members noted how many youths in the country were heading down the dangerous and harmful path of drug abuse and alcoholism.

The founder's intention, at that time, was to guide as many young persons as possible to a safe place, to share love and respect, encourage the pursuit of education, and inculcate morals and values. This was the reason she created the youth outreach programme choir in July 1991. The primary purpose of the programme was to provide mental and emotional support to the children as they struggled through the tough situations in their life. In her interview with this researcher, Mrs. Laughlin-Scott mentioned that The Love Movement choir had become deeply involved in community assistance and social activism.

“I was led by the Holy Spirit to assist in this world; I wanted to feed the poor through fund raisers with The Love Movement's performances, and I wanted to feed their souls”. (Laughlin-Scott appendix 1)

The choir's concerts were filled with repertoires of uplifting, positive, moving and enjoyable songs that engaged the audiences; however, Laughlin-Scott wanted to push the choir forward by welcoming all youth, especially from the children's homes, into its fold. She welcomed underprivileged children from five Homes: St Jude's Home for Girls, St Michael's Home for Boys, St Dominic's Home, Credo House, and Sophia House. In 2004, Mrs Laughlin-Scott received part sponsorship for this choir from Republic Bank Limited, as the bank acknowledged the social potential The Love Movement choir was achieving with the Youth Choir, which is aligned with the Bank's mission. The initiative has been renamed the Republic Bank Youth Outreach programme. The bank assists with the transportation of the youth to and from practices and other

related activities. Additionally, The Love Movement, in collaboration with Republic Bank Ltd., annually offers a free concert to the public at Adam Smith Square in Woodbrook.

The Love Movement choir and the members succeeded in making a difference in most of the children's lives, as endorsed in testimonials from members of the Youth Choir. A seventeen-year-old youth said: *"[I was] Living in an institution for boys feeling unloved and uncared for even by my family; then I meet a lady named Aunty B in an annual dinner and have a conversation with her saying that she will see me next year at choir. Just that conversation and her looking at me made me feel as if someone cared for me. As I entered the room for choir [practice], I was not greeted with the usual handshake of wordy greetings; I was greeted with a simple hug, something I did not expect, or received in a long time, not even from my family I received love. The Love Movement has changed my perspective on life, and I feel motivated to be best I can be thanks to this choir"* (Choir member, name withheld).

In the twenty-two years since The Love Movement Republic Bank Youth Outreach Programme choir began, the choir has evolved. The initiative was intended to encourage leadership and responsibility in the group. The senior choir assists the Youth Choir during practice and offers counsel and support, if needed, to a child who needs comfort or love. During the depressing pandemic time mid-2020 to mid-2022 the community tried in many ways to uplift and stay in contact with themselves as well as the community by having virtual rehearsals and virtual concerts online Easter of 2021 virtual concerts titled "In his Arms of Love" and the Republic Bank annual "a Gift of Love" virtual concert in 2020. On the choir's Instagram page, the members shared uplifting messages of hope through a song, a prayer or a simple verbal message so that the public can view in the troubling times. In the later part of 2022 when the country was finally coming out of lockdown the choir celebrated 50 years of performances with a concert which was held on

October 7th-9th 2022 and another concert held by the Republic Bank Ltd “a Gift of Love” which was held on December 7th, 2022 at the Adam’s Smith Square, these concerts included the steel pan called The Love Tones Pan Ensemble. Another aspect of music and cultural education that the community choir adds is steel pan classes. The Steel Pans were donated by KAIZAN Environmental Services Company to the choir in 2013 (Laughlin-Scott)

A sample of audiences was also surveyed as seen in figure 8. Many were unaware of the choir’s initiative to assist the youth and wanted to know more about it; on the other hand, those who knew applauded the choir for its philanthropy and hoped it continued.

Are you aware of The Love Movement choir's Youth Outreach programme?

23 responses

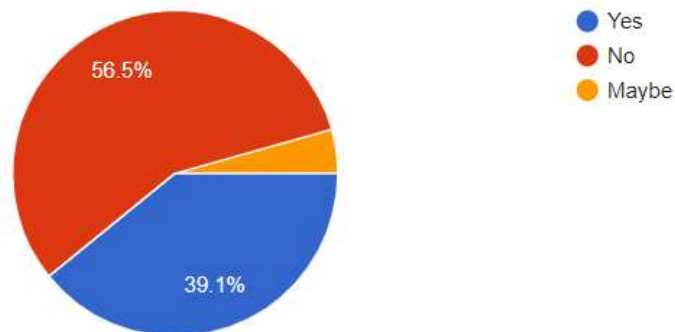


Figure 8

Results from the Audience questionnaire on their knowledge on The Love Movement’s Youth Outreach programme

The audience stated that they thoroughly enjoyed the visuals of different colours, drama and music with which they were presented at the choir's concerts and appreciated The Love Movements initiative in allowing the Youth Choir members, especially the at-risk youths, to express themselves and showcase their talents.

The results of the surveys completed by the past and present members were encouraging, as they agreed with what the choir was about. Even though there was one member who did not agree but it was for personal reasons against the founder. The majority of past members admitted to feeling a sense of pride, nostalgia and sadness whenever they attended or viewed a concert online. Although they were unable to be a part of the choir, either because of time constraints or emigration, they all agreed that the choir had helped them grow in many ways; they received love and understanding without judgment and were able to develop into responsible adults. Some admitted that, once they became senior choir members, they assisted either with choreography or youth mentorship, and attended small workshops, held by Mrs Laughlin-Scott, which were related to creative arts and music. A past member stated that The Love movement provided him with a sense of community and family, a foundation to lean on and something to look forward to as he came into the choir. Furthermore, he was given the responsibility of becoming the assistant Musical Director for all three groups within The Love Movement; the experience led him to become an Assistant Musical Director of the UWI Arts Choral, and a teacher Figure 9.

As a member of the choir, what role did you play as part of that outreach for the Youth Outreach Programme? and what value do you believe it had (or has) on the community?

13 responses

I was apart of the youth outreach choir for about 7 years and it's definitely an amazing program for young people to use their talents and time to bring glory and honour to God. It also keeps young people out of trouble and brings them closer to God. It also gives structure to their lives and adds significantly to their discipline.

I was the Assistant Musical Director of The Love Movement so I was responsible for teaching music to all three choirs. Love Movement provides a place of love and belonging. It provides a sense of purpose and fulfillment. I believe the youth outreach gives a sense of community and family. A foundation to lean on. Something to look forward to.

The religious and outreach elements of the choir were not as important as the camaraderie with fellow members and a chance to learn more about performance skills.

My role varied at times. I was also a member before a senior member. Depending on the year, I would try to be involved, or I would decide to not participate due to desire to do other things or other commitments with that specific time period. I tried to just do what a senior member should do, whether talking to the youths or just being a support for those running the rehearsals. I did not take on any special role.

I think the program is very valuable in giving a cross section of young people a different type of outlet that

Figure 9

Snippet of some responses from the past members of the choir.

Current members attested to the choir's positive initiatives and its progress. Some attributed the growth and discipline they gained to having grown up through Lights of Love into the Youth Outreach Programme choir before joining the senior choir and believe that the choir is special Figure 8.

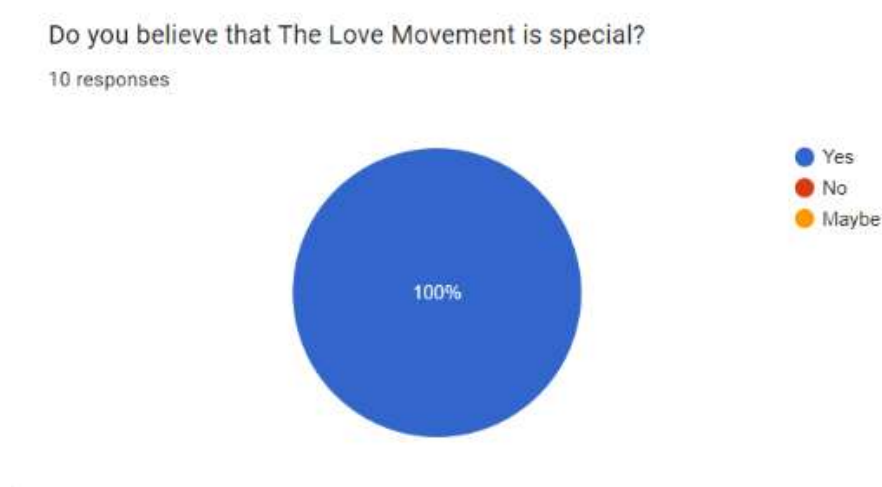


Figure 10

Results from the Current member's questionnaire on whether the choir is special

They received spiritual guidance, support, respect and love from each member, fostered friendships, built confidence and were taught morals and values. They shared that, as members of the senior choir, they were responsible for mentoring the younger groups, assisting with building trust and teaching them life skills that they, especially the at-risk children, might be unfamiliar with. In fact, one of the members who has been there for 33 years mentioned in the survey that she had grown up with the choir from the beginning of her Primary School days at St Bernadette's Preparatory School where Mrs Laughlin-Scott taught, straight through to Lights of Love, Youth Outreach Programme and now the senior choir. She recounted all the life lessons she learned, the relationships she built, the growth of self-confidence and strengthening of spirituality. She is currently one of the lead singers in the group, teaches, and choreographs for the groups. Moreover, she stated, The Love Movement truly impacted the lives of the choir members and the public,

especially the at risk youth, who are given the opportunity to recognise that they matter and that they could make have a positive contribution to society. She was proud to be a part of this choir.

Sr. Roberta of Sophia House described how The Love Movement community choir developed the children at the Home:

“The choir provides opportunities for the holistic development of the children, and we appreciate the opportunity the choir gives the children to be involved in this professional group, and to be part of the creativity, the precision, the choreography, the sheer pleasure of the concerts. All this gives them a chance to hold their heads high and to know that they have worked hard and had the discipline and talent to be among the best. Additionally, the Friday night spirituality/practice sessions and the retreats have helped the children greatly to deepen their spirituality and to learn to interact and share with new people who have different lives and experiences from theirs”. (Sr. Roberta) (see Appendix

Another institution, the St Michael’s School for Boys, endorsed the appreciation of what the choir did and does:

“The boys at St Michael’s home who participate in The Love Movement group have improved in their behaviour differently from the Boys who did not participate. We have observed that the boys from The Love Movement have developed better socializing skills. They take greater pride in their hygiene and their grooming. They are excited to participate in the group activities and they look forward to their Friday adventure. Their parents also have learnt to

appreciate their boys from a different perspective when they see them performing on the many prestigious stages in Trinidad”. (Anne Marie Arnaud-Thomas)

In its social activist role, the choir donates most of the proceeds from their concerts towards charity as shown in figure 11 and assists the Homes to which they are attached in their collaboration with Republic Bank Ltd. Another aspect of The Love Movements social activism is during 1991 to 1995 Mrs Laughlin-Scott wrote and composed songs against issues surrounding the country.



Figure 11

Image of The founder presenting the Archbishop with the proceeds from the opening night 50th anniversary concert in the Sunday Express newspaper 2022.

She composed ‘The Message’, ‘People of La Trinity’ and an entire Mass’ (Laughlin-Scott). The song ‘The Message’ was composed and brought awareness to the public that young people are able to make their own safe choices regarding abstinence when she viewed a daily newspaper article which read that children should use condoms blatantly by composing the song “Our Message” which was sung and recorded for the youth outreach programme choir. The words and actions from the video where the youth choir held placards with messages and the demonstration of the march through the streets of Port of Spain which impacted the public across the country and till this day is still heard and enjoyed by the public. The link for the music video is stated in the work cited section. The song “People of La Trinity” was essentially on the subject of racial discrimination which was occurring in the country at that time, her lyrics were to remind the public that all people of Trinidad are of one.

The Love Movement also received a national award, the Humming Bird Medal Gold, in 1998, in recognition of the Choir’s service to the Nation, in the field of community work. The award was presented on the choir on the 40th Anniversary of the Independence of Trinidad and Tobago.

CONCLUSION

Though the various pieces of information on community choirs and social activism from several sources were reviewed, it is noted that some were limited with regards to the knowledge of a community choir that has both a community and social activism within its group. Therefore this thesis choose to focus on The Love Movement Community choir and to identify the reason it is unique compared to the other premier choirs.

Recommendation:

In reviewing the answered questionnaires from some of the audience, it was expressed by some of the audience that they were unaware of this social activism initiative, however was eager to know more about it and commended the choir for doing this initiative.

It is recommended that The Love Movement:

- i. advertise or showcase even more the Republic Bank Youth Outreach programme.
- ii. funds permitting, conduct other workshops to assist the youths in their daily lives.

Based on the research from some articles and results captured in the interviews, some stating that The Love Movement community choir is different from the other choirs as community togetherness is noticeable, the messages and feelings experienced after each concert is uplifting, filled with love and satisfying and that there is drama, colour and a chance for all members to share their talent which impacts the audience in each concert. Additionally, the choir imbues love, prayer and discipline to the youths especially the at-risk youths that aids in there upbringing into society. Therefore, The Love Movement Community choir is truly unique and continues to be sharing their

talents and having the initiative to help society as stated in their motto healing hearts and changing lives one note at a time.

WORKS CITED

“About Us | the Lydians.” *Thelydians.org*, 2020, thelydians.org/about. Accessed 16 Apr. 2023

Bell, Cindy L. “Toward a Definition of a Community Choir.” *International Journal of Community Music*, vol. 1, no. 2, 2008, pp. 229–41, https://doi.org/10.1386/ijcm.1.2.229_1.

“Bio of Michael Bussewitz-Quarm, Composer.” *Michael Bussewitz-Quarm, Composer*, <https://www.listenafresh.com/bio>.

Branagan, Marty. “The Art of Nonviolence.” *Social Alternatives*, vol. 22, no. 3, 2003, pp. 50–55.

Britannica, The Editors of Encyclopaedia. “choir”. *Encyclopedia Britannica*, 4 Nov. 2017, <https://www.britannica.com/art/choir-music>. Accessed 29 April 2023.

Bussewitz-Quarm, Michael. “A Choral Model for Social Justice Engagement.” *The Choral Journal*, vol. 59, no. 3, 2018, pp. 55–64. *JSTOR*, <https://www.jstor.org/stable/26600231>. Accessed 1 May 2023.

Campaign Choir Collective Writing. “Singing for Our Lives.” *Google Books*, Google, 2018, https://www.google.com/books/edition/Singing_for_Our_Lives/caBGEAAAQBAJ?hl=en&gbpv=1&dq=choirs%2Band%2Bsocial%2Bactivism&printsec=frontcover.

“Classical Music Timeline: Medieval Music.” *Music World*, Jan. 2017, www.music-world.org/medieval-music. Accessed 9 January 2023.

Daniels, Tony C. *Community Engagement Or Community Outreach? A Case Study of the Tallahassee Community Chorus and its Unity Concert*, The Florida State University, United States -- Florida, 2017. *ProQuest*, <https://ezproxy.sastudents.uwi.tt/login?url=https://www.proquest.com/dissertations-theses/community-engagement-outreach-case-study/docview/1985670010/se-2>.

Dowrich-Phillips, Laura. "Rapso Co-Founder Hails Brother Resistance as an Educator and Visionary: Loop Trinidad & Tobago." *Loop News*, Loop News, 18 July 2021, <https://tt.loopnews.com/content/rapso-co-founder-hails-brother-resistance-educator-and-visionary>.

Dyer, Kadija. "Transition of Brother Resistance." *Emancipation Support Committee*, Emancipation Support Committee of Trinidad & Tobago., 17 July 2021, <https://www.emancipationtt.com/transition-of-brother-resistance/>.

"Ezproxy Login." *Ezproxy.sastudents.uwi.tt*, 2017, www.proquest.com/docview/1985670010?parentSessionId=3AliEVQ9Urodsp4Dr6yJXljM8V5tNqFA85ksIzPVERM%3D&pq-origsite=primo&accountid=45039. Accessed 14 Apr. 2023.

Himelfarb, Ellen. "Singing for the soul: [National Edition]." *National Post*, Mar 04, 2003, pp. AL3. *ProQuest*, <https://ezproxy.sastudents.uwi.tt/login?url=https://www.proquest.com/newspapers/singing-soul/docview/330272371/se-2>.

Laughlin-Scott, Bernadette, director. *Our Message - Y.O.U.T.H.* *YouTube*, <https://www.youtube.com/watch?v=a0Uh2zbqqRY>. Accessed 3 May 2023.

Laughlin-Scott, Bernadette. Personal Interview. 11 March. 2023

Launay, Jacques, and Eiluned Pearce. "Choir Singing Improves Health, Happiness – and Is the Perfect Icebreaker." *The Conversation*, 8 Feb. 2023, <https://theconversation.com/choir-singing-improves-health-happiness-and-is-the-perfect-icebreaker-47619>.

Lopez, Karen. "Music and Social Activism: A Literature Review." 2008. *Google Books*, GRIN Verlag, 2009, books.google.tt/books?id=9DU5MHxF3wC&newbks=0&printsec=frontcover&pg=PA4&hl=en&redir_esc=y#v=onpage&q&f=false. Accessed 2 Mar. 2023.

"Music Definition & Meaning." *Merriam-Webster*, Merriam-Webster, 2023, <https://www.merriam-webster.com/dictionary/music>.

Mason, Peter. "Ras Shorty I." *The Guardian*, Guardian News and Media, 14 July 2000, <https://www.theguardian.com/news/2000/jul/15/guardianobituaries2>.

"Music Definition & Meaning." *Merriam-Webster*, Merriam-Webster, 2023, <https://www.merriam-webster.com/dictionary/music>.

"Start Local, Stay Vocal." *JUSTICE CHOIR*, Justice Choir, 2017, <https://www.justicechoir.org/>. Accessed 1 May 2023.

Stuart, Barbara. "Do You Have What It Takes to Lead a Community Choir?" *OUPblog*, 6 Jan. 2017, blog.oup.com/2017/01/peter-hunt-leading-community-choir/#:~:text=Community%20choirs%20bring%20people%20of. Accessed 9 Apr. 2023.

Tamplin, Jeanette, et al. "Stroke a Chord": The Effect of Singing in a Community Choir on Mood and Social Engagement for People Living with Aphasia Following a Stroke." *NeuroRehabilitation* (Reading, Mass.), vol. 32, no. 4, 2013, pp. 929–41, <https://doi.org/10.3233/NRE-130916>.

The Voice of Community: A Choral Model for Social Justice Engagement.
<https://www.jstor.org/stable/pdf/26600231.pdf>.

Trust, National. "Rocking the Colonial Order: Brother Resistance and the Rapso Uprising." *National Trust of Trinidad and Tobago*, Powered by Proudfoot Communications Ltd, 18 Nov. 2021, <https://nationaltrust.tt/home/rocking-the-colonial-order-brother-resistance-and-the-rapso-uprising/?v=df1f3edb9115>.

Wallace, Kimberly. "Fighting Drug Abuse at the Local Level." *Trinidad Express Newspapers*, Caribbean Communications Network. One Caribbean Media, 16 Aug. 2022, https://trinidadexpress.com/features/local/fighting-drug-abuse-at-the-local-level/article_ed1062c8-1dbb-11ed-b2a6-8f31d806570a.html.

"6 Emotional and Physical Benefits of Choral Singing." *Www.thetabernaclechoir.org*, www.thetabernaclechoir.org/articles/6-emotional-and-physical-benefits-of-choral-singing.html

APPENDIX A

Interview Questions

1. What is your name?

My name is Bernadette Teresa Laughlin-Scott

2. Do I have consent to use the information I've gathered here today from you for educational purposes?

Sure.

3. What is your musical background? Are you a pianist, a vocalist?

I was always fascinated by a piano and my mother and her family were musical they were all soloist they were the De Labisteine family. My earliest memory of me playing music was when we lived on Charlotte street and we used to go so Rosary Church, right , and we used to pass through the back to go through that area to get to the church and there was this piano there with yellow keys and before they can get me into the church they had to lift me up and I would play on this piano and make noise. And when we used to visit people's homes, you know people were more into music then, I used to play around with the piano. When I was five years of age my mother decided to put me in Music classes so she had an Aunt named who was a music teacher Iran DeGanness. I would get corrected from her since I never really sight read but I used to try to remember the music. I went to Holy name Convent at the age of 5 years and I was in the choir. I did practical music exams called school certification of education by the English up till grade 5 I never bothered to finish grade 6 as I didn't have the discipline at that time and didn't have access to a piano often as we didn't have enough money. I know how to read music but I can play naturally if I hear a note.

4. What instruments do you play?

I play the piano, Cuatro and Tiple'. The Tiple is a twelve stringed guitar but tuned as a piano first and third string an octave higher. It is a Columbian instrument.

5. Did you study Music theory?

I completed Music Theory up to Grade 5 however studied and prepared for grade 6 but didn't complete it.

6. Are you a teacher?

Yes, I taught at St Bernadette's Preparatory School. I also used to help with the conducting the choir at school and at church as they main conductor trusted my ability.

7. What other profession do you do?

Besides music like conducting, singing and teaching I used to cook. My husband and I was going to open a restaurant but by the time we wanted to things didn't happen, but we both used to cook really well.

8. What was your first choral experience?

School and Church choir.

9. Who were your teachers?

My teachers were Ms. Irin DeGannes, Ms Dubois, Selma Valverdi and Shirley Howard-Wilson.

10. Who were the persons who influenced you to sing? Will you be able to give me their names

I would like to be able to spell their names properly?

Ms Juliet Littlepage-Eckel because she sang beautiful opera's. The singers I enjoyed were Celine Dion and Whitney Houston. Jocelyn Pierre and June Thorne I loved their musical

style and passion for getting the best out of the Marionettes choir when it now started I was their main soloist.

11. What inspired you to do Music?

Well since I was small everything for me was music, singing and praying. It all came naturally. I didn't choose music, music chose me! I believe that music should also be expressed make the performances believable so the audience can enjoy it better and I also want the youth to enjoy what they are doing, it doesn't mean how best you can sing but how best you can express it. One of our members joined because she used to listen to us singing on Trinidad and Tobago Television Ltd and it helped and healed her mentally each day. Also, one of the children's

12. Who inspired you?

No one really, I just always loved music and singing.

13. Did you want to become like the person who inspired you or not?

No because there wasn't any special person that inspired me, it just was a natural talent I had.

14. Where did you learn how to conduct?

It came naturally I was not taught.

15. Who supported you through this Musical journey?

My parents, friends and family. Especially people who loved hearing me and the first members of The Love Movement supported and helped me.

16. Did you take part in Trinidad and Tobago Music Festival?

Yes I did. I entered with the school I attended and won some duets and Trios. When I left school I entered in my 20's in the categories of lieder and arias. The person who helped me

and who was very instrumental with my singing along the way was Maurice Connor the blind pianist.

17. Did you have external experiences or Trinidad experiences in teaching and performing?

I was a member of the Marionettes choir for 10 years until I began The Love Movement. Oh and some friends of mine and I created a group called the Juliette's which only lasted about three years. I also sang at weddings, functions and funerals. The country clubs annual Christmas party was my constant performances in my teens and then when I sang with some friends as a group because I wanted something different the audience were blown away and said we should do more of this.

18. Did you have performances outside of Trinidad?

For competitions, for Music Festivals and for the Marionettes choir.

19. When did you have your first choir? Was it because of Music Festival?

I founded my choir The Love Movement in 1972 which was only 15 girls who were my friends from the Church choir, the first concert was at Holy Name Convent to raise funds for the school tickets were TT\$1.50 in 1973 and two years after were joined by 10 male friends in 1974 and the second concert was in 1975 at St Mary's College tickets were TT\$5.00. But the first concert as a full choir was at Queens Hall in 1980.

20. What is your view on Music Festival?

I always wondered if there was a different way to give awards to contestants because psychologically there are contestants two or three really good and some not too much instead of doing first, second and third place, the adjudicator will say here look let me give me give them a mark A or B and name the groups as flowers or a name of a bird or something that will make them feel better about themselves because sometimes they feel

so worn down or discouraged about not winning and it is heart-breaking. I would find another way to award contestant to not feel discouraged when they do not place.

21. What was your motivation to create the Love Movement?

I was led by the Holy Spirit to assist in this world; I wanted to feed the poor through fund raisers with The Love Movement's performances, and I wanted to feed their souls. Our motto is healing hearts and changing lives one note at a time. So it was always to use music as a tool to change lives, to change lives emotionally, if they are poor the first concert was to raise funds for the poor but to make a difference in society to have an effect on people. To have different visuals in concerts something new but to have a positive change especially within our community group how we react to one another in the group how we show respect and love for one another despite race, stature in society, the amount of money you have, abused not abused those things don't matter. So that everyone will see and know that the group is about love, understanding, fellowship and community. The choir is not about winning awards, to be popular or anything like that, we are about making a change in people's lives through our music and love for one another.

22. How many choirs are incorporated in the love movement?

There are three choirs incorporated.

23. What are the titles for these choirs within the movement?

Well, there is The Lights of Love, the Love Movement Republic Bank Youth outreach programme choir and The Senior/Adult choir.

24. What motivated you to include the other choirs?

Parents from the school I taught and patrons kept asking why you don't have a children's choir. And the youth I wanted to help also and to incorporate the youth from homes

especially as I was seeing so many of them just going down the wrong path of drugs and violence and you know all they need is love? And no one has to audition, some can't even sing but it's a place for them to come relax, be at peace, have fun, feel appreciated, feel loved, make friends and to not be judged, in other words it's like a therapy for them. Like there was one of the children that came and she had a headache and she was crying and we helped her but it is difficult in the homes because they were and the senior group is like the parent group to be examples to talk to.

25. How did the choir evolve without divulging any secrets?

Yes they have tremendously. There have been growth in the youth's development and confidence. Their music ability has grown also. The Lights of Love were 1991 Youth outreach was in prayer people are feeding my people

26. How many members are in each choir?

I'm not too sure for the groups individually but there is 175 members but it may be a bit less now since some aren't able to make it because of lessons, or work and other reasons but last concert there was 175 members.

27. Where does the choir practice?

The choirs practice here at the centre

28. How did you come about acquiring this space for the Love Movement?

Well here was basically dirt and an empty shed from the government

29. How many times does each choir practice per week?

The Senior choir practices twice a week and the children and youth practice once a week.

30. How do the members traverse to and from the practice venue? Additionally, how do the members traverse to the venue of the concert if some members are unable to come by transport, is transport provided for them?

Parents, senior members help out the groups and there is a driver for the youth for the homes which is sponsored by Republic Bank Ltd but if the driver isn't able just as any family we transport them whoever has a vehicle.

31. Were there perceived difficulties?

Just like in every family there are difficulties. I may have some disagreements with some members or they may have disagreements with one another but we work it out and pray about it.

32. Were there strengths?

Yes. Everyone helps out when there is a time of need. I have to make mention to Louis Paul, may her soul rest in peace. She was really a help to me for the youth choir. Anyway, senior choir helps out and some of the youth. And what little sponsorship we get here and there with companies purchasing tickets or lending a hand.

33. What were the motives for recruitment into the choirs?

I just want to help society and share the talent and love of God.

34. How do you retain choir members?

By word of mouth, just as I am asking you to re-join and by advertising on the choir's Facebook page and Instagram page

35. What messages do you leave with each group?

We all say a prayer together in each group practice. If there is anyone with an issue or anything we try to assist in any way possible whether it be monitory or just to chat and

work things through mentally. We place little words of wisdom or inspiration nuggets on the walls of the centre for everyone to see.

36. What was your inspiration for including youth in your movement?

My inspiration was I wanted to help the youth of this country I wanted to start a ministry through Music.

37. What or why do you call it a movement? Were there any other considerations?

Well the name came from my good friend Mr Barry Franceschi. He said Bernadette why don't you name it The Love Movement since it is because it is a movement of Love to help society and to share the word of God. And there became the name The Love Movement.

38. How do you choose your repertoire?

Well, it truly started with when I saw my parents praying together and going to the chapel that was my main inspiration on how to choose repertoire, it's all about love, I wanted songs with love and about our culture.

39. What is the reason why you use recorded music rather than live music?

We started going with tracks simply because it became harder and harder to get committed musicians and when there are rehearsals one doesn't show up and then the other couldn't make it, it was becoming difficult especially the payments since financially we were unable to afford them as we weren't sponsored back then. I mean it more exciting with live music however there were difficulties and the recorded music is easier to source and more affordable.

40. Have you ever performed with live music and the choir?

Yes I can't remember exactly when we used live Music but in the 70's and 80's.

41. Do you receive any other assistance for the choir? Who designs the clothing for the members?

I do 80% of the designing of the costumes together with Gerard Barnes

42. May I have their name?

Gerard Barnes costuming and there are three seamstresses one is Wendy Rampaul

43. Who does the choreography for the performances?

Members of the Senior choir assist with the choreography; Franchesca, Anniesha Skirret, Heather Henderson, Stephanie Carrington.

44. Am I correct, in seeing a connection between Love Movement choral singing and social activism?

Yes you are correct. The choir is more than just singing

45. The outreach youth choir, has it evolved?

Yes they have evolved. They have developed creatively and emotionally.

46. Will you be able to give me the names of some of the groups or organisations the children are from?

St. Judes Home for Girls, St. Michael home for boys, St. Dominic's Home, Sofia House and Credo House. However, because of the Pandemic and other things out of our control, we only have two homes which is sad.

47. What other activities do the choir have its' members participate in?

We have annual sports family day where the members bring their families and we have fun. Then we also have a thanksgiving dinner for all three choirs together as we love celebrating as a family with our Love Movement community, prayer sessions and singing workshops.

48. How did you come about sponsorship?

By requesting help and praying. I wrote letters to companies or sometimes they offer.

49. What are the names of the companies who sponsor the choir?

Currently, there is only Republic Bank Ltd who is constant. There were others that give off and on.

50. Are there any new sponsors in the previous years?

No new sponsors.

51. How many concerts do you have per year?

We have two concerts. One at Queens Hall which is a paid concert and one at Adam's Smith Square "A Gift of Love".

52. Do you allow the choir to perform in private engagements?

Yes we do perform at private engagements once asked for example weddings, company functions.

53. What do you offer the choir on the 'down time' for fun?

Every 2 years there is a sports family day where the members bring their families and we have fun. Then we also have a thanksgiving dinner for all three choirs together as we love celebrating as a family with our Love Movement community and games night with the youth. However, most of the members are very busy so sometimes we don't have a large group.

54. After all these years and continuing, do you still enjoy the choir? Do you still enjoy directing the choirs? Have you any regrets or what are your hopes for the Love Movement moving forward?

Regrets, I wish I had spent more time with my family, but I just feel so committed to the Love Movement community that I put myself in the background, its late now but I have to do something about it. I truly enjoy it, I enjoy conducting since I am unable to sing. I play piano at two churches for mass every weekend since I was 16 years old, at Assumption Roman Catholic Church and Rosary Monastery Roman Catholic Church. So I enjoy it.

APPENDIX B

Public/Audience

Investigating the impact of Community Choirs and Social Activism in Trinidad

My name is Kelsey Badall. I am gathering information for my Bachelor's degree thesis, which focuses on the impact of community choirs in Trinidad and Tobago. Please note that I shall treat your views and personal information with utmost confidence and will not share them with anyone.

** Indicates required question*

1. Do you attend all or any of the concerts staged by the premier community choirs? If yes, please select which ^{*} choirs below:

Check all that apply.

- ☐ The Love Movement
☐ The Marionettes
☐ The Lydians
☐ The Southernaires
☐ Other: _____

2. If you answered yes for the previous question, which choir or choirs do you prefer, and why? ^{*}

3. If you do not attend, or have never attended one of these concerts, what is your ^{*} reason?

4. Will you continue to attend the choirs' performances? *

Mark only one oval.

- ☐ Yes
☐ No
☐ Maybe

5. Please share with me the feelings you have at the end of one of these concerts. How does it impact you? *

6. Are you aware of The Love Movement choir's Youth Outreach programme? *

Mark only one oval.

- ☐ Yes
☐ No
☐ Maybe

7. If yes, what do you know about it and what is your opinion about its value to the community? *

This content is neither created nor endorsed by Google.

Google Forms

Past Members

Research on The Love Movement community choir and Social Activism

My name is Kelsey Badall. I am gathering information for my Bachelor's degree thesis, which focuses on the impact of community choirs in Trinidad and Tobago. Please note that I shall treat your views and personal information with utmost confidence and will not share your information with anyone.

** Indicates required question*

1. Are you currently a member of the Love Movement Choir? *

Mark only one oval.

☐ Yes

☐ No

2. If no, how long were you a member of the Love Movement? Can you share why you are no longer a *
member of the choir?

3. Do you still attend the Love Movement's concerts? *

Mark only one oval.

☐ Yes

☐ No

4. As a former member of the choir, how do you feel when you attend one of the concerts as a member of the audience? *

5. Do you also attend the concerts performed by the other premier choirs (The Marionettes, The Lydians, The Southernaires)? *

Mark only one oval.

☐ Yes

☐ No

6. If yes, is the impact of those concerts on you the same as the Love Movement's? Please indicate a reason... *

7. Which one of the group were you a member of in The Love Movement choir? *

Mark only one oval.

☐ The Adult group choir

☐ The Love Movement Youth Outreach group

☐ The Lights of Love

8. As a member of the choir, what role did you play as part of that outreach for the Youth Outreach Programme? and what value do you believe it had (or has) on the community? *

This content is neither created nor endorsed by Google.

Google Forms

Current Members

Research on The Love Movement community choir and Social Activism

My name is Kelsey Badall. I am gathering information for my Bachelor's degree thesis, which focuses on the impact of community choirs in Trinidad and Tobago. Please note that I shall treat your views and personal information with utmost confidence and will not share your information with anyone.

** Indicates required question*

1. Are you currently a member of The Love Movement Choir? *

Mark only one oval.

☐ Yes

☐ No

2. If yes, how long have you been a member of the choir? *

3. How did you become a member of the Love Movement? *

4. How does being a member of the choir impact you? *

5. What do you gain from from being a member of the choir? *

6. Do you also attend the concerts performed by the other premier choirs (The Marionettes, The Lydians, The Southernaires)? *

Mark only one oval.

☐ Yes

☐ No

7. If yes, is the impact of those concerts on you the same as the Love Movement's? Please indicate a reason... *

8. Do you believe that The Love Movement is special? *

Mark only one oval.

☐ Yes

☐ No

☐ Maybe

9. If yes, please tell me why do you believe The Love Movement is special. *

10. If no, please indicate your reason *

11. Would you encourage others to join? *

Mark only one oval.

☐ Yes

☐ No

☐ Maybe

12. Which one of the groups are you a member of in The Love Movement choir? *

Mark only one oval.

☐ The Adult group

☐ The Youth Outreach group

☐ The Lights of Love

13. As a member of the choir, what role, if any, do you play as part of the outreach for the Youth Outreach Programme? and what value do you believe it has on the community. *

14. What are your feelings about the Youth Outreach Programme that the choir runs? *

This content is neither created nor endorsed by Google.

Google Forms

Appendix C

Images of newspaper articles in relation to The Love Movement



Victoria Carvalho plays cello pan along with youths of The Love Movement Republic Bank Youth Outreach Group, under the expert guidance of veteran Massy Trinidad All Stars pannist Clive Telemaque.

Clipping from the Guardian Newspaper on November 14, 2018

'Love So Amazing' amazes

The Love Movement celebrated their 50th Anniversary Concert 'Love So Amazing' at Queen's Hall over two weekends from October 7 to October 16. Attendee **Margaret Samuel** submitted the following review.

I had the privilege of witnessing an awe-inspiring show, when The Love Movement under Producer/Musical & Artistic Director Bernadette Laughlin Scott celebrated their 50th anniversary, with their presentation of 'Love So Amazing' at Queen's Hall.

What started as a small group of 15 in her bedroom in her parent's home 50 years ago, has blossomed into three choirs – The Senior Choir, The Love Movement Republic Bank Youth Outreach, and the Lights of Love Children's Choir.

The first half began with their theme song, composed by Bernadette, and performed by the Love Movement family. This section continued with powerful offerings by the Youth Outreach such as 'You Say', 'Don't Give Up On Me', and 'What A Beautiful Name'. Many in the audience were moved to tears and they were left with a feeling of hope for the youth of our nation.

Bernadette, with the support of Republic Bank Ltd, has worked tirelessly to mentor, guide and provide strong, faith-filled examples to these young people, and her hard work is paying off.

The Senior Choir closed this half with 'I Look

to You', 'Impossible Dream', 'Rise Up' and 'Jerusalem'. All the soloists both from the youth and the senior choirs were tremendous and the audience showed their appreciation loudly throughout this section.

After a short intermission, the curtain opened with the Lights of Love Children's Choir as they performed excerpts from *Encanto*. The sets were beautiful! Hats off to Randy Halfhide of Another Idea and Hasley Nicholas.

These children, who number upwards of 70, were animated, engaging and delightful. The costumes were stunning. The lighting – managed by none other than Celis Wells, provided all the right moods with excellent sound by Frank Agarrat assisted by Corey Burnham.

All the main characters in this section were



amazing and the smallest to the oldest in the choir held our attention with expressions of sheer joy. Of course, 'We Don't Talk about Bruno' was an audience favourite.

Cinemagic followed with a vibrant, on point performance by the Love Movement Republic Bank Youth Outreach. Kudos to choreographers Jade Jones, Stephanie Carrington and Franchesca Williams-Vazzana. These young people were energetic and did not miss a beat!

Next was 'A tribute to Desmond Waithe – and his arrangements of Ras Mas and High Mas' which brought us back home with choreography by Heather Henderson-Gordon. The audience had a fine time singing along and joining in the moves.

The Loves Tones Steel Ensemble followed under pan tutor Clive Telemaque and provided a sweet interlude which again showed the versatility of the Love Movement family.

Bernadette gives all credit to her God, and the dedication and assistance of many people over the years. She specially thanked Dr Helmer Hilwig who has journeyed with The Love Movement for the past 37 years for adding his expert direction to all their performances.

Closing the show was the senior choir with 'The Music of Broadway' and 'You'll Never Walk Alone'. Again, energetic, nostalgic, and powerful with wonderful choreography by Anneisha Skerrett-Wells and Janelle Spencer-Lewis.

As the Republic Bank Youth Outreach and the Lights of Love choirs joined 'Auntie Bernadette' on the stage, it became evident by the loud applause followed by a well-deserved standing ovation, that this powerhouse has committed herself to using music, not only to entertain, but to **Heal Hearts and Change Lives, One Note At A Time**. Bravo Love Movement! Bravo!





The Love Movement

"Healing hearts and changing lives one *note* at a time".

A Few of the many testimonials shared by our Love Movement Family

Members of the Youth Outreach Programme

Being in The Love Movement has taught me to love more and express more. Learning to sing and dance has helped me to have more discipline in my life and has also helped me to have a better and wiser personality. You might think that being in a group like this would keep you back from work or school, but I have found that it helps you to be more focused and prepared and willing to work and pass with flying colours. I have met a lot of intelligent, loving, kind, honest and Godly, and special people. I am very happy and thankful for this opportunity. *Marlene Mootilal 17yrs. St. Judes School for Girls.*

I am grateful to the Love Movement for being able to express my talent in a new way and also for helping me to communicate with others and have a personal relationship with God.

I look forward to staying in the Love Movement Youth Outreach until I leave St. Michael's School for Boys. *Lysander Charles 15 yrs. St. Michaels School for Boys.*

I discovered The Love Movement is a place where you can praise God, sing, dance, have friends and all round fun. I am happy that this place, this group, exists in Trinidad and Tobago. There many youths who choose to be a part of something bigger than themselves, something the world will never be able to fully grasp in one breath, that is what The Love Movement Youth Outreach Programme is all about. *Marcelline Williams 17 yrs.*

The Love Movement is a place where there is always someone to talk to about any problem you have and never feel judged by that person, but truly cared about. *Kerrina Cruickshank 17yrs.*

I love dancing and singing, it's my passion and I believe that the Love Movement Youth Outreach Programme is the best place to use the talents that God has blessed me with. I am no longer shy to do things that make me happy. It helps me to cope with my schoolwork. It is hard to explain but the Outreach Programme is a lot more than just singing and dancing, it has changed my life and made me a better person. *Donna Ramlochan 15 yrs St Judes School for Girls.*

I was living in an institution for boys feeling that no one cared for me, not even my family. Then at the Boy's Dinner I was told by this lady Auntie B that she would see me next year in the Love Movement. Then she looked at me and smiled and at that point in time I felt that someone did care about me. When we arrived at the Love Movement we were welcomed, not with a handshake or words, but with something I never expected and never got in years, not even when I was at home with my own family – it was a simple hug. The Love Movement has changed my perspective and my life. I started to think more and now I have a goal for my life and a career now that I am praying a lot. People who were expecting bad things from me are now seeing the change in me, thanks to the Love Movement I am a new person. *Matthew Speedwell 17 yrs, St. Michael's School for Boys.*



When I first joined the Love Movement Youth Outreach Programme four years ago my life was in shambles, emotionally and psychologically. I was yearning to follow God but I didn't have the strength to take the first step towards Him. The Love Movement helped me to find my way, through all the darkness in my life they were the light guiding me, holding my hand as support. Bernadette has taught me to be generous, forgiving, kind-hearted, compassionate, helpful and she has brought me closer to God. She works hard to change the lives of the youth of this country through music and she is very successful. The Love Movement has been the best experience of my life! *Dario Gonzales 18yrs.*

Endorsements from some Institutions

The Boys at St. Michael's who participate in the Love Movement group, have improved in their behavior differently from the Boys who did not participate. We have observed that the boys from Love Movement have developed better socializing skills. They take greater pride in their hygiene and their grooming. They are excited to participate in the group activities and they look forward to their Friday adventure. Their parents also have learnt to appreciate their boys from a different perspective when they see them performing on the many prestigious stages in Trinidad. *Anne Marie Arnaud - Thomas - St. Michael's School for Boys.*

We sometimes wonder if you realize the contribution the Love Movement makes in our children's lives. As you know providing opportunities for holistic development is a priority in our Credo Centres and we really appreciate the opportunity you give the children to be involved in your very professional group, and to be part of the creativity, the precision, the choreography, the sheer pleasure of your concerts. All of this gives them a chance to hold their heads high and to know that they have worked hard and had the discipline and talent to be among the best. But you and Love Movement are not just about excellent performances. The Friday night spirituality/practice sessions and the retreats have helped the children greatly to deepen their spirituality and to learn to interact and share with new people who have different lives and experiences from theirs. *Sr. Roberta - Sophia House*

Testimonies from Parents and Guardians

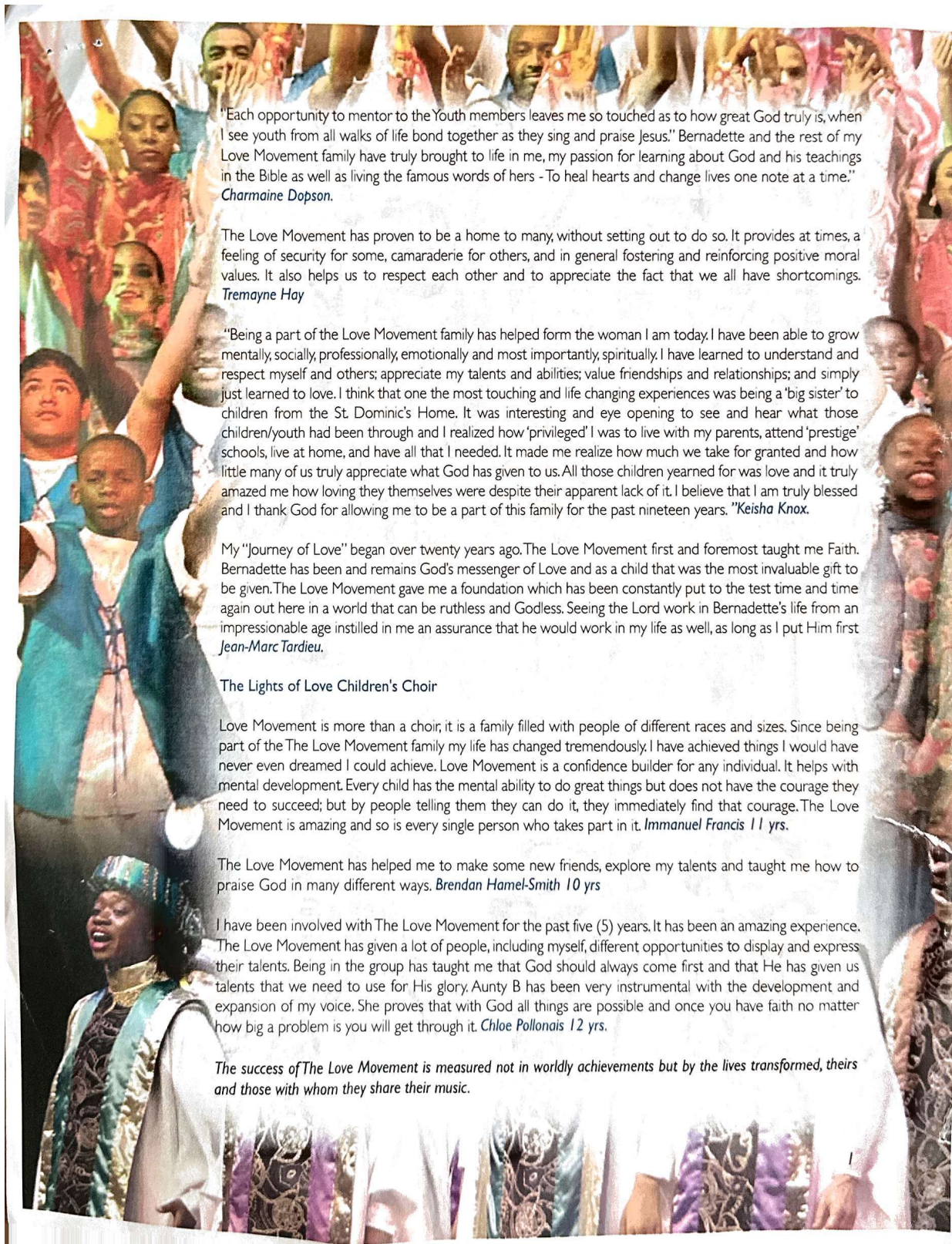
I have four children, all of whom started in the Lights of Love as early as age 4, and three of them have since moved into the Youth Outreach. My children have been able to experience the stage, and built their self-confidence and self-worth without having to compromise their dignity or morality in any way. They have a network of young people to interact with in a fun and meaningful way and the friendships built here are long-lasting. *Brienne Knox - Parent of Lights of Love & Youth Outreach members.*

I have seen my three children develop in so many ways, especially their confidence and self-esteem and it has also helped them academically. I feel it takes a village to raise a child and as a mother I think I have the right to select that village to offer a different choice for my children. *Mrs. Williams, Parent Youth Outreach Members.*

There is diversity in the Love Movement Group as well as the holistic approach to the arts. It is a performing arts group however, I rather like and appreciate the balance of spirituality, which undoubtedly fosters better morals, values and attitudes. Levels of self confidence in both my children have increased, as well as their appreciation of those less fortunate. Recently they both sat very stressful exams (SEA) and I really considered pulling them out due to the duration and consistency of rehearsal times. Ultimately they stayed on during the rehearsals and were both very successful in the exam passing for their schools of choice. The moral of the story is I believe that The Love Movement created the balance that made the difference. *Lauren Maynard, Parent of Lights of Love Members.*

Members of the Senior Choir.

If we at the Love Movement are the river, our Youth Outreach is our most important tributary. That venture continues to reward and inspire us. It pushes us to continue to reach out for any restless energy in need of a channel... All Power to Youth Outreach. *Inez Matouk member for 35 yrs.*



"Each opportunity to mentor to the Youth members leaves me so touched as to how great God truly is, when I see youth from all walks of life bond together as they sing and praise Jesus." Bernadette and the rest of my Love Movement family have truly brought to life in me, my passion for learning about God and his teachings in the Bible as well as living the famous words of hers - To heal hearts and change lives one note at a time."
Charmaine Dopson.

The Love Movement has proven to be a home to many, without setting out to do so. It provides at times, a feeling of security for some, camaraderie for others, and in general fostering and reinforcing positive moral values. It also helps us to respect each other and to appreciate the fact that we all have shortcomings.
Tremayne Hay

"Being a part of the Love Movement family has helped form the woman I am today. I have been able to grow mentally, socially, professionally, emotionally and most importantly, spiritually. I have learned to understand and respect myself and others; appreciate my talents and abilities; value friendships and relationships; and simply just learned to love. I think that one of the most touching and life changing experiences was being a 'big sister' to children from the St. Dominic's Home. It was interesting and eye opening to see and hear what those children/youth had been through and I realized how 'privileged' I was to live with my parents, attend 'prestige' schools, live at home, and have all that I needed. It made me realize how much we take for granted and how little many of us truly appreciate what God has given to us. All those children yearned for was love and it truly amazed me how loving they themselves were despite their apparent lack of it. I believe that I am truly blessed and I thank God for allowing me to be a part of this family for the past nineteen years." *Keisha Knox.*

My "Journey of Love" began over twenty years ago. The Love Movement first and foremost taught me Faith. Bernadette has been and remains God's messenger of Love and as a child that was the most invaluable gift to be given. The Love Movement gave me a foundation which has been constantly put to the test time and time again out here in a world that can be ruthless and Godless. Seeing the Lord work in Bernadette's life from an impressionable age instilled in me an assurance that he would work in my life as well, as long as I put Him first
Jean-Marc Tardieu.

The Lights of Love Children's Choir

Love Movement is more than a choir; it is a family filled with people of different races and sizes. Since being part of the The Love Movement family my life has changed tremendously; I have achieved things I would have never even dreamed I could achieve. Love Movement is a confidence builder for any individual. It helps with mental development. Every child has the mental ability to do great things but does not have the courage they need to succeed; but by people telling them they can do it, they immediately find that courage. The Love Movement is amazing and so is every single person who takes part in it. *Immanuel Francis 11 yrs.*

The Love Movement has helped me to make some new friends, explore my talents and taught me how to praise God in many different ways. *Brendan Hamel-Smith 10 yrs*

I have been involved with The Love Movement for the past five (5) years. It has been an amazing experience. The Love Movement has given a lot of people, including myself, different opportunities to display and express their talents. Being in the group has taught me that God should always come first and that He has given us talents that we need to use for His glory. Aunty B has been very instrumental with the development and expansion of my voice. She proves that with God all things are possible and once you have faith no matter how big a problem is you will get through it. *Chloe Pollonais 12 yrs.*

The success of The Love Movement is measured not in worldly achievements but by the lives transformed, theirs and those with whom they share their music.

Highlights of our Productions and Achievements over the years

Where it all started

Bernadette Laughlin-Scott founded The Love Movement in 1972. The group was born out of Bernadette's desire to use her musical talents to help raise funds for the underprivileged in Trinidad & Tobago. Rehearsals were held in the early days in Bernadette's bedroom in her parents' home in Cascade. Considered one of Trinidad's most exciting and entertaining choirs, they use movement, drama and colourful costumes to enhance their performances, bringing a fresh charisma to choral music and setting a high standard in local entertainment. Concerts are held twice a year in which all three groups participate. Their repertoire encompasses all genres of music.

Productions/Concerts

Love Must be the Reason; Holly, Holy Love; Love Again; Love is in the Air; Memory of Love; On the Wings of Love; Dreamer; The Gift of Love; All for Love; Love of Another Kind; To Life, To Love; A Vision of Love; A Gift of Love; Oh What A Love; An Amazing Love; A Reason To Love; A Love Story; An Incredible Love; The Power of Love; Faces of Love; More Love, More Power; A Celebration of Love; A Legacy of Love; Called to Love; Love Has Come; Reflections of Love; An Everlasting Love

Youth Outreach Begins

The Love Movement began a series of youth concerts, starting in July 1991, with the hope of using the Performing Arts and Spirituality as two key ingredients to help change the lives of young people and develop them holistically. At these concerts they shared with their audiences the life-changing experiences of other youth who could be their role models. The response was staggering. Out of the concerts and meetings was born what is today known as The Love Movement Republic Bank Youth Outreach Programme.

In not having a "home" of its own, The Love Movement was offered the opportunity to share a Government owned building at #5 Second Avenue Cascade in 1992. With the help of the American Government the dirt floor underneath this building was enclosed for this purpose. It is now referred to as "The Love Movement Centre" and is for many "a home away from home".

In 2004 Republic Bank Limited recognized the importance and value of The Love Movement Youth Outreach Programme and has been a part-sponsor of the Programme since then.

Youth Outreach Concerts Staged

Brian Lara Promenade, Bridge of Hope Children's Home - Sangre Grande, Chinapoo/Morvant Government Primary School, Church of the Assumption - Maraval, Esplanade - Tobago, Fatima Church - Curepe, Grand Stand - Queen's Park Savannah, Mayaro Government School, Mucurapo Junior Secondary School, Presentation College, Princes Town Secondary School, Providence Girls Catholic School, Rio Claro Government Secondary School, St. James Amphitheatre, St. Joseph's Roman Catholic Church - Tobago.

National Award - Humming Bird Medal Gold

In 1991 Bernadette Laughlin-Scott was awarded the Humming Bird Medal Gold by the President of the Republic of Trinidad and Tobago in recognition of her contribution to the Country in the field of music/singing.

Junior Choir Formed

In 1992 The Love Movement Junior Choir "Lights of Love" was born, after many requests from parents for help to shape the lives of their young ones while they were still pliable. Children between the ages of six and thirteen, attend weekly meetings where, once again, prayer, music and drama are used to help these young ones develop holistically.

Express Newspaper Award

In 1997 the national newspaper, The Trinidad Express honoured The Love Movement by awarding the group a citation for their involvement in community work in Trinidad & Tobago.

National Award - Humming Bird Medal Gold

In 1998 The Love Movement was awarded a National Award, The Humming Bird Medal Gold for their service to the Nation, in the field of community work by the President of the Republic of Trinidad and Tobago.

Citation from The Heal a Heart Program - New York

Also 1998 The Love Movement while on their 2nd Tour to New York was awarded this citation.

Express Newspaper Award

In Dec 2000 the Express Newspaper honoured The Love Movement's Children's Choir, "The Lights of Love", by awarding the group a citation for their outstanding contribution to the culture of Trinidad & Tobago in the field of youth development.

Icon of the Nation Award

This was awarded to The Love Movement on the 40th Anniversary of Independence of Trinidad and Tobago, for distinguished service to the Country.

Caribbean Sunshine Award

In 2005 Bernadette Laughlin-Scott received a "Caribbean Sunshine Award" in New York, for her outstanding work with The Love Movement in the Performing Arts and Community Development.

"I'm Forgiveness" CD Wins International Awards

"I'm Forgiveness" CD won three International "UNITY" Awards at the United Catholic Music and Video Association (UCMVA), in Calgary, Canada August 28th, 2010.

1. International Album of the Year for "I'm Forgiveness"
2. International Song of the Year for "I will Carry You" featuring soloist Lesley Lewis-Alleyne
3. International Artist/Group of the Year

Other CDs Produced over the Years:

"Feelings", "A Movement of Love", "Island Spirit", "A Christmas To Remember", "A Celebration of Love" "Dare To Dream", "P.R.A.Y." Rosary CD", "Reflections of Love", An Everlasting Love

The Love Movement Performs Abroad:

USA - New York - St. Patrick's Cathedral; Alice Tully Hall-Lincoln Centre and Tribeca Performing Arts Centre in Manhattan; Harlem; Brooklyn; the Bronx; New Jersey; The Tilles Centre for the Performing Arts and St John Nepomucine Church in Long Island.
Canada - St. Michael's Cathedral; World Youth Day; Caribana; De La Salle College; Toronto & Markham.
Barbados - Sir Frank Collymore Hall; Sherbourne Conference Centre; St. Patrick's Cathedral.



Appendix D

Images of The Love Movement concerts

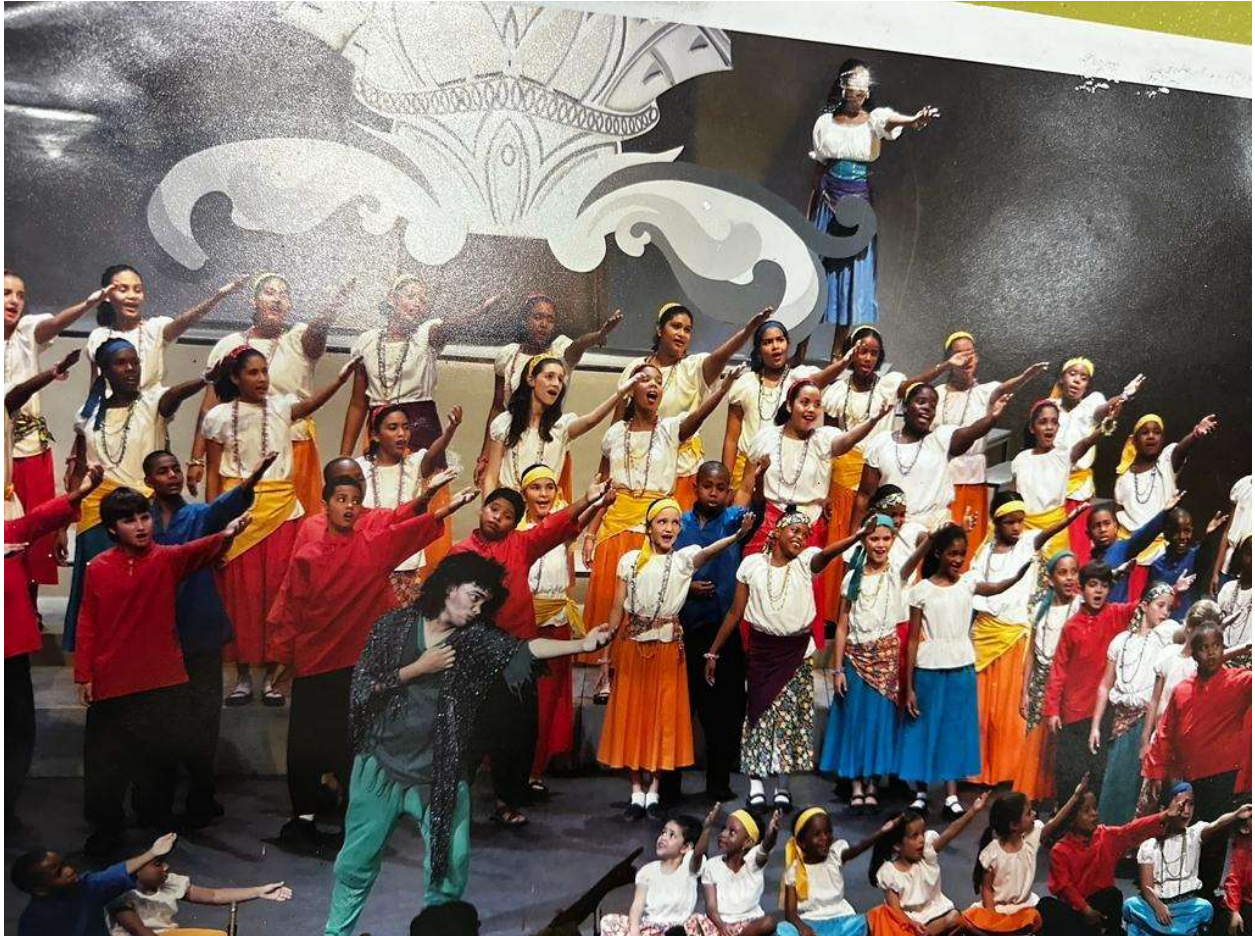




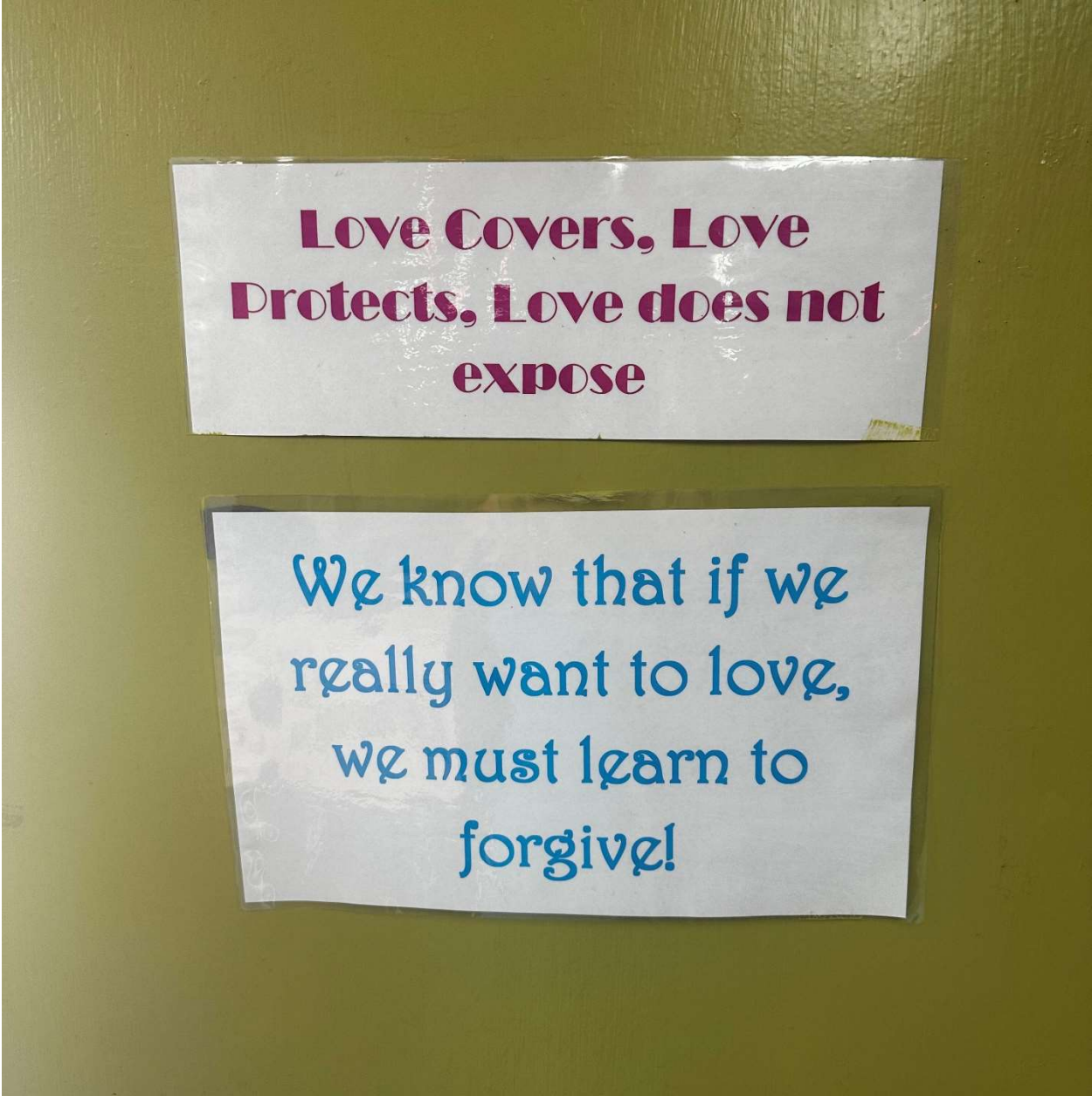
Image of the centre captured in March 2023



A wall mural done by the children's choir and the youth choir at the centre



Image captured at the centre of notes posted on the walls for inspiration, 2023



**Love Covers, Love
Protects, Love does not
expose**

**We know that if we
really want to love,
we must learn to
forgive!**

Image captured at the centre of notes posted on the walls for inspiration, 2023

U

v

W