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Student name: Christian-Kendahl Rock
Student ID no.: 816005367
Degree Program: Film Production and Theatre Arts
Supervisor: Dr. Marsha Pearce

Title of Thesis:

Crop Over Correct? –

Reimagining the ‘*correctness*’ of a Barbados Harvest Festival

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Crop Over Correct? –
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Name: Christian-Kendahl Rock

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**This dissertation is dedicated to the participants of the Festival –
past, present and future.**

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Abstract

This dissertation explores the Barbados harvest festival, Crop Over, and how heritage and traditions play a vital role in creating or reaffirming the national identity of the Bajan cultural expression. It focuses particularly on the early features of the Festival, exploring the correctness of value and how it impacts the culture scape. It looks closely at the Festival as a living museum through the artefacts; arts and crafts, cuisine, dance, music, theatre and visual arts, with an in-depth investigation of music. The work establishes that the features and the resilience of Barbadians are the essences of the Crop Over Festival.

Keywords: Barbados, Early Features, Harvest Festival, Crop Over, Heritage, Traditions, National Identity, Bajan Culture, Correctness, Value, Living Museum, Resilience

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Appendix B

This is an interview about this study with NCF, Senior Business Development Officer, André Hoyte. It was conducted by Christian-Kendahl Rock on Wednesday, January 08, 2020.

Appendix C

This is a survey titled, “*Crop Over Correct?*”. Which focus on the wider scope of the topic of this study. It was conducted from April – May 2020 via Survey Monkey with residents and citizens of Barbados. It was used as a guide and reference point through this dissertation; however, it cannot represent the opinions of the national population of Barbados.

List of Abbreviations

- I. BTMI – Barbados Tourism Marketing Inc.
- II. CBC – Caribbean Broadcasting Cooperation
- III. ISM – International Soca Monarch (competition Trinidad)
- IV. Jaycees – Junior Chamber of Commerce, Barbados
- V. MCCS – Ministry of Creative Economy, Culture and Sports, Barbados
- VI. METVT – Ministry of Education, Technological and Vocational Training,
Barbados
- VII. NCC – National Carnival Commission (Trinidad)
- VIII. NCF – National Cultural Foundation of Barbados
- IX. The Festival – Crop Over Festival

Introduction

“Crop Over is a blessing not a curse... This ting is a lifestyle”

– Lil Rick x Blessings

The early features of the Crop Over Festival, its history and heritage are what defines this unique Barbadian harvest festival apart from the Carnivals of the region and its diaspora. It's positioning of being ‘More than a Carnival’, since its reinvention in 1974, synthesises with the understanding that the Festival is a living museum of the ‘Bajan indigenous expression’. In 2019 the National Cultural Foundation of Barbados (NCF) launched a new campaign called ‘Crop Over Correct’ and made several major changes to the Festival. Therefore, this study argues that the early features of Barbados' Crop Over Festival should be maintained, despite the Festival's evolution, to ensure its sustainability.

In 1997, Elombe Mottley wrote about some of the changes in “Crop Over: More than a Carnival”, which gave a brief history of the Festival as well as recommendations for the 25th anniversary. Thus, this is a continuation of Mottley’s writing on Crop Over and the Bajan cultural identity as the Festival approaches its 50th anniversary celebration. It aims to give an in-depth history of the Festival from the origins in Harvest Home to its reintroduction as Crop Over. The study investigates and reimagines the term ‘correctness’ and provides recommendations for the NCF regarding the sustainability and longevity of the Festival for another fifty years.

This case study approach will utilize primary data sourced through one-on-one in-depth interviews conducted with Dr. Jo-anne Tull from March 2019, Ashley Dyall and André Hoyte in January 2020 and Dr. John Hunte in May 2020 as well as a survey entitled, “Crop Over Correct?” conducted via Survey Monkey with Barbadian citizens and residents. Secondary data was attained from published literature; museum and national archives about Crop Over, festivals and Carnivals, the creative economy and cultural value and mapping. However, some limitations should be noted. The NCF usually publishes the official calendar of events and plan for the Festival in mid-March. To date, that has not been done, presumably because of the impact of Covid-19. There are little or not widely accessible writings that explore the Festival in the 2000s. The survey, while it was used as a reference point, cannot be a true representation of the opinions of all Barbadians.

This research consists of four chapters. Chapter I, entitled, *Harvest Home to Crop Over*, gives details of the history and evolution of the Festival. Chapter II, *Reimagining the term ‘Correctness’*, is a review of the literature with a focus on writers who have discussed features that are fitting or ‘correct’ for cultural events in the Caribbean. Chapter III, styled, *Correct? – An Analysis of the 2019 and 2020 Festivals*, references data collected from interviews and the survey conducted on whether the ‘Crop Over Correct’ philosophy is the way forward. Finally, Chapter IV, titled, *Crop Over as a Living Museum*, concludes the study as it explores the way forward with recommendations for the Festival as it approaches its 50th anniversary.

The topic of this study can be investigated in further detail in future dissertations as it only focused on a small percentage of the overall topic.

Chapter I

Harvest Home to Crop Over

The Crop Over Festival of Barbados differs from the many Carnivals across the Caribbean and its diaspora through its history and heritage. This unique celebration emerged out of the island's British and West African fusion, creating majority of Barbados' cultural elements, such as its music, traditional folk characters, dances, cuisine and sporting activities on the plantations. These early 'crop over' celebrations took place at the end of the sugar harvest and were known as Harvest Home. It was these elements along with important stages¹ in the country's national development that has allowed the modern Crop Over Festival to be positioned as 'More than a Carnival'.

Although information on the subject of Harvest Home is scarce in Barbados and the rest of the British Isles, written accounts of the festival can be found throughout the English-speaking islands: from diaries and financial ledgers of plantation owners and managers to the journals of British travel writers who documented their experiences across the region. According to researchers one of the earliest accounts given was in 1798 by the manager of Newton Plantation in Christ Church, Barbados². The plantation manager reported that on the culmination of the sugar cane harvest he would assemble the enslaved and give them "...a dinner and sober dance." (Gilmore and Forde). However, these plantation feasts and dances organized by the Planters were only one type of celebration that took place at the end of the crop season. Some historians believed that during these times

¹ These stages will be further discussed throughout Chapter I and III.

² The location of The Newton Slave Burial Ground which is the largest and earliest enslaved burial ground discovered in Barbados through excavation in the 1970s.

enslaved Africans continued their cultural practices through their own fetes and dances organized in their 'free time', utilizing these moments of revelry to secretly plan rebellions and/or commune and connect with ancestral spirits.

The agricultural practices of Harvest Home by the enslaved can be traced to the Yam Festivals of Nigeria and Ghana, the point of origin for the majority of Afro-Barbadian descendants. Several societies would have been predominately agrarian cultures such as the ethnic groups of the Igbo, Ewe, Ga, and Akan peoples. Though their agricultural and spiritual customs may vary across the continent of Africa, veneration of the ancestors at the end of one harvest season and the beginning of another is one of the shared living cultural practices. Such festivals are believed by most Africans to help forge close bonds with their ancestors, asking for protection and continued blessings. These festivals were also held to purify the people so they can enter the 'New Year' with confidence and hope. Therefore, the enslaved used the 'dinner and sober dance' by the Planter to continue their ancestral and cultural practices through Harvest Home while seeking protection and hope for better days to come, with each reaping of the sugar canes.

In the mid-nineteenth century, Harvest Home was replaced by the Harvest Festival due to the prominence of the Anglican Church across the British territories. However, the celebration remained relatively the same. It was not centralized and would take place on individual plantations or groups of plantations. Activities were concentrated in the mill yard of the plantation³.

Harvest Home/ Festival would begin with an enslaved sugar cane worker who would ring a bell and proclaim; "Crop over! Crop over!", as an enslaved

³ Of the 330 plantations in Barbados, 221 used windmills while the other 109 eventually converted and started using steam.

woman dressed in white, wearing an elaborate white head-tie with a bright flower tucked into it would lead the last loads of cane which were harvested into the mill yard, accompanied by other workers. The last loads of cane were tied in bright coloured cloth and placed on a dray cart⁴. These carts were decorated with branches and flowers such as hibiscus, bougainvillea, and cane arrows.

The last cart would carry 'Mr. Harding' an effigy made from cane trash and stuffed into an old pair of trousers and a coat, with a top hat on its head. This effigy represented the 'hard times' to come⁵. The Barbadian calendar was separated into two seasons referred to as the 'hard time' and 'crop time'. Even after Emancipation, Mr. Harding still symbolized that period between sugar crops when employment was scarce and money was difficult to acquire, as one might have been a sugar curer in crop time and a carpenter in the hard time.

The procession would make about two to three circuits of the mill yard ensuring that all in attendance would get a view of the beautifully decorated dray carts and the workers. Once the procession stopped an enslaved elder or an old, respected labourer would step forward to the waiting plantation owner or manager and, with exaggerated solemnity, thank the day's host (the plantation owner) on behalf of the other 'revellers'. After a similarly exaggerated reply, the activities would commence. This form of exaggerated speech is known today in the folk traditions as speechifying.

The day's activities began with music. Songs could have been heard all day and many of these songs containing witty lyrics are believed to have been composed on the spot. Many of those songs have survived to be folk songs and are

⁴ A mule-drawn cart in the shape of a 'V' supported by four wheels.

⁵ Elombe Mottley suggest that Mr. Harding is an African-Bajan creation which was an expression to the Gods as an offering to ward off the perils of the 'hard times' to come.

usually performed by Sing Out Barbados⁶, today. During the life span of Harvest Home numerous instruments were used. These included the flute, fiddle, banjo, mandolin guitar and various percussions; bottles containing water, shak-shaks⁷, bongo and conga drums, and even the hitting of two bones together. However, the Tuk Band has been constant and played a vital role in the shaping of the festival. The Tuk Band is a Bajan musical ensemble, which plays a tuk or rukatuk rhythm. It consists of a double-headed bass drum, triangle, snare drum and flute⁸ which was later replaced by the pennywhistle. Since the enslaved were stripped of their African cultural customs and drumming was abolished⁹, they cleverly altered their drum playing to sound like the regiment bands of the British military. Traditional folk characters would accompany the Tuk Band. These characters included:

Mother Sally or 'Muddah Sally' – this is believed to represent fertility and was traditionally portrayed by a male dressed as a woman. The character would wear a mask and showcase movements to emphasize the exaggerated bosom, hips and buttocks. These parts were originally made from banana leaves, pillows or stuffed sacks. This tradition was used to honour women as they were seen as vital to society as the vessels and givers of life.

The Shaggy Bear – this is a resemblance of the Egungun¹⁰ masquerade. The costume was made of plantain or banana shags and sheaves, however, it was later replaced with various coloured strips of fabrics. Due to the character's acrobatic appearances on Bank Holidays it is also referred to as the Bank Holiday Bear¹¹.

⁶ A Barbadian folk group of singers established in 1970.

⁷ Small calabashes filled with seeds.

⁸ Some researchers believe that a violin may have a part of the Tuk Band at one moment.

⁹ The plantation owners thought the enslaved would use the drums to communicate with each other and rebel.

¹⁰ A unique cultural tradition of Yoruba that is a visible manifestation of the spirits of the departed ancestors. They periodically revisit the human community for remembrance, celebration, and blessings.

¹¹ According to the Barbados Tourism Marketing Inc. (BTMI) website they have cited that the resemblance is that to the African witch doctor masquerade.

The Donkey Man – this character celebrates the role of the donkey as the chosen animal for the dray carts or donkey carts that were used to transport people and sugarcane. This donkey costume consisted of four legs.

The 'Tilt-Man – Later called the stilt-man or moko jumbies in other territories, this character would walk and dance on slim elevated posts and was seen as 'the gods' among men. The costume, however, originally imitated the clothes worn by the upper-class males in the society and the masquerader would wear a mask resembling a European gentleman. This was not an attempt to suggest that European males were 'the gods', but rather was a way for the enslaved to mask its true meaning.

Along with music comes dancing. Many dances were created over the years with the two most popular being Joan and Johnny¹², and Belly to Belly. These dances were highly suggestive movements and are said to be the precursor to the much-debated 'wukking up'¹³ of present-day Barbados. However, although many of the dances have been lost since steps were not passed on to younger generations, the names have remained. There were Quadrilles, Mazurkas, Chigga-Foot, Congalala, Four Points of the Mill, Treadmill, Grand Change, Bluka-Foot, Four-Cart Fessy, Four Knee Polka and the Catadonia.

Just like any other Bajan extravaganza, food was the main agenda of Harvest Home as the plantation would provide numerous animals to be slaughtered. These animals were used in stews, pudding and souse¹⁴, and for roasting pork. Meats were paired with rice and peas, coconut bread, cassava pone¹⁵

¹² Sometimes written or reference as Joe and Johnny.

¹³ A Barbadian gyrated dance form.

¹⁴ The pudding is usually made from sweet potato with drops of the pig's blood (or browning) and stuffed into the pig's intestines. The souse is pickled pork (or pickled chicken feet) in cucumbers, herbs and scotch bonnets.

¹⁵ A bread type pudding.

and 'hats'¹⁶. In later celebrations, salt bread was introduced, paving the way for corned beef, cheese, ham and salt fish cutters¹⁷. There were also various alcoholic and non-alcoholic beverages to accompany the food, including mauby, fancy molasses, coconut water, and of course rum¹⁸ and falernum¹⁹. However, the most popular drink was swank²⁰.

The festivities had side attractions that would thrill and captivate the audience with competitive sporting activities. Persons would compete in the catching of the greased pig, which was also used as the prize. Climbing the greased pole was another contest in which a sum of money was placed at the top of the poll as a prize²¹. There was the ever-popular kalenda competition renamed stick-lickin²². The art of 'tilt-walking was widely displayed either in the form of competition or demonstration as the 'tilt-walkers would strip down into their underwear during the performance. Additionally, Barrel Dancers would be seen wearing wooden barrels with the tops and bottoms removed while dancing around the yard as hand walker-acrobats walked around on their hands with their feet in the air. The festivities would then conclude with a grand finale, the burning of Mr. Harding as a sign of the fervent hope that the hard times to come would not be very severe.

The Harvest Festival as previously described continued throughout various plantations and communities across the island well after Emancipation in 1834.

Some of the rituals of the festival began to slowly disappear from the culture scape

¹⁶ A roughly made bread of the residue of cassava.

¹⁷ A salted bun cut down the middle with a filling.

¹⁸ Barbados is home to the oldest rum distillery, Mount Gay Distilleries Ltd. dating to 1703.

¹⁹ A sweet alcoholic beverage.

²⁰ Cane liquor diluted with water.

²¹ This activity is still popular today at the Oistins (Fish) Festival.

²² This martial art, war dance, fighting sport let participants use a stick made of guava wood. While conducted across the region in various ways as kalenda, the Bajan stick lickin' would be to the rhythm of the Tuk rather than just the drums.

of the island as plantations moved from wind power to steam and then bagasse and oil, using lorries and trucks instead of the animal-drawn carts. However, the sugar industry was severely impacted as a result of World War II²³, causing several plantation owners and managers to fold their properties. They were no longer able to financially afford to keep the mills turning, let alone to invest in such extravagant festivities. Even though memories of a ‘crop over harvest’ type festival continued in several pockets across Barbados, the event dwindled but did not disappear completely. The oral testimonies of the NCF’s Crop Over Oral History Project revealed that various types of ‘crop over’ celebrations continued through the 1940s to 1960s across the island.

The Junior Chamber of Commerce known as the Jaycees began staging an annual Carnival at Kensington Oval²⁴ from 1958 until 1964. This Trinbagonian styled Carnival comprised float parades, masquerade bands, calypso competitions and beauty pageants. However, the Barbadian public was not in favour of the event and due to its lack of support, the Carnival was not sustainable and was soon abandoned. In the sixties, the Yoruba Foundation under the direction of Elton ‘Elombe’ Mottley considered the idea of reviving the ‘crop over’ celebrations.

In a meeting with the late Cameron Tudor in New York, he expressed the lack of opportunities to meet the need of a Bajan indigenous expression. From 1966 until about 1970, Mottley researched Bajan culture and combed through the island for memories, in literature and oral form. Mottley was interested in learning what used to happen in the traditional celebrations. After his research, he proposed the reintroduction of a Crop Over Festival to the then government. However, the

²³ A global war that lasted from 1939 – 1945.

²⁴ A sports and theatrical stadium in Bridgetown, Barbados. This cricket complex currently houses the Soca Monarch semi-finals, Junior Kadooment and the Pic-O-De-Crop Final events as of Crop Over 2019.

proposal did not receive the necessary support of approval from the government. Nevertheless, discussions of the Festival continued to be public and efforts were made to educate them of their misconceptions of the Bajan cultural identity through its fusion of European and West African traditions. In his research, Mottley found that the public dismissed expressions of their West African cultural connection as somewhat worthless because of Eurocentric values and indoctrination. It was therefore difficult to get the public's acceptance even when it was presented as a thing of beauty, a thing of value to the culture scape (286).

The concept was eventually taken up by then Barbados Board of Tourism²⁵ who was under pressure from the hoteliers searching for an attraction for visitors to the island during the month of June – the low season in the industry. The Tourist Board's Crop Over planning committee was formed and headed by Julian Marryshaw, Carol Cadogan and Emile Straker²⁶ with the first Crop Over Festival in 1974. It was centred around the participation of tourists and consisted of a cart parade, the ceremonial delivery of the last canes as a single event with the Barbadian public as mere 'bystanders'. The crown jewel of the Festival was a masked ball held at the Sandy Lane Hotel. The late Bajan calypsonian Edrick 'Mighty Dragon' Jordan insisted that Calypso be included on the Crop Over programme and thus the first competition was held the following year with Keith 'Mighty Destroyer'²⁷ Christian winning the monarchy.

After surviving for two to three years the government was asked to take over its production through the Division of Culture²⁸, under Nigel Harper in

²⁵ Now the Barbados Tourism Marketing Inc. (BTMI).

²⁶ In 2019 Sir Charles 'Emile' Straker (KA) was conferred the Knight of St. Andrew for being the creative force of the establishment and development of the internationally renowned Merryman and its unique genre of music.

²⁷ His song was Come Together.

²⁸ A division of Government which later became the Ministry of Culture.

collaboration with Elombe Mottley and Yoruba Foundation to restructure the Festival. Crop Over was shifted from June to July (when school was closed) and would take place over three weeks inclusive of four weekends to accommodate major events, ending on the first Monday of August²⁹ which was a bank holiday. Crop Over would commence on a Saturday on the plantation yard with the Ceremonial Delivery of the Last Canes which saw the burning of Mr. Harding. The Sunday after would be a Decorated Cart Parade. The organization of three to four large Plantation Fairs would be executed along with Community/Village Fairs.

In recognition of the sugar industry, the top cutter and loader would be acknowledged and awarded as King and Queen of the Crop respectively. There would be two Kadooment Days, in the form of a children and an adult masquerade platform. Bridgetown Market would be held in the country's capital to provide opportunities for hawkers and vendors to conduct their trade. The public was to be educated that this new Festival was not a return to slavery but rather a celebration of the ancestors and a promotion of the positive aspects of the sugar industry. Folk music and Calypso were vital to the depth of the Festival and thus competitions were organized. This new Festival stretched what was celebrated in the sixteenth century in a few hours to a celebration that spanned just about a month.

According to Elombe Mottley, "Crop Over would be a people's festival. People must participate as audience and not just be bystanders." (292). Under Mottley's leadership in the Ministry of Culture, the NCF was established in 1983 and has been responsible for the conceptualization, production and execution of The Crop Over Festival ever since.

²⁹ Kadooment Day. A Kadoo or Kadooment is a Bajan phrase which means large party.

Over the years the Festival has evolved significantly, moving from a three-week celebration to being branded as ‘The Sweetest Summer Festival’ from May to August. In 2019 the ‘Crop Over Correct’ slogan was introduced as a way of keeping the Festival ‘fresh’. According to Ashley Dyall, NCF Marketing Officer, it was on the,

“premise that this festival is different for everyone and so being ‘Crop Over Correct’ is just what makes the individual’s Crop Over the best that it could be... (It) is about colour and festivity; it gives a sense of freedom that is not expressed all year round.” (NCF).

Up until 2019, the Festival that has also been branded as ‘Sweet Fuh Days’ contributed approximately Barbados \$100 million to the economy annually. Crop Over creates opportunities for thousands of persons within all tiers of the society to get the ‘Festival Fever’³⁰. From conglomerates to vendors and artists and technicians in the creative industry – many persons across the island contribute to the expression of Bajan culture through arts and crafts, cuisine, dance, music, theatre and visual arts, making Crop Over ‘more than a Carnival’.

³⁰ A tagline assigned by the Caribbean Broadcasting Corporation (CBC).

Chapter II

Reimagining the term ‘Correctness’ – A Review of Literature

In 2019, a new tagline was instituted by the NCF for the Crop Over Festival. This unique Bajan harvest festival was branded ‘Crop Over Correct’ with the accompanying social media tagline ‘#getcropovercorrect’. However, since the early years of the Festival, it has been positioned as ‘More than a Carnival’. Therefore, what does the NCF mean in its use of the term ‘correct’? What makes Crop Over correct, right or fitting for the people who participate in the Festival? Are there features that speak to the ‘correctness’ or truth of experiences of the Festival? What aspects of the Festival are valued? This chapter explores the literature with a focus on writers who have discussed features that are fitting or correct for cultural events in the Caribbean.

Elombe Mottley, one of the visionaries behind the rebirth of this 16th century harvest festival into what is known today as Crop Over, explores some of the fitting features of the Festival in his book *Better Must Come*. Mottley highlights the importance of Crop Over and makes recommendations to the NCF for the Festival’s 25th anniversary in the chapter “Crop Over: More than a Carnival”. He begins the chapter by categorizing the various festivals celebrated in Barbados up until the nation’s Independence on November 30, 1966. These categories are Religious (Christmas, Church and Fund-raising Fairs), Secular (The Annual Agricultural and Industrial Exhibition, Bank Holiday Outings), Arts (Community Drama Festival, Village Choirs Festival) and Sports (Cricket, Horse Racing).

According to Mottley's research of the traditional and early 'crop over' celebrations, none of these categories met what he considered the Bajan need. From 1966 to about 1970 he combed through the length and breadth of the 166 sq. miles island collecting data and journaling stories and memories of the harvest festival that was once vibrant across Barbados. However, through his research of Bajan culture he found that;

...people were apt to dismiss expressions of their culture as somewhat worthless because of Eurocentric values and indoctrination. This lack of self-confidence also made it difficult in getting acceptance when it was to be presented back to them as a thing of beauty. (286).

Mottley believed for this Festival to be reintroduced and survive, and not fail like past attempts at a Trinidadian style Carnival³¹ the Bajan indigenous expression had to be valued. He therefore proposed the introduction of a major Festival that did not "...lack of opportunities to meet the need of Bajan indigenous expression..." (285). For him, the Festival needed to incorporate the elements and characteristics that were birthed on the plantation due to the blending of cultures and traditions that formed what is now known as Bajan culture. It is this essence, the very core that made Harvest Home the epitome of Barbadiana³² – what was valued by the enslaved, must now be valued by their descendants. This understanding of the Festival's value began the negotiation of the Bajan cultural identity. It is the acknowledgement that the Bajan culture did

³¹ Produced by the Junior Chamber of Commerce, 1958 – 1964.

³² A Bajan phrase referencing to the cultural elements that are indigenous to the culture of Barbados.

not appear out of 'thin air' and it was rather a merger of two main cultural practices, traditions and histories: British and West African. Stuart Hall believes that culture,

... is produced out of those historical experiences, those cultural traditions, those lost and marginal languages, those marginalized experiences, those peoples and histories which remain unwritten. Those are the specific roots of identity. (14).

It is those unwritten experiences Mottley gathered that would have been the root of this Festival of Bajan indigenous expression. Therefore, it was not just an introduction of the Crop Over Festival, but rather a reintroduction of the traditions that already existed in Barbados for centuries. Hall further explains that identity itself,

... is not the rediscovery of (traditions), but what they as cultural resources allow a people to produce. Identity is not in the past to be found, but in the future to be constructed (14).

For Mottley to present this to the public, he had to understand the routes in which it travelled and how it translated over the years. To 'construct' the future culture scape of the Festival, the past had to be dissected and understood. The same applies to the Board of the NCF as they navigate the correctness of the Festival.

The folk³³ must be valued in Crop Over for it to differ from the Carnivals of the region and its diaspora. It is the folk in arts and crafts, cuisine, dance, music, sporting activities, theatre and visual arts that has been the bedrock of the enslaved resilience through ‘crop time’ and ‘hard time’. In 1974 when Elombe Mottley’s concept of Crop Over was rejected by the government, the then Board of Tourism³⁴ saw this display of Bajan culture as a potential attraction for tourists during the period of the ‘hard time’, or the ‘low season’³⁵. The ‘folk’ was now on national display as a revenue earner for the tourism industry. However, the early Crop Over reinvention under the Board of Tourism focused its efforts more on the foreign palette³⁶. In her research Marcia Burrowes describes that, “...the crippling tourism agenda initially placed no emphasis on promoting national culture. It simply used the masquerade as a source of local entertainment or spectacle” (46). The Barbadian public became ‘bystanders’ in the Festival that was created for them to understand and appreciate their West African traditions.

In that same year, Kamau Brathwaite would have explored the resilience of the enslaved and the Caribbean folk and how it “...could assist in the act of re/designing cultural identity in the independence period” (Burrowes, 39). The same way that the Barbadian enslaved would have reconstructed their heritage and rituals, while maintaining their value, despite being oppressed and masquerade it within Harvest Home. Brathwaite noted that,

³³ As described throughout Chapter I.

³⁴ Now the Barbados Tourism Marketing Inc. (BTMI).

³⁵ As it is referred to in the tourism sector.

³⁶ As described in Chapter I, page 18.

... the base of culture lies in the folk, and by that we mean not inculturated, static groups, giving little; but a people who, from the centre of an oppressive system have been able to survive, adapt, recreate. (64).

Elombe Mottley continued to have discussions with the public about the Festival, to see how it can be a Festival by and for the people. However, this was not recognized until 1976 when the production of the Festival was handed over to the Division of Culture³⁷, led by Nigel Harper who, in collaboration with Mottley and Yoruba Foundation, began remolding³⁸ the Festival for such purpose. Mottley noted that “Crop Over would be a people’s festival. People must participate as audience and not just be bystanders” (292). Even though the Festival continued to assist the tourism industry in Barbados³⁹, the Festival was now a means to educate both locals and visitors, as well as acknowledge the Barbadian public as its primary stakeholder and participants. It would have been this insight of the development of Crop Over, rather than the commercial benefit, that would have paved the way for the establishment of the NCF⁴⁰ for research and development purposes.

Cultural Economist, David Throsby explores the phenomena of value through the two terms economics and culture. He states,

In a fundamental sense the notion of ‘value’ is the origin and motivation of all economic behaviour... In the case of culture, value subsists on certain properties of cultural phenomena, expressible either in specific terms, such as the tone value of a musical note... or the

³⁷ A division of Government which later became the Ministry of Culture.

³⁸ As described in Chapter I, page 19.

³⁹ Tourism is the island’s main source of revenue.

⁴⁰ Established in 1983, through the vision of Elombe Mottley.

worth of a work, an object, an experience or some other cultural thing.
(19).

These properties to which Throsby believes the value of culture subsists is what he refers to as cultural value. He further explains that cultural value has six characteristics: aesthetic, spiritual, social, historical, symbolic and authenticity value. Even though Mottley conceptualized the reinvention of Crop Over almost half a century before Throsby published this theory in 2001, the Festival showed evidence of all six characteristics of cultural value. Figure 1 shows a mirror of Throsby's six cultural value characteristics and Mottley's vision for the Festival:

Cultural Value Characteristics	Throsby's Meaning	Mottley's Vision
Aesthetic	Acknowledged components.	The early features of the harvest festival from 1600 – 1940s.
Spiritual	Understanding, enlightenment and insight.	The blessing of the last loads of canes. A Festival of Emancipation.
Social	A sense of identity and place.	Bajan indigenous expression.
Historical	Illuminates the present by providing a sense of continuity with the past.	Developing what was conducted in a few hours on the plantations, through communities and villages to the 3-week national celebration.
Symbolic	It conveys meaning from elements.	Dismantling Eurocentric ideals to understand and appreciate the African-Bajan heritage.
Authenticity	It is unique and identifiable.	A Festival by the people, for the people that is more than a Carnival.

Figure 1
Cultural Value Characteristics of the early Crop Over Festival

Elombe Mottley had an understanding of what made a festival or cultural event valuable and viable whether he knew of Throsby's six cultural value characteristics or not. He sought to highlight the value of Bajan culture through

the island's centuries-old festival. He aimed to dismantle Eurocentric ideals and reframe people's value of their heritage and themselves. The 'correctness' or truth of the experiences of the Festival must be conducted through "the process of evaluation" (Throsby, 26). Since the Festival's early years, it has been positioned as being 'More than a Carnival'. However, based on the survey conducted for this study, Crop Over has been seen and marketed as 'another' Carnival⁴¹. The commercial aspect has taken the forefront of the developmental expression. Therefore, as Crop Over approaches its 50th anniversary since its reintroduction, the NCF must not neglect its local stakeholder and participants.

According to Project and Festival Management Analysts, Dr. Jo-anne Tull and Dr. Nigel L. Williams,

... where a festival is deemed primarily a tourism product, focus rests on evaluating the components that relate to tourist activity, usually through visitor exit survey. Oftentimes, less effort is allocated to evaluating local patron activity or impact on the community, which can also have relevance to evaluation of these event types. (243).

To ensure its sustainability the evaluation process should be as multifaceted as the festival itself. The local stakeholder concerns should be addressed and evaluated pre-, during- and post-festival to keep the value of the Bajan indigenous expression constant with the culture scape. In the face of globalization, this is vital as the NCF continues to reimagine the Festival. While the 'Sweet Fuh Days' and 'The Sweetest Summer Festival' taglines seem to be a natural extension of Mottley's positioning statement, 'Crop Over Correct' appears to move from a national experience to a personal experience. However, as Crop Over may differ for each person based on

⁴¹ This will be further discussed In Chapter III.

what makes the Festival ‘correct’ for them, the local participant whether by citizenship or by choice should understand the holistic approach of Crop Over.

The ‘correctness’ of the Crop Over Festival lies within its folk tradition and blending of history and heritage. It is the dismantling of Eurocentric ideals for a consciousness of self to be of worth and value. As the culture scape evolves it is necessary for this Festival of the Bajan cultural expression to ‘survive, adapt, recreate’ and remain more than a Carnival.

Chapter III

“Correct?” – An Analysis of the 2019 and 2020 Crop Over Festivals

Since its reinvention in 1974, Crop Over has been associated with taglines that aim to define its identity and purpose: “More than a Carnival” and “The Sweetest Summer Festival”. In 2019 the latest marketing strategy for the Festival positioned it as “Crop Over Correct”. What does this mean? This study argues that this concept of correctness or truth should consider Crop Over’s meaning and position within Barbados and among the Carnivals of the region and its diaspora. Additionally, it proposes that ‘correctness’ is achieved when the early features of the Crop Over Festival are promoted. It further suggests that these features should be maintained, despite the Festival’s evolution, to ensure its sustainability. This chapter offers an analysis of the Festival for 2019 and considers how – in light of the Covid-19 pandemic – a virtual or online 2020 Crop Over would maintain those early features and sustain the cultural identity of the Festival as being ‘More than a Carnival’. Given the numerous aspects of the Festival, the chapter pays particular attention to the music of Crop Over in its discussion about correctness.

Crop Over Versus Carnival

Survey⁴² respondents described Crop Over as a ‘celebration of culture’. It is the time to ‘free up’, embrace and express Barbados’ heritage, and to be Bajan. While the Festival has incorporated elements of the Carnival tradition⁴³, the

⁴² See Crop Over Correct? Survey in Appendix C.

⁴³ Such as Trinidad’s ‘Pretty Mas’.

Festival, its history still differs. According to the National Carnival Commission (NCC)⁴⁴ of Trinidad and Tobago, Carnival is held before the commencement of the Lenten season within the Christian calendar. This French-developed Carnival was celebrated from Christmas to Ash Wednesday and consisted of festivities such as dinners, balls, concerts and hunting parties. After the passing of the Emancipation Bill in 1933, the Africans started to participate in the festivities and brought with them Canboulay⁴⁵, which was first played on August 1⁴⁶, but eventually took place after midnight on Dimanche Gras⁴⁷. The early celebration held activities over the three days preceding Ash Wednesday. However, due to 60 years of criticism from the upper class about the Carnival's low standard and the desecration of the Sabbath, the Carnival was restricted to the Monday and Tuesday from 1943.

Crop Over, however, is a harvest festival, celebrating the two seasons that divided the Barbadian calendar, 'crop time' and 'hard time'. It is a blend of British and West African traditions that were celebrated by the enslaved as a moment of emancipation and veneration of the ancestors since the 16th century. Today, the Festival still divides the Barbadian calendar. The traditions from the mill yard, like the blessing of the last loads of cane which were harvested, continue in the Ceremonial Delivery of the Last Canes⁴⁸. This tradition that is now conducted by the Archbishop of the Spiritual Baptist Church officially⁴⁹ starts the Crop Over

⁴⁴ Formerly the Carnival Development Committee. Established by Act 9 of 1991, as enacted by Parliament and ascended to on August 5, 1991.

⁴⁵ From the French *cannes brulées*, meaning burnt cane. A harvest celebration that has singing, dancing and chanting.

⁴⁶ Emancipation Day.

⁴⁷ The Sunday before Carnival.

⁴⁸ The official opening ceremony of the Crop Over Festival. It is when the King and Queen of the Crop were crowned base on the top cane cutters. However, in 2017 the NCF replaced it with Crop Over Stalwarts recognizing the contributions to art and craft, masquerade, music and support services.

⁴⁹ Even though this is the Festival's official start date the seasonal calendar is from May – August.

celebration in a manner reminiscent of what was practiced on the plantations and villages. The historical features that distinguish Crop Over help to define it as a Barbadian product and should therefore be maintained to ensure its identity in an increasingly globalized world.

Unlike the Carnivals of the region and its diaspora Crop Over consciously or unconsciously continues to symbolize the fervent hope that the hard times to come would not be very severe – it remains symbolic of ‘burning Mr. Harding’⁵⁰. Though the burning of the effigy came to an end in 1979, many Barbadians including key Friends of the Festival⁵¹ have asked for its return. In 2015 McEneaney Quality Inc. (MQI) said it would allow Barbadians to feel a sense of relief from the problems they face and through the survey 58.8% of respondents said it a tradition that should be seen in the Festival. However, the NCF is yet to make a decision on its return (Nation). But it is that difference in spirituality that separates Crop Over from Carnival. NCF, Senior Business Development Officer, André Hoyte believes that it is the spirituality that separates Carnival and Crop Over. The spirituality of the Catholic or church system that surrounds Carnival did not resonate with Barbadians when the Jaycees staged their version of Carnival. It was less about religion and more so the spirituality of the “coming off of the field”, a sense of emancipation. He further describes the tradition of burning of Mr. Harding as “metaphysical spiritual notion... [doing] away with the labour for a bit. That is a tradition... that is indigenous.” (2020). The



Figure 2
Mr. Harding burning at the
end of Crop Over 1970s.

⁵⁰ As described in Chapter I.

⁵¹ The title bestowed upon the sponsors of the NCF events for Crop Over.

Festival is not about the preparation of Lent, but rather it is the Bajan way of celebrating the ancestors, the harvest, the folk, the traditions – the emancipation.

More than a Carnival

In 2005 the Government of Barbados took it a step further by launching the only Season of Emancipation in the hemisphere. This annual Season which runs from April 14 to August 23 is a time for Barbadians to reflect, remember and celebrate the struggles and achievements of the nation and its people. The commemorations include:

- April 14, The 1816 Bussa Rebellion⁵²
- April 28, National Heroes Day⁵³
- May – August, The Crop Over Festival
- May 25, Africa Day
- July 26, Day of National Significance – 1937 Labour ‘Riots’⁵⁴
- August 1, Emancipation Day
- August 17, Marcus Garvey’s Birthday
- August 23, The International Day for the Remembrance of the Slave Trade and its Abolition

These dates explain the meaning of the Festival within the context of the Bajan indigenous expression. Contextually, these dates border the period of ‘crop time’ and ‘hard time’ – a period of the in-between. The commemorations showcase the

⁵² The largest enslaved revolt in Barbados’ history. It took place over the Easter weekend (April 14-16, 1816) and was led by African-born enslaved ‘General’ Bussa who was defeated by British forces. The Rt. Excellent Bussa is one of Barbados’ ten National Heroes.

⁵³ In 1998 by an Act of Parliament, Barbados recognized ten major persons of stature in the island’s history. That same year the first celebration was held. It also marked the centennial birth of Barbados’ first Primer and the first and only Prime Minister of the West Indies Federation, The Rt. Excellent Sir Grantley Adams.

⁵⁴ A civil disturbance sparked by The Rt. Excellent Clement Payne that revolutionized Barbados. It is referenced unofficially, in present-day as either the People’s Uprising or Social Rebellion.

resilience of the Bajan people, that same resilience of the enslaved on the plantations. It was that same resilience that was translated to the labour movement and now to the uphill battles on the culture scape in present-day. That is the essence that made Harvest Home what it was and influenced its evolution into Crop Over.

In a Crop Over press conference, an official from BTMI⁵⁵, asked how the Festival can be differentiated from the ‘other’ Carnivals in the region, making it sustainable and more attractive to the foreign consumer⁵⁶. However, the answer to this question lies within the question itself. It is not a Carnival. It is a Barbadian harvest festival known as Crop Over. These traditions of the early Festival, much like the differences between a ‘wukup and a juk’⁵⁷ versus a ‘wine and chip’⁵⁸ that must be valued. Such traditions include the food and beverages that were created during these celebrations; the sporting activities; the folk characters and music. It is the rhythm of the Tuk⁵⁹. That in itself distinguishes the Festival from the Carnivals in the region. Rather than compete as Caribbean Island States (CIS), there is an opportunity for visitors to the region to explore Trinidad and Tobago’s Carnival in February/March, Jamaica’s in April and Barbados’ Crop Over in May to August and appreciate the differences in history, heritage and celebration. Additionally, countries in the region need to be connected with and educated about each other to have a better understanding of self in a regionalist context. But, if the early features of Harvest Home continue to be removed or drastically modified and not valued, this once unique Barbadian Festival, will no longer represent its people. Instead, it would be a replica of someone else’s celebration.

⁵⁵ Barbados Tourism Marketing Inc.

⁵⁶ This press conference was broadcast via the news segment on one of Barbados’ radio station in March/April 2016. The recording could not be obtained in time for this study.

⁵⁷ A Barbadian styled dance and movement.

⁵⁸ A Trinbagonian style dance and movement.

⁵⁹ As described in Chapter I, page 14.

As it was in Harvest Home, Crop Over is a Bajan Festival, representative of its people as they each have a vital role to play within its execution. The people are the largest stakeholder and participants in Crop Over and, without them, the Festival would likely not survive. Ashley Dyall, Marketing Officer, NCF believes it is important to understand why,

We don't consider it a Carnival; we call it more than a Carnival because there are different aspects other than just jumping up and down in the street. We take into consideration the educational aspect of the Festival; we take into consideration our folk characters; we look at our artists, whether it be literary artist, the dancers, the musicians, the producers; all of them play a vital role in the Festival. We don't look at it as just jump up, feathers and beads. We need to look at it holistically. (2020).

In 2019 the NCF released a 'fresh' slogan and marketing strategy for the Festival, 'Crop Over Correct', with the accompanying social media tagline #getcropovercorrect. It was "conceptualised on the premise that this Festival is different for everyone and so being Crop Over Correct is just what makes the individual's Crop Over the best that is could be." (NCF). When interviewed, Dyall, the creator of the campaign, assured that there was no change from the 'More than a Carnival' or 'The Sweetest Summer Festival' taglines, but 'Crop Over Correct' was just an addition. She further explained that,

... we want that when people land in Barbados in May that the whole country is decorated, and persons dressing in bright colours. We want that service experience, we need them to feel this is my Festival. (2020).

Emphasizing that the Festival should be about locals and tourists alike, unlike Jamaica's Carnival where "you can exist in Jamaica without actually knowing Carnival is going on." (Dyall).

This 'inclusion' of Barbadians gives the impression that the Festival has moved from a monolithic approach to a more fitting multifaceted appeal to individuality. "Crop Over Correct basically just speaks to how you feel about the Festival." (Dyall). But the Festival is more than just a feeling, it is a lifestyle as it is described in Harvest Home and the early Crop Over celebrations. It is a Festival, by the people, for the people. The 'correctness' of Crop Over rest upon the involvement of all local stakeholders in all tiers of the Festival. However, in recent times it appears that decision is only made by a small percentage of the population from the NCF, BTMI and the Ministry of Creative Economy, Culture and Sports (MCCS). If discussions are not held with all relevant stakeholders and public forums are neglected the impact can affect the culture scape as seen in the 2019 and 2020 editions.

Getting the Rhythm of Crop Over 2019 Correct

Crop Over is known for its music from Calypso to Bashment Soca and its fusing of Bajan rhythms such as Folk, Spouge and Tuk into some these styles to create authentic melodies in the Festival Music. Elombe Mottley believes that through these innovations, the music sector "has lifted the festival far beyond our imaginations" (294), and because of music's integral role, a Festival Band⁶⁰ was

⁶⁰ It must be noted that the late, Mr. Pierce Antonio 'Boo' Rudder played a major role in the establishment of this band. He is one of the founders of the House of Soca Calypso Tent and served as NCF, CEO from 1995 to 1998. During his tenure he was instrumental in the signal event Party Monarch Competition, which was held on the Ermy Bourne Highway, and established the Party Monarch Band. In 2019 he received a Gold Crown of Merit for his contribution to music and the development of culture.

formed in 1982 to back the Pic-O-De-Crop competition⁶¹. The band has since evolved into various arms backing competitions such as the Junior Calypso and Soca Monarch. However, major changes were made to these music competitions in 2019. Though these changes came as a surprise to many, some of these ideas have been tabled since 2017 by the NCF. Nevertheless, the Festival Music must continue to be valued for the developmental aspect of Crop Over to sustain the authenticity of the Festival and should not just be for commercial exploitation.

The 2019 Festival saw the merging of Sweet Soca and Party categories into one competition, Soca Monarch⁶². This was an idea indicated in 2017 by then NCF, CEO, Cranston Browne, with the concept of one Soca Royale. He stated “Music is music and the only difference between a sweet soca song and a party monarch song is the beats per minute. So sweet soca ends at 130, party monarch starts at 140” (Gooding). He further continued that he was inspired by Trinidad’s International Soca Monarch (ISM) competition which had moved away from the two-category format. This understanding along with the rationale of a ‘dip’ in entries in the Party Monarch category, may have been what probably guided current CEO, Carol Roberts-Reifer, on these changes.

However, that decision by ISM was reverted in the February/March 2019 installment which saw the return of the Power and Groovy categories. Fay Ann Lyons-Alvarez⁶³, then Chairman of Caribbean Prestige Foundation⁶⁴, made the decision and stressed the need for the separation (Dowrich-Phillips). Ironically, despite the merger of the two styles into one competition for the 2019 Soca

⁶¹ The Calypso competition of the Festival held on Kadooment weekend.

⁶² These were previously two separate competitions billed as one event called Soca Royale.

⁶³ A seasoned Trinidadian Soca Artiste.

⁶⁴ The organization responsible for the ISM.

Monarch, the first and second place winners were with Party songs⁶⁵. Concerns about the merger of the competition when it was initially proposed in 2017 saw Barbadian artists such as TC⁶⁶, Edwin Yearwood⁶⁷ and RPB⁶⁸ citing that music has cycles, and the competitions should not be refitted with every up and down. The public and artistes should not be confused (News). Mikey, the 2019 Soca Monarch also spoke about the impact it would have on the Festival music and that is why he came and represented for Party (Gilkes). Beyond the competition aspect and the Festival, itself, this change can also impact the development of music on the island. Each style has its own market and placing them into the same basket can cause one to overpower the other and eventually become nonexistent.

This impact of development in the sector was also seen in the Junior Calypso Monarch with the inclusion of Sweet, Party and Bashment Soca into that competition in 2019, moving away from the traditional Calypso only event. However, the Foundation must be commended for its expansion of the age categories from 7 to 12 and 13 to 18, to now three groups 6 to 10, 11 to 14 and 15 to 18. The NCF also created a new partnership with the Ministry of Education, Technological and Vocational Training (METVT) for the competition to be coordinated through the school system, open to all public and private primary, special, secondary schools and tertiary institutions. The schools of the winner in each category would be retrofitted for various purposes based on the institution level. This new initiative also included a mentorship programme for competitors

⁶⁵ First – Michael ‘Mickey’ Mercer x Action Time Again, Second – Ricky ‘Lil Rick’ Reid x Jam Down.

⁶⁶ Terencia ‘TC’ Coward.

⁶⁷ Also known as the ‘General’.

⁶⁸ Ambassador Dr. Stedson ‘Red Plastic Bag’ Wiltshire, holds ten Pic-O-De-Crop Monarch titles, the most crowns to date in the Calypso competition. The crowns include; 1982, 1984, 1989, 1996, 1998, 2002, 2003, 2007, 2009 and 2012. In 2018 he was conferred instruments of appointment as Cultural Ambassador of Barbados and in 2019 he received an honorary Doctor of Letters from The University of the West Indies, Cave Hill Campus for his contribution to entertainment.

in songwriting, vocal training and musical arrangement with previous Junior competitors, veteran artists and musicians such as the Mighty Gabby⁶⁹, Donella⁷⁰ and Dr. Stephan Walcott (PR/SAT).

While this mentorship programme is long overdue, it will serve the development of the artform in the Festival. It will also allow for the school system to have a greater role in the sustainability of the features of the Festival, and by extension the Bajan expression. Furthermore, the NCF should expand this initiative by providing training in songwriting, vocal training and arrangement through a similar mentorship programme. It should be open for all ages, organized outside of the Festival period, be available year-round and should not be attached to a competition. Once marketed and executed appropriately, this will allow for further development of the artform as a key feature in the Festival while bridging generations to ensure that, as the Festival evolves, certain traditional aspects remain and there is a smooth transition when the ‘handing over’ period occurs. However, the Foundation has neglected parts of the developmental aspects of the early features in merging these styles into one judging criteria, just like in the Soca Monarch. This decision only stifles creative development of the music in the Festival from both younger and mature artists.

Yes, change is evitable and the evolution of things within the society will occur. The music of the Festival has evolved. A simple example would be the BPM⁷¹ for the songs in the competitions. Originally, they were verified with a

⁶⁹ Ambassador Dr. The Most Honourable Anthony Carter. In 2012 he received an honorary Doctor of Letters from The University of the West Indies, Cave Hill Campus. In 2018 he was conferred instruments of appointment as Cultural Ambassador of Barbados, and in 2019 became one of the first recipients of the nation’s highest award, the Order of Freedom of Barbados, for his contribution to music and the art form of Calypso and Folk.

⁷⁰ ‘Donella’ Weekes-Oliver.

⁷¹ Beats per minute.

metronome⁷², now it is automatically indicated because of computer technology and the Festival Band has seen the inclusion of a Playback Engineer (Stems Programmer). The Festival Music has advanced as seen in 2009 when the Sweet Soca Monarch⁷³ was added to the Party Monarch, due to the development of a more melodic or groovy tempo at that time. Likewise, the emergence of an energized rhythm resulted in the birthing of the Party Monarch⁷⁴ from the Pic-O-De-Crop⁷⁵ competition in 1995. This did not see the merger or replacement of one of the styles for the other, but rather allowed for the creative development to take its course. The core values that make up the identity of a festival and a country should be preserved where possible. At what moment do the developmental and commercial aspects merge and at what cost will the development of the early features be suppressed or tampered with for commercial benefit? While the commercial aspect is understood, the developmental value of the Festival Music should be reevaluated.

There was a need for the separation of these categories, not because of public interest or popularity, but rather the evolution of the music sector and the different styles of Calypso that emerged as part of the Festival and the Bajan cultural expression. This was evident with the Bashment Soca category which did not receive its own competition until 2016⁷⁶. Even though the style has been around since the late 90s with credit to Lil' Rick and Peter Ram⁷⁷, it continued developing as a style and was allowed to enter either the Sweet or Party

⁷² A device that produces a steady pulse (or beat) to help musicians play rhythms accurately.

⁷³ First Monarch, Terencia 'TC' Coward x Hot Sun and Riddim.

⁷⁴ First Monarch, Edwin 'The Gernal' Yearwood ft. Krosfyah x Oba (Obadele Thompson) and First Female Monarch, Alison Hinds x In The Meantime, 1997.

⁷⁵ First Female Monarch, 'Rita' Forrester x Can't Part and Woman Respect Yourself, 1988.

⁷⁶ First Monarch, Shane 'Stiffy' Atkinson x Tek of Something.

⁷⁷ Peter 'Ram' Wiggins.

competitions because of its 105 – 140 BPM range. However, it was not until 4D Entertainment⁷⁸ saw the value of the style and its place in the Bajan indigenous content that the first Bashment Soca Monarch competition was created. This then led to a commercial and developmental merger when the competition was opened to artists outside of Barbados with the first International Bashment Soca Monarch (IBSM) competition in 2018⁷⁹.

The Board of the Management of the NCF should not be using ISM as an accurate reference point for the determinations of the Festival. While it is advised that research should be conducted with similar events, greater studies and details should be considered. Whereas, the Soca Royale/Monarch is produced by the NCF, a state-run agency, ISM is not operated, funded or supported by the NCC. In 2019, ISM founder William Munroe appealed again to the Government of Trinidad and Tobago to invest in their artists and see the event as a tourist attraction (Dowrich-Phillips). Conversely, the NCF branded events already have the support from the Government of Barbados and the Festival as a whole is already branded as a tourist attraction. Furthermore, in recent times the NCF has added private or ‘Fringe Events’ onto the official calendar. This not only works as a marketing strategy, but also shows the state’s interest in ensuring all promoters are represented visually in Crop Over, connecting to its holistic approach.

The notion of ‘my Festival’ dates back to the earlier years of Crop Over’s reinvention when the discussions about Crop Over were public and developmentally driven. Though these discussions continued for a number of

⁷⁸ A Barbadian entertainment company established in 2006. Widely known for its event, Soca On De Hill.

⁷⁹ Frist Monarch, Ricky ‘Lil Rick’ Reid x Ben It.

years, today it is perceived that there is limited involvement of the public's opinion, or perhaps the public is less invested and just wants to come to the final product (event) and have a good time rather than be involved in tedious planning sessions. However, the NCF should remain true to the purpose it was established and the meaning of the Festival – the development of arts and culture. Continue in the motion of the Sankofa – looking to the past of Harvest Home and early Crop Over celebrations, learning from them and ensuring that the valuable features remain viable and sustainable as the Festival approaches its 50th anniversary.

Crop Over Online 2020

On Sunday April 19, 2020 via a Press Release⁸⁰, the NCF informed all stakeholders that the 2020 Crop Over Festival would be cancelled. This recommendation through MCCA was approved by the Cabinet of Barbados in light of the Covid-19 global pandemic and was a safeguard for the people of Barbados as the future of the virus is uncertain.

However, on the surface, cancelling Crop Over may seem to be a correct move but a virtual enactment holds possibilities. Since Crop Over is more than a Carnival, more than 'just a jump up, feathers and beads', repackaging the Festival to fit within the guidelines of social distancing would allow persons to get correct about Crop Over. They would see that the Festival is more than Grand Kadooment, Foreday Morning and fetes. It is more than the road. It is the spirituality of the harvest, Emancipation, a rich history of heritage and cultural identity.

⁸⁰ Figure 3, page 42.

Cancelling the educational and developmental aspect would be a missed opportunity by the NCF. A virtual Crop Over would be beneficial from both a commercial and developmental perspective.

Through his column, Culture Clinic on Gine On?!,⁸¹ cultural practitioner Dr. John Hunte⁸² states,

Crop Over acknowledges our Emancipation, educates us and our audiences about Harvest Home and this modern reinvention, and celebrates what it means to be Barbadian. Hence, can we have an integrated inclusive discussion about this? Is our creative economy reduced to party culture or physical “bums-in-seats?”.

In a recent conversation with Dr. Hunte the developmental and commercial arms of the NCF were discussed. It seemed as though only the commercial aspect of the NCF’s role in the Festival was considered in this Cabinet decision. He also highlighted that when the NCF was established it was on the premise of research and development and that commercial departments like Business Development were later incorporated. The recommendation that was submitted to government by Minister of Creative Economy, Culture and Sports, The Hon. John King about Crop Over was not looked at ‘holistically’ (2020). The release further

PRESS RELEASE
2020 CROP OVER AND THE NATIONAL INDEPENDENCE FESTIVAL OF CREATIVE ARTS
Sunday, April 19, 2020

The Cabinet of Barbados at its meeting of Thursday, April 16th approved a recommendation of the Ministry of Creative Economy, Culture and Sports to cancel the 2020 Crop Over Festival and National Independence Festival of Creative Arts (NIFCA).

This decision was made in light of ongoing global efforts to contain and manage the COVID - 19 pandemic as well as Government’s negative short term projections for the local economy, regional and international travel and trade and weakened public confidence in attending mass gatherings in the current environment and immediately thereafter.

Cabinet further agreed that the Ministry of Creative Economy, Culture and Sports, through the National Cultural Foundation will replace the two major festivals this year with a national training programme in schools and communities, and a wide-reaching campaign to both fund and produce radio, television and digital content that will be accessible across multiple delivery channels including the Caribbean Broadcasting Corporation.

The Ministry of Creative Economy, Culture and Sports remains committed to its mission of the creation of opportunities in the cultural industries and in pursuit of this objective the National Cultural Foundation will shortly convene a series of stakeholder consultations to discuss ways in which cultural practitioners can participate in, and benefit from, the programmes identified to replace Crop Over and NIFCA.

Figure 3
NCF Press Release on Crop Over 2020

⁸¹ A content-rich online platform for all ‘things’ arts and culture in Barbados. Founded by Empress Zingha and D.J. Simmons.

⁸² Also questions the decision on the cancellation of the Festival.

explained in short, that the Festival would be replaced by a national training programme⁸³ in schools and communities for radio, television and digital content production. Creating opportunities in the cultural industries and stakeholder consultations will convene shortly to discuss ways in which cultural practitioners can participate in, and benefit from, the programmes identified to replace Crop Over.

But why replace the Festival? Why not take what is already there and restructure for a digital platform. A platform that would allow for a wider reach into new local and international markets that the NCF has possibly not fully explored. This pandemic has shown itself to bring people from all over the world to learn from and about each other. Allow the Festival that is Crop Over, to be placed on a digital medium for local and international exploration for 2020.

Starting in May, prerecorded 2019 Bajarama⁸⁴ events could have been broadcast once a week until the date of the Ceremonial Delivery of the Last Canes in June. This ceremony could then be live streamed from a plantation yard, with the official remarks from Minister King and Roberts-Reifer, with the blessings of the last loads of canes. After this, the 2019 ceremony and/or a documentary about Harvest Home could be aired. A docu-series could be produced about the various years of Crop Over where they were major events or persons that changed the culture scape of the Festival. These can be broadcast as the Festival progresses. Some of the Friends of the Festival can broadcast various years of events like Pan Pun De Sand, Heritage Tours, Folk Concerts, Read-Ins, Junior and Grand Kadooment. There can be panel discussions and conversation series about

⁸³ No details about this training programme had been published at the time of this study.

⁸⁴ Formally known as Cavalcade, this music event is held in various communities before the official opening of the Festival that highlights emerging and seasoned Soca talent.

Masquerade, Calypso, Soca, Bashment Soca, Tuk, Folk, Emancipation, the 1937 Labour 'Riots', the Business of Crop Over and the Festival itself, especially how it does or does not relate to the Bajan cultural identity.

Various vendors can have a series of their own on the making of products ranging from foods and beverages to arts and crafts. The Crop Over Visual Arts Festival can be restricted to limited viewing per day in the actual gallery and/or a digital tour can be online, allowing the viewer to explore the gallery in a virtual reality experience. Finally, the competitions of Junior Monarch, International Bashment Soca Monarch, Soca Monarch (Royale) and Pic-O-De-Crop can be through online submissions. Performers will perform the semi-finals and finals on an open-air stage as usual with the Festival Band observing safety protocols. The performer can also be on a lower level from the band. In the event of an increase in cases or community spread, the performance can be conducted from their home and broadcasted. Some of these events, especially competitions, can still carry a monetary charge for streaming as they usually do every year. Persons from within and outside Barbados who had planned on participating in Crop Over or who were curious about the Festival will now be given an opportunity to live through years of an experience. Due to the work that has already been put in place by the Research Department⁸⁵ at the NCF and recordings from CBC⁸⁶, the virtual Crop Over would allow for persons to relive memories, discover new events and possibly see those that they missed.

These events and programming will not be that difficult to plan as the NCF has been streaming certain events over the years. The capacity of the

⁸⁵ The Crop Over Mobile Museum led by NCF, Research Officer, Michelle Springer in partnership with the Barbados Museum and Historical Society (BMHS) can be digitized.

⁸⁶ Caribbean Broadcasting Cooperation, a state-run radio and television broadcaster. Founded in 1963 as Radio Barbados.

streaming may have to be modified but the platform already exists, as was seen during the national Covid-19 state of emergency when by the NCF streamed a Digital Artwalk and Bitz Tips series⁸⁷, along with past events like Pic-O-De-Crop Finals 1994⁸⁸. The NCF has been a part of the planning of Trident Pride⁸⁹ (which saw Barbadian Calypsonians and Soca Artists and dancers performing in their living rooms or other spaces, simultaneously), as well as Soca on the Line⁹⁰ which had Barbadian artists in a studio and regional artist virtually in a televised event on various platforms including Zoom⁹¹ as a VIP area. Additionally, advertisements about Barbados and various sponsors were broadcasted. Crop Over Online can see private promoters and artists having live fetes and concerts similar to WIMatch⁹², Twisted Entertainment⁹³, and Trinidadian artists, Voice the Artiste and Patrice Roberts who streamed on Instagram and Facebook. These virtual events could see a reduction in NCF's expenditure that would have been used for the physical Festival. They can conduct surveys and focus groups to see what would warrant persons paying for these new virtual events and experiences.

Therefore, what makes Crop Over different? Why are these ideas and proposals not interwoven into having a virtual Festival? Dr. Hunte questions if,

... our creative expression and identity (can) survive beyond merely providing revenue for service providers: catering, transportation, production, venue owners etc.? How do we enable and respect our creatives in this difficult time? (2020).

⁸⁷ Explore the NCF, Barbados social media or www.ncf.bb.

⁸⁸ Current Culture Minister The Hon. John King was the Monarch that year with I'm Back and Jump and Wave.

⁸⁹ A Heroes Day Mega Concert produced by Trident TV in recognition of the essential frontline workers.

⁹⁰ A Mother's Day Charity Concert powered by 4D Entertainment to assist vulnerable families.

⁹¹ A peer-to-peer software platform.

⁹² A Caribbean Socializing App and social media platform, based in Brooklyn, New York, USA. Founded in 2016.

⁹³ An entertainment and promotions company based in Barbados and established in 2013.

The NCF should establish a Crop Over 2020 Taskforce of various stakeholders from within each aspect of the creative industry, to be responsible for the execution of different portfolios. These event portfolios and the resulting programme will create the first Festival of its kind, allowing the NCF the opportunity to pave the way for other Caribbean Island States to improve and continue during these times.

A virtual Crop Over would allow the NCF to see what aspects of the Festival can be taken into a digital platform moving forward. They can assess what is missing and what could be improved in an effort to learn and move into Crop Over 2021 with a better understanding and a Festival that is more reflective of the Bajan indigenous expression. The survival and sustainability of that expression, identity and early features of being 'More than a Carnival' and 'Crop Over Correct' is hinged on what happens now.

Chapter IV

Crop Over as a Living Museum

In his closing remarks about the Crop Over Festival as it was approaching its 25th anniversary, Elombe Mottley states,

Crop Over is more than a carnival and it must maintain that difference. That difference is what gives us our individuality and will keep us desirable and distinctive. (294).

Just a few years shy of the 50th year since the Festival's reinvention, those words still hold true. The Festival is a living, breathing museum of the history and heritage of Barbados. It encapsulates key spaces of events, persons and cultural elements that have shaped the identity of the nation and its people over centuries. Reimagining Crop Over as a living museum with preserved early features feeds into this study's look at the correctness of the Festival.

Crop Over is the cultural heritage and traditions that comprise of the Bajan indigenous expression. It is a space to dismantle Eurocentric ideals and educate on the correctness of the African-Bajan heritage. It is a harvest festival, a space of veneration of the ancestors, a space to emancipate. The ritual that is Crop Over outweighs the commercial possibilities as it taps into the understating of national identity and Bajan consciousness. The Festival is resilience. That is what has kept the traditions alive whether among individual or groups of plantations, small gatherings in communities and villages or as a national celebration. It seems the Crop Over Correct tagline is a call to claim certain aspects of the Festival that

matter to people; for each person to find meaning in the Festival. According to Ashley Dyall,

... everyone celebrates Crop Over differently; everyone has a reason why they are interested in the Festival. Some say that they are not ‘Crop Over Correct’ unless they get their costume, unless they go to a particular party, or go to the folk concert, or unless they perform. It means different things for different people... What makes your Crop Over Correct? It was a catchy tagline that took off. (2020).

But, the meaning of the Festival should not resort to a ‘catchy tagline’, rather it should summarize the value of its purpose. Crop Over will mean different things for different people and one may not be fully ‘in a vibe’ until a specific experience occurs. However, to be Crop Over Correct about a certain aspect, one must understand the Festival in its entirety. The correctness of Crop Over cannot be achieved without the understanding of why it is more than a Carnival. If the early features are removed, drastically altered or misunderstood and the commercial benefit takes precedence over the developmental significance, the positioning becomes ‘incorrect’ no matter the tagline.

As the NCF embarks on the 50th anniversary of Crop Over, both the national and personal experiences should be synthesized. The NCF cannot depend on the Festival season or even the use of social media platforms or other media to educate and highlight the features and meaning of Crop Over to its local participants. The partnership with the METVT⁹⁴ should be extended to include Crop Over on the curriculum from the primary level. This will allow children to

⁹⁴ The Ministry of Education, Technological and Vocational Training, Barbados.

have an appreciation of the Bajan cultural identity through an understanding of the meaning of the Festival⁹⁵.

Crop Over in itself is one performative space with multifaceted aspects. Those aspects are seen in the Festival today, as it was in Harvest Home. It was a cultural translation, a reintroduction of the routes it travelled, rather than a ‘new thing’. It expanded a few hours of celebration on separate plantations into a three-months Festival on a national platform, while continuing to be a people’s Festival. Therefore, the Crop Over Festival is a display of the Bajan cultural expressions through artefacts of arts and crafts, cuisine, dance, folk traditions, music, sporting activities, theatre and visual arts, it is a living archive. In an interview about the Festival, Dr. Jo-anne Tull indicated that,

...space is very important to the performative impact... spaces have history and if you can tie the history to the performance, it is better for you and the experience you are trying to create. (2019).

The space that is Crop Over is a lifestyle. It is not just an annual masquerade, but rather it is the expression of the Bajan culture. Whether one celebrates the Festival or not, it is a part of the everyday lived experiences. “Culture is ordinary, in everyday society and in every mind... (it) is a whole way of life.” (Williams, 90). The Crop Over Festival fits into the everyday culture scape. It is a reminder of Emancipation. However, that does not mean that things will not change within the Festival, they will. As the people evolve so would Crop Over as seen throughout this study.

⁹⁵ 93.8% of respondents in the survey conducted for this study believe the history of Crop Over should be on the school curriculum from the primary level.

The evolution of Crop Over will occur since culture is by nature dynamic. However, the Festival is not just about the roots in which it came but rather "... the routes by which people travel, culture travels, culture moves, culture develops, culture changes, cultures migrate." (Hall, 3). The cultural space of Crop Over is resilience from Harvest Home to present-day. The change should be a natural progression by society, as seen through the period of enslavement on the plantation, Bussa's Rebellion of 1816, the struggles of the abolition, to the social unrest of 1937 through independence in 1966. These events changed the performative impact of the Festival over time, while some preserving certain features. Those early features have seen an evolution and have been able to sustain its value to be indigenous expressions of Barbados.

Crop Over is only one aspect that highlights Bajan culture. However, it is the most recognizable on an international platform of its display of national identity. But those early features and traditions go beyond the Festival, they are in the everyday cultural expression of the people. Therefore, those features should be valued and maintained as much as possible. They are what make Crop Over distinctive and desirable for persons to want to 'come fuh Crop Ova'. They are what make the local stakeholder and participants be involved in the preparation and execution of the Festival. It is a Bajan indigenous expression of being a Festival, by the people, for the people. Therefore, the correctness of the Crop Over Festival is to be true to its early features and be more than a Carnival.

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Appendix A

Crop Over Correct?

Reimagining the ‘correctness’ of a Barbados Harvest Festival

Transcription

Interviewer: Christian-Kendahl Rock (Rock)

Interviewee: Ashley Dyll (Dyll)

Date: Wednesday, January 08, 2020

Recording 1

Rock [0:10]: Just state your name and position in the NCF.

Dyll [0:13]: My name is Ashley Dyll and I am the Marketing Officer.

Rock [0:18]: What does Crop Over mean to you?

Dyll [0:20]: As simple as that question is, it is quite difficult because so many things come to mind. Crop Over was revitalized in 1974, I wouldn't have been born then, but I am definitely one of those persons you would consider born into Crop Over, which makes me a Crop Over baby. We take it so different than our elders, as they would have seen why the festival came in to play and would have joined at a later stage. For me, all I know is Crop Over, The Carnival. I've seen the kadooment day, I look forward to that, there are certain staples that I look forward to, Soca Monarch, the start of the festival, the opening gala and for me, it's the time of year where you "free up". There is that sense of freedom in the country that you

feel when crop over comes around, it's like a Bajan Christmas; its how people feel about Christmas, that's how I feel about Crop Over.

Rock [1:17]: In 2024, Crop Over will celebrate 50 years in its revitalized form. What strategies does the NCF have to ensure another 50 years?

Dyall [1:30]: Last year, cultural products contributed 3% to GDP, and that's a huge contribution. In the Caribbean, we are taking into consideration the creative industries, this is one of the major focuses of the government currently and we even have to look at the fact that in "the great depression", that one of the sectors that did not fall was the cultural industries. Carnival right now is a huge thing, going from Carnival to Carnival, so in 50 years we will have to rebrand Crop Over to a certain aspect. We have to look at the products that are indigenous to us and consider what we need to take forward because most of the time, when certain brands are revised, certain things are lost, and we don't want that. We want to be separated from other carnivals; right now if you take a picture at kadooment, and you take a picture in Trinidad and in Jamaica, and you put those pictures up, sometimes you can't even tell the difference of where that picture was taken, all of them look the same way.. In 50 years, that is not how we want Crop Over to look like, so we need to look at the festival and decide what aspects we need to keep, what aspects we need to let go and what aspects we want to push further. This year we had the "Crop Over Correct" slogan, we wanted Barbadians to be Crop Over Correct. What we would like to see in 50 years, is from the time Crop Over begins, and you land in the country, the airport is decorated, all the highways are decorated, the port is decorated and everyone is involved in the festival, and you know that Crop Over is happening in Barbados. in Jamaica it is not done that

way. When you land in Jamaica, because Jamaica's Carnival is mainly pushed as a tourism product, it is not pushed for locals, you can exist in Jamaica without actually knowing Carnival is going on, unless you came there specifically for Carnival. I don't want that to ever happen in Barbados. We don't ever want it to be that just the tourist are aware, we want Barbadians to be aware, and people always get a sense of feeling from Crop Over. It is one of our biggest economic earners for a longer period of time, it is the longest summer festival, it lasts from May to August, and you imagine persons coming in, the amount of foreign exchange, from people getting their hair done, to the amount of food that sells, people no longer cook, they go out and buy food. It's not just about jumping and partying, it is about the feed off of businesses that make money during that period. It is one of those time of the year when people are freer, they budget for it, they spend money that they would not have spent other times of the year. We can't lose that contribution to our country, because we are dependent on it. We want that when you come to Barbados, the whole country speaks Crop Over, and in 50 years, that's where we are looking to go. This year, the Business Development Department would have begun that process with the Crop Over Correct businesses, where we offered to do some promotion for them, and they just have to decorate their businesses; it made a difference. It was nice to go into a Sol gas station and see the costumes, and persons calling for calendars and persons actually interested in what was going on. It was a different feeling than you would usually have and, when people feel different, then there is freedom. There's less crime, there is less lawlessness in the country when people are happy and Crop Over is about freedom and happiness. That even spanned from the time Crop Over started, because Crop Over would have come out of the end of the harvest and persons celebrating after

the hard times when the crop was over. We still want that freedom, we still want to feel that way, in the country generally, and luckily for us, we have 3 months.

Recording 2

Rock [0:15]: As you mentioned “Crop Over Correct,” what is meant by the definition of “Crop Over Correct” and why the change from “Crop Over - the sweetest summer festival?”

Dyall [0:24]: We didn’t change, Crop Over is still the sweetest summer festival, it is still one of the longest festivals. We don’t consider it a carnival; we call it more than a carnival because there are different aspects other than just jumping up and down in the street. We take into consideration the educational aspect of the festival, we take into consideration our folk characters, we look at all of our artists, whether it be the literary artist, the dancers, the musicians, the producers; all of them play a vital role in the festival. We don’t look at it as just jump up, feathers and beads, we need to look at it holistically. “Crop Over Correct” is interesting, everyone celebrates Crop Over differently, everyone has a reason why they are interested in the festival. Some say that they are not “Crop Over Correct” unless they get their costume, unless they go to a particular party, or go to the folk concert, or unless they perform, so it means different things for different people. So, it's kind of like how are you Crop Over Correct? What makes your Crop Over Correct? It was a catchy tag line that took off. The Sweetest Summer Festival, that is still crop over, but the words are not going to take off like Crop Over Correct rolling off your tongue. There are little barriers with persons disagreeing or agreeing on what it really is and what it is not, but at the end of the day, it serves its purpose. As I said

previously, we want that when people land in Barbados in May that the whole country is decorated, and persons dressing in bright colors. We want that service experience, we need them to feel like this is my festival and I'm going to get this, I'm going to get that, and Crop Over Correct basically just speaks to how you feel about the festival. There's no change, we're still the sweetest summer festival, still more than a carnival, just an addition to that.

Rock [2:32]: Mr. Elombe Mottley writes in the chapter “Crop Over: More than a Carnival,” in his book “Better Must Come,” that his reasoning for revitalizing this festival from the origins of harvest home in the 1700s, was because he felt that Barbados lacked a festival that represented Bajan indigenous expression. Do you believe that the Bajan indigenous expression is still present in today's festival, and how? Do you think it is relevant for the success of the festival?

Dyall [2:59]: Yes, I do think that it is there, sometimes it is marginal on certain aspects, because we started Crop Over with very little events, now on the calendar there are over 150 events, some of them are not even Barbadian events. When persons look at it on a wide scale, they may say person aren't doing this, persons aren't doing that, but when you get to the crux of the matter, music is the main driver of the Crop Over Festival. If the music isn't good, people say they had a bad Crop Over. People wait on the music to see how they feel, or whether they're going to buy their costumes, and as much as we like to say that things are new, we know that we sample from a lot of things. People are sampling from tuk, people are using the congo drums, there are the dancers, we're not inventing new moves, I say that because I also dance. There is still some aspect of it, we see a lot of the

folk characters in a lot of the events, for example, last year the NCF put a mother sally in point shoes, so that was a way you still have the same character but shown in a different way. Even the costumes have evolved, the shaggy bears used to be made out of banana leaves, but might be more difficult now since how often the shaggy bear is used, now they are now made out of cloth. Outside of Crop Over, we still use our folklore characters at hotels because they are still trying to tell that story. I wouldn't say the expression is lost completely, it is just that before it might have been new and now it is expected, so people are just asking "what's next?"

Rock [5:07]: As this is the year "Vision 2020: We Gatherin' Barbados." Are there any plans to incorporate this theme in the festival this year in order to make the festival grow?

Dyall [5:22]: The idea is pretty much to bring Barbadians home and get them involved in what is going on. We are trying to have a 52-week events calendar to get the communities involved. Last year we started to decentralize some of our events. We put the Bajaramas in different communities and tried to utilize them. There will be a lot more of that. Those events will follow a similar model because we are going from parish to parish with communities planning those events. We find that when persons get more involved in a product, they feel a sense of ownership towards it and will tend to promote it and pass on the message. The biggest marketing tools is word of mouth. We Gatherin' 2020 the NCF is completely involved in it and we will bump it up during the Crop Over Festival.

Recording 3

Rock [0:12]: What does the National Cultural Foundation do to educate the public, both locals and visitors about the country's national festivals, its history and the meaning of its elements such as the traditional characters?

Dyall [0:24]: When persons hear education, some people think that it's boring. We have been recording a lot of our events such as a docu-series and a radio-drama about the 1937 riots which is still on our website right now, and was played on the radio, this was a 9 week series Every week, we played a different episode, and at the end we place all the episodes. We did a comic book, a colouring book and emancipation videos which are on our YouTube page. Also, a series on CBC, so we are doing a lot to try to educate the public. We even had a basic note pad which we gave our corporate sponsors with little hints and facts about Crop Over on different pages, because persons don't like to be hit in their faces with too much information at a time, they take it in periodically when they feel the need to. We did cross word puzzles, so we are looking for new ways to educate persons. We did readings at some of the schools and games about the folk characters. I do understand and note that our education system right now, does not facilitate on a wide scale like Crop Over as an actual topic in the school system, it depends on whether or not the teacher is completely interested and that is the forum they wish to teach it, but we are making small strides to re-educate persons about the festival and get them involved in it.

Rock [2:23]: Do you think it is important for the history to be within the curriculum in schools?

Dyall [2:28]: I think we should know our history, period. You need to know where you come from in order to know how to go forward. You're doing certain things and don't understand why. If you can't understand why certain things are happening it's just going to fall apart, so it's important to know where it came from. For example, if we didn't record or document the history of Crop Over, and a 100 years passed, we might end up being just like Trinidad Carnival, or Jamaica Carnival because nobody understands the history, and nobody is pushing for the history of it, not saying that their product is watered down, but end up saying – "let's do what they're doing" because we don't know why we're doing what we're doing. It is important to educate everyone, especially the young ones because they're the ones who are going to take over.

Rock [3:34]: As you mentioned Trinidad's Carnival, it is known for its history of space with Skinner Park, Queens Park Savannah and Piccadilly Street with these spaces known for various events held there over the years. How important is space to the Barbados festival of Crop Over? And should it or does it function as a living museum.

Dyall [3:56]: Interesting question - right now we have a mobile museum in partnership with the Barbados Historical and Museum Society, that we set up at certain events, so that persons would be able to go, and scan and the videos would come up. We don't have a set space, but we have a so much heritage in Barbados

and there're so many spaces. We have now gotten the UNESCO World Heritage Designation and I don't think we should necessarily have a dedicated space for Crop Over but push our heritage sites on a whole. We can use Crop Over as a medium to get that information out, and education on that information. You don't want necessarily one space that persons are going to, it would be nice if other events utilize the mobile museum so that it may even become an entrance to the event, so that persons coming to an event, pass through all this history about Crop Over. We all know that at events people like photo walls, , Photo walls are very popular at events, they might not read them then but they will read them later and if we can get the mobile museum going from event to event, that would contribute to the educational aspect of this festival. People like when things come to them, people don't like to go to things, people like easy.

Recording 4

Rock [0:15]: With different carnivals and festivals popping up in the region and especially the Diaspora, what are the plans the National Cultural Foundation have to preserve the cultural identity of Crop Over in the face of globalism?

Dyall [0:31]: One thing that we need to take into consideration, and we need to exploit to a certain extent, are all the famous artists that are Barbadian or have Barbadian heritage; them coming home for Crop Over. All of our social media influencers - you might be famous for makeup on your makeup channel, we want you to post about Crop Over. The cricket team, they might not come for the last part of the festival, they may come throughout - post about Crop Over. Rihanna is

one of Barbados' biggest marketing tools because everyone knows about her. When you travel and say you're from Barbados, they say Rihanna, so we need to exploit those avenues. We also need to look at music collaborations, we know music breaks boundaries, you don't have to be able to speak English to listen to Soca music and feel the groove. We now have artists, with the influence of social media, now promoting themselves and getting followers – we have to look at those artists who have followers, post about Crop Over. We have dancers such as Nandi Yard, who now dances with Machel and has over 44,000 followers – her posting about Crop over. Normal people who person can related to – “John is going to Crop Over so let me take this into consideration”, With Instagram stories that make you feel like you're at the actual event, would make you want to come the next year. We need to take advantage of our digital spaces. Exportation is another factor and we do import a lot, so we need to look at how we export our culture, like our literary artists who are writing about the festivals. Partnerships, we have a partnership with BTMI with them experiencing the festival even if they come one year, and they write about it. I always check those article that are like the “Top 10 festivals to visit this year” to make sure that we are doing a great job at promoting the festival. The day that we see Barbados drop from #3 or 4, or we don't see Barbados' name on that list, is when we sit down and look back. We need to follow the trends in this economic client; you need to know what your customers are looking for. They are a lot of carnival chasers who just travel from carnival to carnival no matter which one. These are the people that we are trying to target, and these are the people that would speak about the festival. The deejays need to play the music and a lot of our deejays are being booked overseas. I don't want them to be booked and not play our local music. We realize that Caribbean Culture right now, is one of the most

prominent cultures and everyone is trying to get a piece of it. Drake is exploiting it, Nicki Minaj is exploiting it, Chris Brown is exploiting it and the only persons that are not exploiting it are the Caribbean people. Drake has a song with PopCaan and you don't see PopCaan in the video, you hear his voice. I know it because I live in the Caribbean, but he is not in the music video. We need to look at that situation and make better decisions and I understand sometimes you get opportunities, but we need to look forward. The same way they are exploiting our culture and they have to come to us to find out about our culture, we should be going out there to exploit our own culture. There was a girl who came to Barbados from Croatia to learn to wuk-up, so that she could go back and teach people how to wuk-up – we should be going to Croatia to teach people how to wuk-up. That is how we are going to break that barrier.

Appendix B

Crop Over Correct?

Reimagining the 'correctness' of a Barbados Harvest Festival

Transcription

Interviewer: Christian-Kendahl Rock (Rock)

Interviewee: André Hoyte (Hoyte)

Date: Wednesday, January 08, 2020

Recording 1

Rock [00:03]: Ok so just state your name and your position in the NCF.

Hoyte [00:08]: Ok I am André Hoyte. I am the Senior Business Development Officer at the National Cultural Foundation responsible for the business development department.

Rock [00:17]: Um, what does Crop Over mean to you?

Hoyte [00:20]: Wow! Um...that is such a loaded question. But for me, um, I came to the NCF originally as a research officer and I had the responsibility of really sharing with Barbadians the history behind um Crop Over. Um, and then I switched and went into head of marketing um and now I'm business development so for me it's one of the products that we really feel is essential to us um as the National Cultural Foundation: it's our premier festival. But broadly, um, for Barbados, um, this for us is seen as one of our biggest ways of expressing our culture and our

cultural heritage. So, within our festival you can see a wide array of, um, activities that occur, that are all tied to who we are as Barbadians. Um, as you know historically, Crop Over, um, had its genesis since the 1600's and then as a festival-festival starting in the 1700's and um, then that kinda died down in the 1940's to the 60's and we then had kind of a traditional carnival as the other islands do, um, but then we came back to Crop Over in 1974 and um, we've been at it ever since um, it's important for us to really recognize that we are quite different than other countries um, the fact that we celebrate the harvest um, that is all about the circle of life and um, so I think even though we don't perhaps wear it, you know, as an everyday piece of clothing. How we move, how we speak, what we eat, um, the music we listen to, it's all tied in that festival and so Crop Over is very um, important to us and that's why it's more than a carnival.

Rock [02:17]: So, in 2024, Crop Over festival will celebrate 50 years in its revitalized form. What strategies does the National Cultural Foundation have to insure another 50 years?

Hoyte [02:32]: Uh, I think we have always um, concentrated on what we do to make this a very good product. Um, we constantly look at the actual product itself so that its development in music to help artists in terms of how they write and what they produce, um, costume workshops that we offer throughout the schools and for other people who are interested in doing that, um, whether it's also telling stories like this so that the public recognizes the importance of the festival and its history. Those are three key things that essentially um we would need to focus on to keep the festival um, where it is right now and probably even higher. As you know,

throughout the world, as long as the diaspora is there festivals, carnivals are now popping up, um, so from Germany to Japan to LA to traditional spots like London and the US and Toronto so “carnival” or “Caribbean festival” is occurring and so, um, we have to be extremely competitive, even within the Caribbean as in Jamaica for example, they’re now um bringing a product that is very competitive and you’ll see some of the other islands like Grenada, um, St. Vincent, St. Lucia; they’re also being competitive in terms of their carnival. And so, it’s important for us to concentrate and have strategies that look at that, developing the music that it can travel um, for 12 months. As you know, this is something that, um, recently Trinidad has embarked on and so they’re pretty successful at that, getting their product out for 12 months and we’re seeing some of our musicians now producing more than just the one song or two songs and actually having at least 5 to 6 hits that can take them and have them booked anywhere in the world. Um, so concentrating on the music is going to be key because that’s what attracts people as well to the festival. Um, working on the traditions in costume making, on the traditions in our food, um, our folklore, that’s also essential because those are the things that bring people to your festival as well; they don’t just want to come and jump, um, as you know and party, they also want to be immersed in the festival and it’s funny that you are asking this question because other countries are also doing it. Um, I know for example not to go to Trinidad again, um, but their Kambule, they started the revitalization of Kambule 3 years ago and it’s now become a major part of the festival again. Um, people probably know Bunji and Machel with “Buss Head” and which was talking about sticklicking, another tradition that you can find here. Um, and so really working on the folklore, working on the traditional um practices and food, that’s something we’re gonna have to also

ensure that is understood and that is shared so that people buy into that experience.

Uh, when it comes to costumes, we will always have the issue or the challenge of people thinking feathers versus traditional mass and so it's gonna be vital and crucial to us that we really work on supporting the development in design, um, design from a technological perspective as well because, um, we've drifted away from the old notion of floats and large costumes, um, but we're seeing around the region, people are actually looking at the technology behind them. So even feathered costumes, we're looking at the technology: how they move, um, how are they built, so we have an opportunity as Barbadians to also concentrate on that and try to make that, um, something that becomes a kind of legacy for the next 50 years or so. They're other factors which nationally we would have to work on: ensuring that our tourism product is always good and we're always happy about that. Crop Over, unlike other carnivals in the region, happens during the hurricane season, um, so these are things that you have to put in place and ensure that maybe some of our venues, um, really have the capability of withstanding rain and other things during the period that could damper the season. So those are things we may, that may not be directly related to the National Cultural Foundation but as you know, the product is just not ours, it's the country's and um, as we grow, we have, I think, we recorded almost close to 600 events that happened at the festival this year, private events outside of ours so that tells you that nationally, um, people are involved in the festival and they're taking it to another level, so it's also quality assurance is what we probably would have to be thinking about, to ensure that those who offer services, um, during the festival, that they reach the particular, um, quality assurance standard as necessary. So, someone who's selling costumes for example, can't just, um, make a costume and sell it and that costume doesn't make

meet a standard or falsely advertise; that impacts on people who come and buy, come to take part in a festival but actually don't get a costume. So, they're things like that that we also have to work on, we definitely have started but those are the things that would safeguard the festival um, for the next couple of years. They're many more that we would be rolling out as we continue as well.

Recording 2

Rock [00:09]: So Mr. Elombe Mottley writes in the chapter “Crop Over: More than a Carnival” in his book “Better Must Come” that his reasoning for revitalizing this festival from the origins of Harvest Home in the 1700s was because he felt that Barbados lacked a festival that represented Bajan indigenous identity or expression. Do you believe the Bajan indigenous expression is still present in today's festival and how?

Hoyte [00:33]: Um definitely! Um...we may not see it in the traditional sense, um, but one basic thing for us that is very indigenous to Barbadians is how we dance and you see that even in some of the choreographies that you see on the stages, um, where um, Soca artists have Barbadian dancers as part of their performance. You see that in that tradition of who we are, how we dance, how Barbadians move, our “wukup” versus a “whine and a jump”; you see that and that's one tradition that remains there. But then the influences of things like Tuk within music that is written and played, you still hear it, um, food for sure is not going anywhere! You can get your fishcakes, your traditional Barbadian foods and sweets during the festival and beyond...um but the actual, I like to call it “the process” or “the

ceremonial spiritual participation” in this festival is something that is very indigenous to us and, um, as I said to you earlier, in the between 1958 to like 1964 um, after harvest time, traditional harvest time had ended in the 50’s, um, Barbados dabbled or we started through, um, the * used to do a similar Caribbean, um, Carnival. But that didn’t resonate with us and I think it has to do with the spirituality. The same way Carnival in other islands have to deal with the spirituality of the Catholic or the church system, for us there’s also a spirituality of coming off the field, working. So, the burning of Mr. Harding is a tradition that has died but the metaphysical spiritual notion of saying ok this is a time to do away with the labour for a bit. That is a tradition that that we, I don’t think we will ever, um, lose out on, um, and that is indigenous to a particular group of Barbadians but you also see all Barbadians taking that time and the fact that the festival also happens during the period of emancipation uh, and you have Emancipation Day happening um, the Monday before the normal day of the festival speaks volumes as well um, because I don’t think that we wanted to say it publicly but this really is a festival about emancipation and so that is a very unique thing, um, for us. It is not about the end or the preparation for Lent, it’s really about emancipation and, um, and so this is our way of celebrating it. Um, yes, I think the other folk characters like the Stilt Walkers, um, I think Michelle would probably, um, give me a lash for not saying Stiltman Tiltman, um, the Shaggy, seeing those characters, the Mother Sally; seeing all of those characters during the festival, um, is also important. They’re people who tell stories to their children and grandchildren when they see them during the festival, um, so I think it’s also important for us to really, um, have a concentration on the showcasing on the history-telling and the mass reproduction of those folk characters as well and having a major role during the

festival. That's going to be crucial as part of one our sustainability, um, projects as well; not just when we think of Landship for example and the history of the Landship is always celebrated during the festival. Um, and so yes, I think that, um, the festival created the platform for that and for those things that we see, view as um, idiosyncratic to Barbados, um, but it also allows us to have that spiritual connection which many Barbadians do not say, um, out loud, but they do physically manifest it in a way, they do things during that time.

Rock [05:24]: As you talked about the traditional characters, what does the National Cultural Foundation do to educate the public, both locals and visitors, about the country's national festival, its history and the meaning of its elements like the traditional characters?

Hoyte [05:38]: Well, as you know our festival is perhaps the longest in the region and so we have, um, from June, um, all of July and sometimes early in May, we actually do have activities, um, that share the heritage of the festival. Uh, so you could see from previously we would have done like heritage lectures, we do heritage tours which are, which is very crucial, um, in fact that's one of the products that is highly anticipated, um, it's a very educational and spiritual experience as well. We've done heritage tours to, um, spaces where, um, the previously enslaved persons were buried, um, you know we've looked at heritage tours about foods and the whole connection to sugar, rum, molasses, um, so we've done all those from that heritage perspective. Um, we have as I said, we've had lectures, reenactments and because we see that as important too, as being more than a Carnival, um, but, I think uh, what we may need to, and I'm thinking carefully before I say this, what

we may need to concentrate a little more on is the size at which we do these things and of course, we're always grateful for sponsorship to help us achieve this, but I think that will impact on how the message sometimes reaches a wider audience. Um, we use social media uh, to promote some of these events and in fact, we actual do show some of these events live as well. Um, we have a folk concert that's sold out every year and that tells a lot about the riots and other times in our festival and but globally, working with the BTMI (Barbados Tourism Marketing Inc.), we do a lot of promotions, um; we go into markets before Crop Over obviously, um, the brand "Barbados is Strong" and so the festival brand is also strong and so we see hits and likes from people in Estonia, and um, Australia, Japan and not looking like the traditional, um, Barbadian, but, um, they've heard of the festival through the likes of Rihanna, um um, some of the international stars we've had here, Will Smith...even Columbus Short! Um, so we have, I think the festival has a wide reach; the music is also responsible um, for taking it beyond as well, so I would say that, I would say that we've done pretty good on that, on that international market. Uh, we do have our ambassadors of music, um, the Most Honourable, Gabby Carter, Alison Hinds, who is one of our cultural ambassadors as well, um, Edwin Yearwood, you know, the list goes on; Barbadian artists have done a pretty good job.

Recording 3

Rock [00:08]: Do you think that the history and the meaning of the elements in Crop Over should be taught in the educational system from the primary to probably the tertiary level?

Hoyte [00:18]: Um, it actually is, but perhaps on a larger scale, yes, but I know during Crop Over they're a lot of requests, um, from schools, either to participate in the festival that's the costume program or, um, for research as well because many schools are involved in doing presentations etc. We recently, um, launched a colouring book on the festival, um, and we do have some other reading material which we share. Um, but yes, having the history of the festival as part of the school curriculum, um, having the spirituality about the festival being taught is something that should be encouraged and I know that they're some teachers who do get involved in that, um, so yes, I would definitely say that should be, um, but we at the National Cultural Foundation, we're also very aware that it is a time when we have an opportunity to share with, um, people of all ages because they are some people who are even older than, um, the traditional school age who don't necessarily have a sense about why the festival exists and their only interested in perhaps the music and so when you hear a soca song about something to do with Crop Over, you have to know what does that mean, what's that connected to? Uh, we are working, um, pretty hard on ensuring that we have on the right paraphernalia and material out there that actually educates the public about the festival.

Rock [02:01]: Um, what is meant by the definition of “Crop Over Correct” and why the change from “Crop Over the Sweetest Summer Festival, More than a Carnival”?

Hoyte [02:09]: Uh... I wouldn't say that there was a change from “More than a Carnival” or “the Sweetest Summer Festival” but “Crop Over Correctness” is what we wanted people to come with and, um, of course it really worked, it got people, you know, saying “Yes! I am Crop Over Correct! I am Correct about the Sweetest Summer Festival that is More than a Carnival!” and um, I think this was a very effective, um, tagline. We actually had businesses, we had a whole campaign with, um, businesses being Correct for Crop Over, which meant that you had the right food, the right music, um, the right sale for example! Um, that impacted on how people experienced the festival. So at Crop Over time, do you want to be hearing hip hop? Do you want to be hearing dub? Do you want to be hearing R&B...no! You wanna be Correct in hearing all of the 1,000 songs, um, plus by our artists. You wanna be Correct by showing that your staff are able to say to people “Welcome to Barbados! Home of Crop Over, the Sweetest Summer Festival, More than a Carnival! Are you Crop Over Correct?” So that's the kind of thing that, um, that was behind us. I had the privilege of, um, being responsible for the creation of “the Sweetest Summer Festival” when I was head of marketing and that was my campaign I created and the new head of marketing, she created the “Crop Over Correct” campaign and our current CEO would've been responsible for, um, having the big campaign pushed behind “More than a Carnival, Sweet Fuh Days” so, you know, we all have, and she (CEO) was also marketing officer then, so it's always a good thing to keep the energy there; um, tying it to who the persons who

are participating in the festival as well, um, but none of those, um, slogans themes have gone anywhere. They still resonate and mean the same thing.

Rock [04:16]: So, then there's no plan to rebrand the tagline?

Hoyte [04:20]: Ah...I wouldn't say at the moment but, um, definitely we are always looking to keep things fresh.

Rock [04:28]: Um, so Trinidad's Carnival is known for its history of space like Skinner Park, Queen's Park Savannah and Piccadilly Street, which have various events that you know every year. How important is space to the Barbados festival, Crop Over and does it or should it function as a living museum?

Hoyte [04:46]: Um...I think space is very important to us and we actually manifested that by branding the Spring Garden Highway, um, the Mighty Grynner Highway and that's one of our perhaps biggest examples. Nowhere else in the Caribbean can you play mass and end up on the beach into the sea and cool down. Um, so for us, that's a very spiritual space and um, it's connected to a lot of memories for many Barbadians and those who participate in the festival, so definitely that was one of us ensuring that that space became a space of the festival and representing the festival. Um, I know that the Barbados Museum and Historical Society during Crop Over actually do have exhibitions about costumes etc. so that's another space. Um, but Barbados on a whole; we have so many spaces that are involved in the festival, that you can actually say that...can have permanent homes or semi-permanent homes for various events. Um, but the plantations for example,

the old plantation fairs, many of the plantation yards would have been historically spaces, um, for the festival. Um, so yes, I agree with you that there is a need to have a little more of these spaces designated as Crop Over bases, um, I know for many years that East Coast was that for us for the Soca Monarch Competition, um, and that had spiritual connection to Africa because, as you know, Barbados is the island that is most farthest to the east of the, the um, Caribbean belt and of course it would've been one of the first stops, um, during the Transatlantic Slave Trade to the Americas. And so, um, at the time when we had Soca Monarch on the East Coast, that was quote on quote "the spiritual activity" that was paying homage back to Africa, um, and so it would be good to go back there but, you know, um, we'll see how that works. Bushy Park for a number of years, um, became that space as well. Um, this year we went to the Botanical Gardens, a beautiful space, um, I don't have the authority to say whether we will stay there forever but, um, but definitely that is a space that could become, um one of those spaces. The National Stadium for the start of the Kadooment jump and the route; that's a national space. Um, I know Skinner Park, um, in Trinidad is known for that soca music and, um, so, um, maybe we can say, uh, without a shadow of a doubt well, we do have a specific space, but then that brings the other question: an island like Barbados which has so many spaces, do we need to have one singular space because as an island during the festival, the entire island is involved so, yup. I'll leave that for Ashley!

Recording 4

Rock [00:06]: Ok, um, so what are the plans of the National Cultural Foundation to preserve the cultural identity of Crop Over in the face of globalism?

Hoyte [00:17]: Um, I would say that we have been involved in ensuring that the festival has always had an international and global reach. Um, our participation in Notting Hill Festival for example, Carnival, um, Labour Day, even Caribana which happened around the same time as as Crop Over. We've always seen our ties to the diaspora as essential. Um, for us, I think we have to see ourselves being in other festivals um, so being at, having a presence at the carnivals, for example, like Miami Carnival, LA, um, Germany, um, Holland; wherever there is, we have to ensure that we have a presence there, whether that presence is in our music, um, that is played by DJs, being on radio stations. Um, Whether our presence is the physical artists performing and representing, I know people say you can go anywhere in the world and find a Bajan, um, but, we have to ensure that that we are present at those events; uh, particularly with, um, global competitive music like afro beats, even though it is part of who we are, um, it is not necessarily Soca music as we see traditionally. And, so um, we have to ensure that we are there on those global stages; we have to utilize the internet um, in a massive way to continue to showcase the festival. Um, so we may have 100,000 people here participating physically but we may also have the potential of having 3 or 30, 000, 000 people actually engaging in the festival and in fact, we actually see those kind of numbers 3 million plus engaging in the festival globally through internet, connecting, listening to the music etc. during Crop Over, during Grand Kadooment Day itself and so, so we know that the festival has a global presence. Now how other festivals

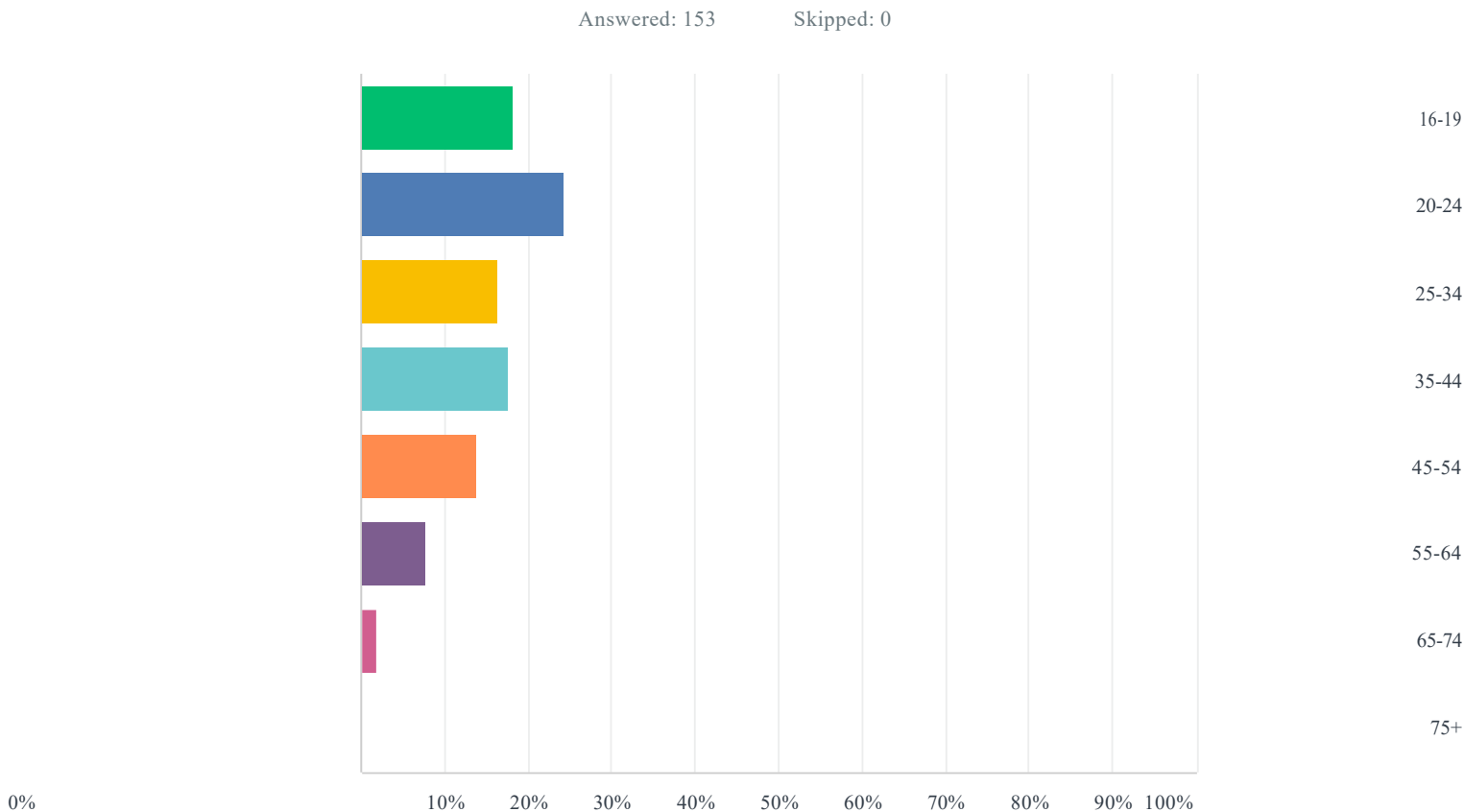
beyond Carnivals impact on what we offer as a product, people who are travelling, what options do they have? Do I go to Barbados in the summer when I can go to a festival in Cancun or somewhere um, in Asia? Yes, we definitely have to ensure that what we promote, and sell is a very high-quality product to be competitive and so our partnerships with um, tourism is essential. Our partnerships with our stakeholders, in understanding and ensuring that the product is of the highest quality and affordable. Um, it's also crucial and bringing in global partners um, who could be sponsors, who may finance, um, events, um, or who may want to participate in the festivals; well if you had, we've had um, the Miami Heat team for example, come and take part, the entire team, um, take part in Crop Over. We've had, um, some of the, um, TV people from the Housewives take part, we've had Will Smith, we've had a lot of international stars being part of the festival and those, um, those, that kind of participation does signal that it is a high quality event to be, you know, to be at; and so creating more of those opportunities, um, will be crucial. But also, for the, um, Carnival junky who travels from carnival to carnival, we also have to ensure that the messages that they carry about the festival are also positive and so we have to also make sure that our, um, providers and those who produce the events and those who make and who provide costumes give good service as well. Um, so it's a lot we have to do but we are working on it and um, it's proving to be, to be good so far so we just have to keep prodding away.

Rock [04:56]: Thank you!

Hoyte [04:57]: Thank you.

Appendix C
Crop Over Correct? Survey (Conducted via Survey Monkey)

Q1 Age



ANSWER CHOICES		RESPONSES	
16-19		18.30%	28
20-24		24.18%	37
25-34		16.34%	25
35-44		17.65%	27
45-54		13.73%	21
55-64		7.84%	12
65-74		1.96%	3
75+		0.00%	0
TOTAL			153

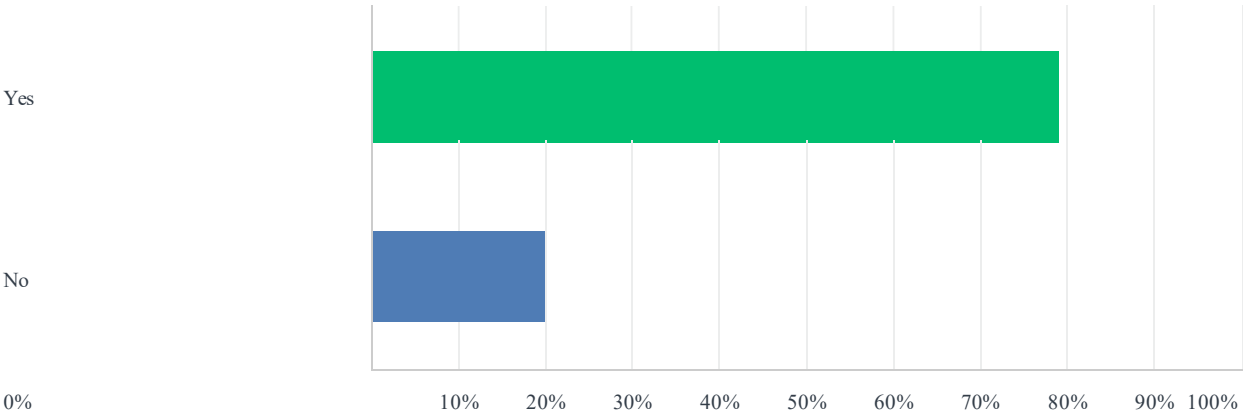
Q2 Please state your gender identity in the space provided.

Answered: 150

Skipped: 3

Q3 Do you participate in the Crop Over Festival?

Answered: 143 Skipped: 10

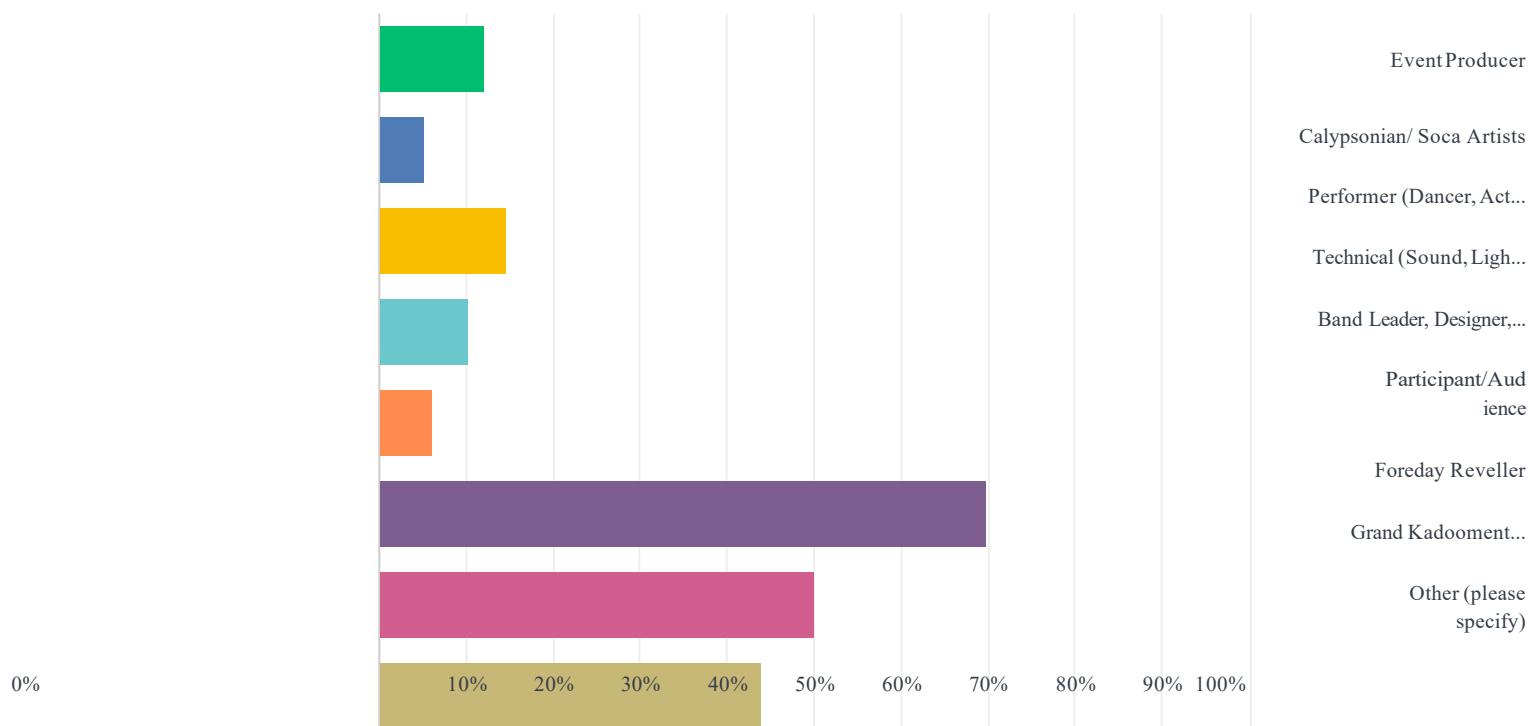


ANSWER CHOICES		RESPONSES	
Yes		79.02%	113
No		20.98%	30
TOTAL			143

Q4 If YES (to the above), how do you participate? Please, tick the boxes that best represent you.

Answered: 116

Skipped: 37



ANSWER CHOICES

RESPONSES

Event Producer

12.07%

14

Calypsonian/ Soca Artists

5.17%

6

Performer (Dancer, Actor, Musician, Folk Character, etc.)

14.66%

17

Technical (Sound, Lights, etc.)

10.34%

12

Band Leader, Designer, Section Owner, etc.

6.03%

7

Participant/Audience

69.83%

81

Foreday Reveller

50.00%

58

Grand Kadooment Reveller

43.97%

51

Other (please specify)

13.79%

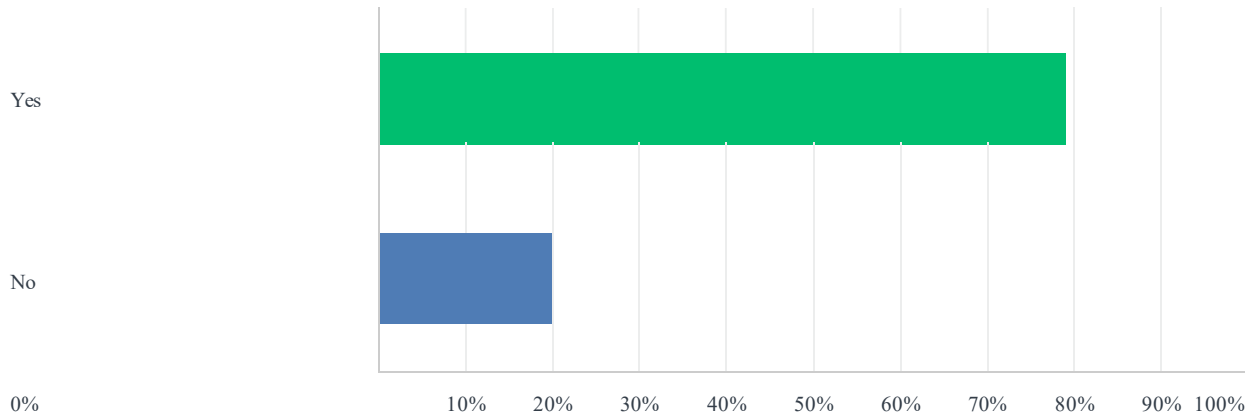
16

Total Respondents: 116

Q5 Do you partake in the Crop Over Festival as a patron?

Answered: 143

Skipped: 10

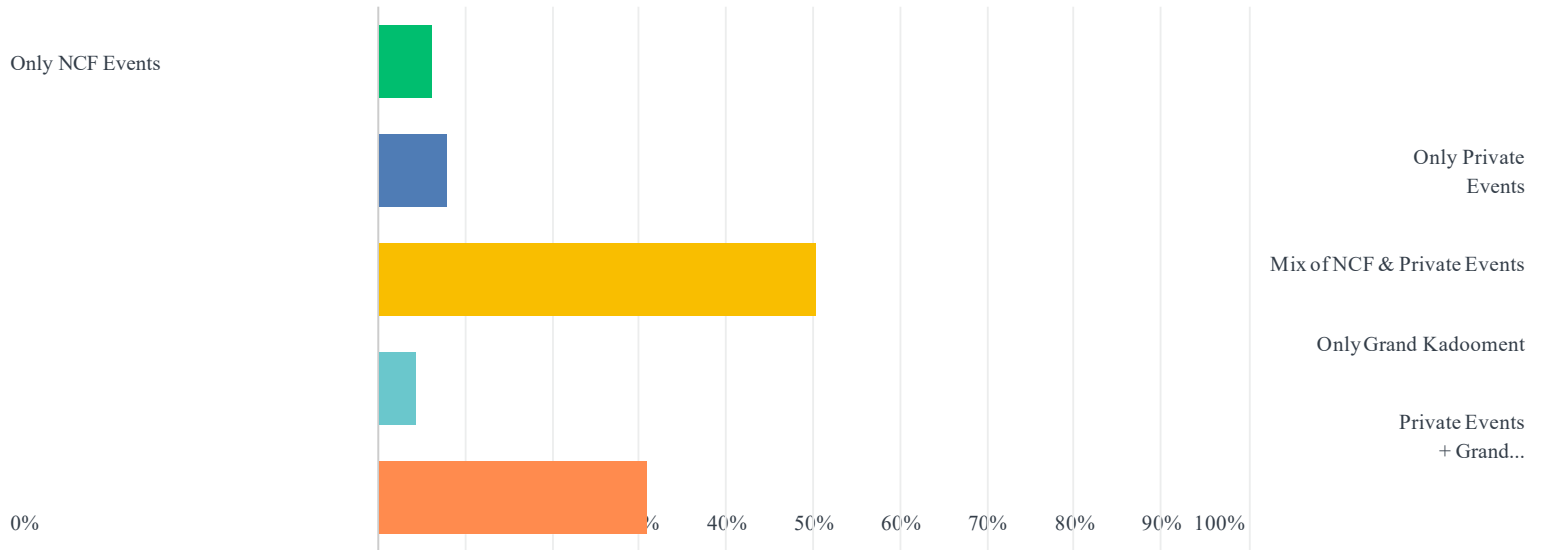


ANSWER CHOICES		RESPONSES	
Yes		79.02%	113
No		20.98%	30
TOTAL			143

Q6 If YES (to the above), select the box that is applicable. Note, Grand Kadooment is a National Cultural Foundation (NCF) event.

Answered: 113

Skipped: 40

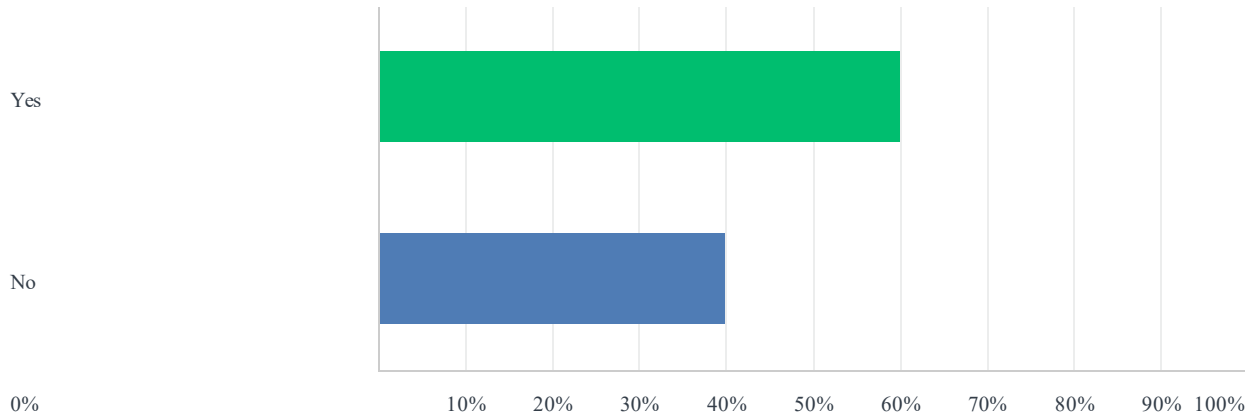


ANSWER CHOICES	RESPONSES	
Only NCF Events	6.19%	7
Only Private Events	7.96%	9
Mix of NCF & Private Events	50.44%	57
Only Grand Kadooment	4.42%	5
Private Events + Grand Kadooment	30.97%	35
TOTA		113

Q7 Were you taught about the origins of Harvest Home/Festival and the history of Crop Over in school (Primary/ Secondary/ Tertiary)?

Answered: 112

Skipped: 41

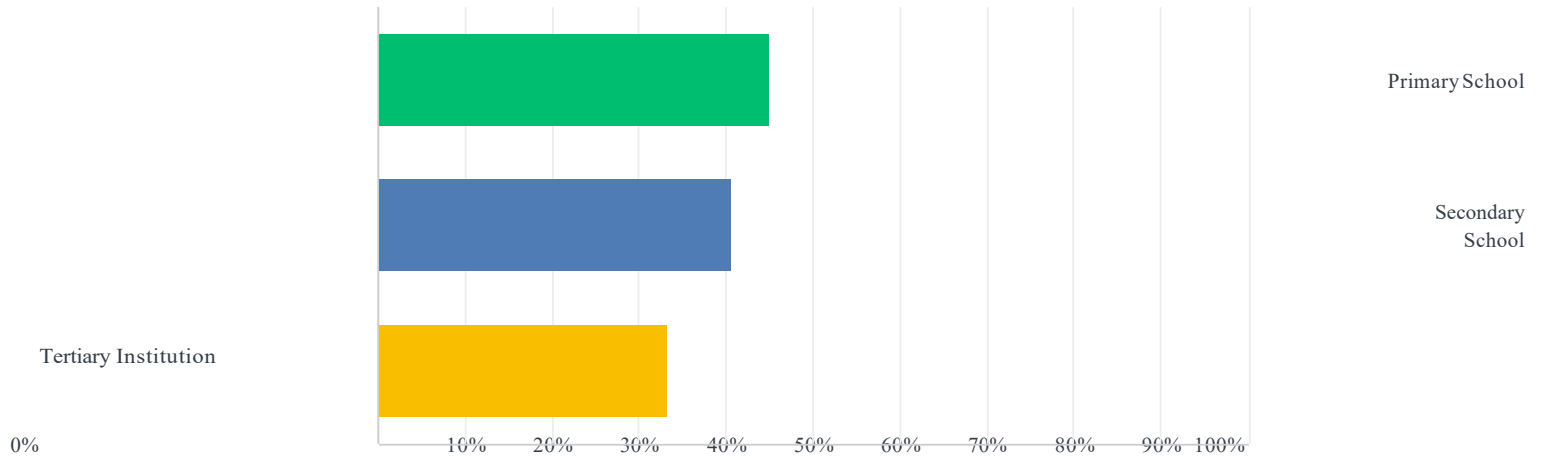


ANSWER CHOICES	RESPONSES	
Yes	60.71%	68
No	39.29%	44
TOTAL		112

Q8 If YES (to the above), please tick the appropriate boxes

Answered: 69

Skipped: 84



ANSWER CHOICES		RESPONSES	
Primary School		44.93%	31
Secondary School		40.58%	28
Tertiary Institution		33.33%	23
Total Respondents: 69			

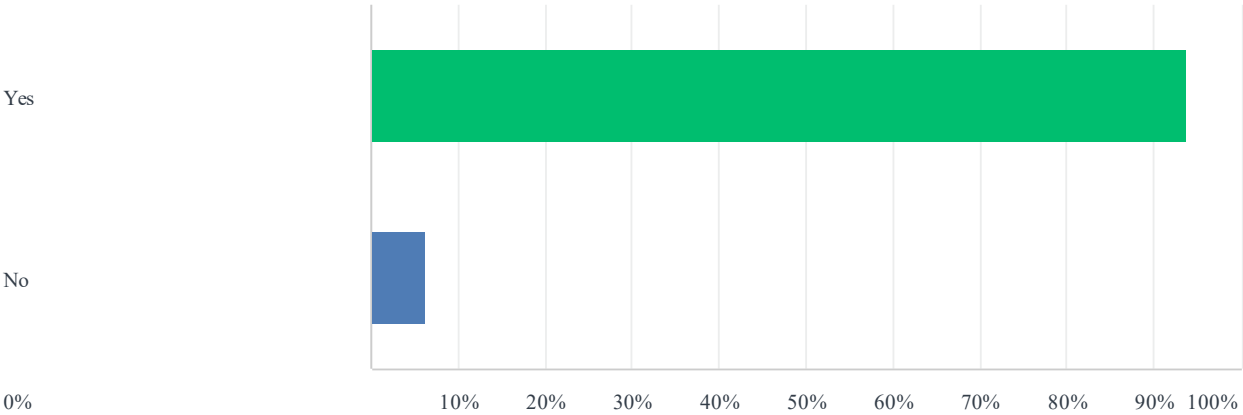
Q9 Briefly explain Harvest Home/Festival

Answered: 69

Skipped: 84

Q10 Do you believe the origins of Harvest Home/Festival and the history of Crop Over should be on the school curriculum from the primary level?

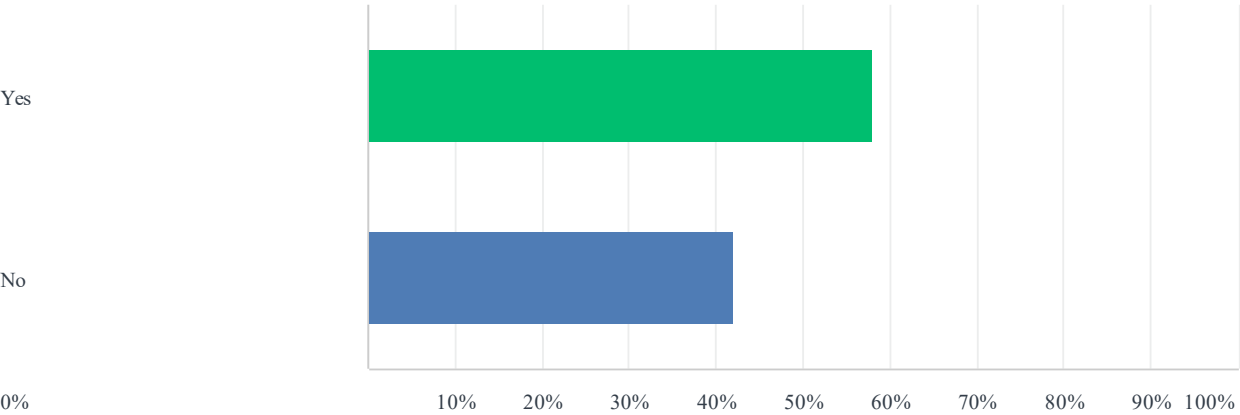
Answered: 112 Skipped: 41



ANSWER CHOICES		RESPONSES	
Yes		93.75%	105
No		6.25%	7
TOTAL			112

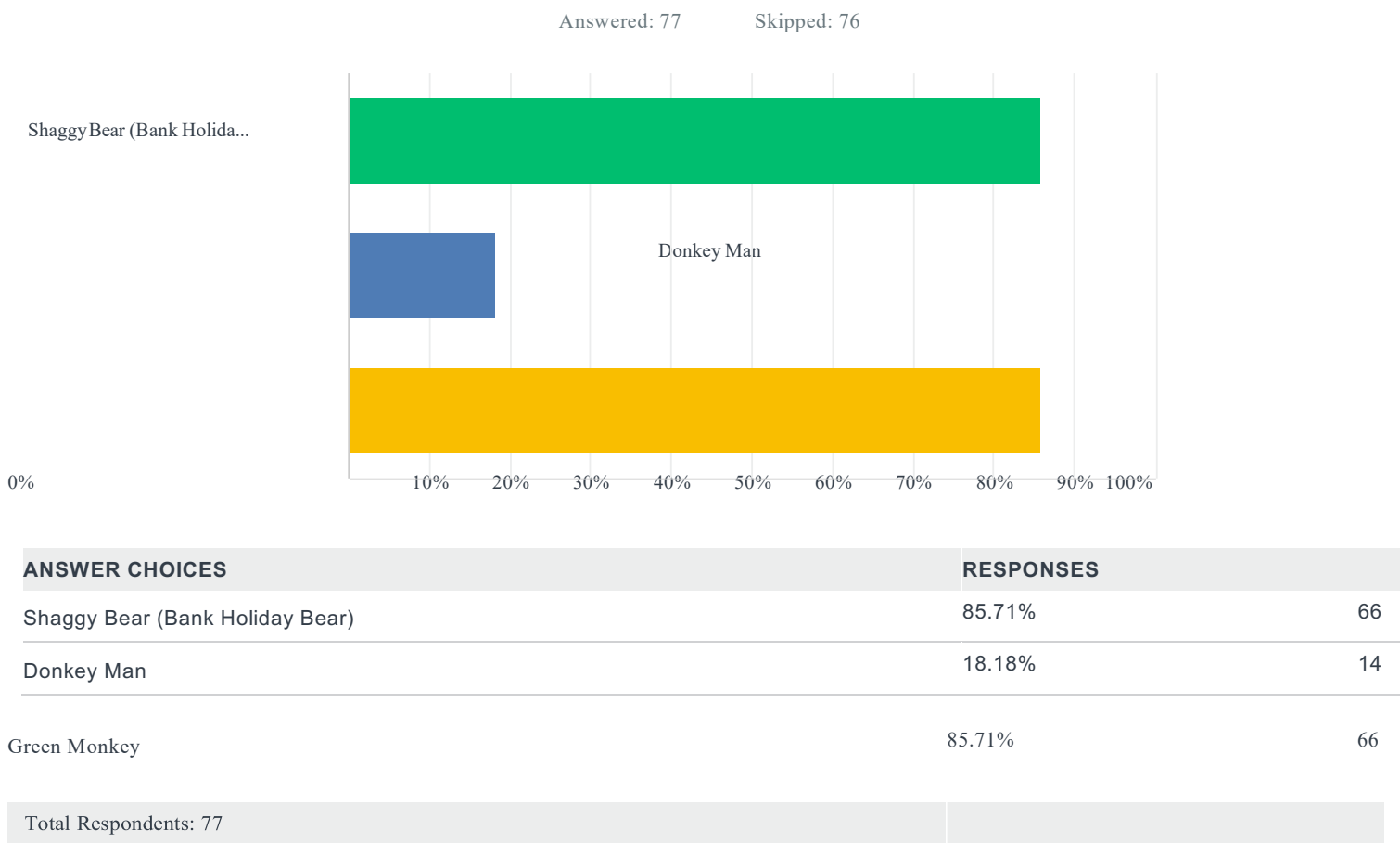
Q11 Besides the Mother/ Muddah Sally and Stiltmen, do you actively see Crop Over Folk Characters?

Answered: 112 Skipped: 41



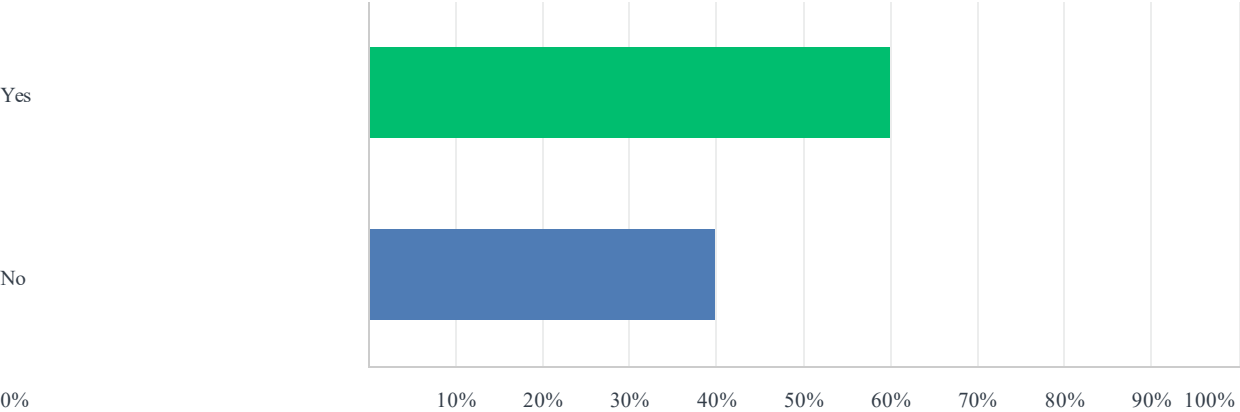
ANSWER CHOICES		RESPONSES	
Yes		58.04%	65
No		41.96%	47
TOTAL			112

Q12 If YES, please tick the appropriate boxes



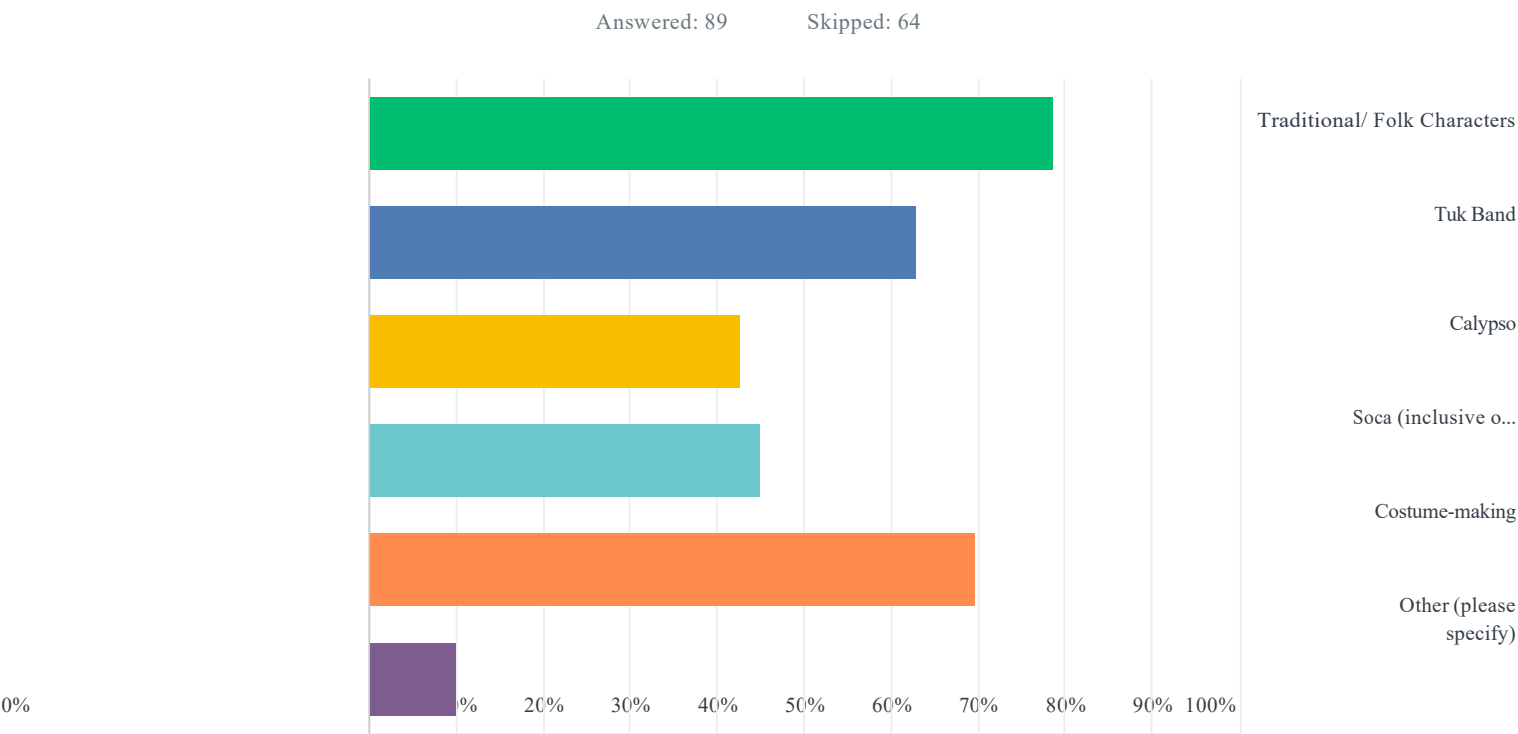
Q13 Are you aware that these characters are not portrayed in their traditional presentation (ie. costume, movement, etc.), but rather in a modern presentation for tourists attraction?

Answered: 112 Skipped: 41



ANSWER CHOICES	RESPONSES	
Yes	60.71%	68
No	39.29%	44.
TOTAL		112

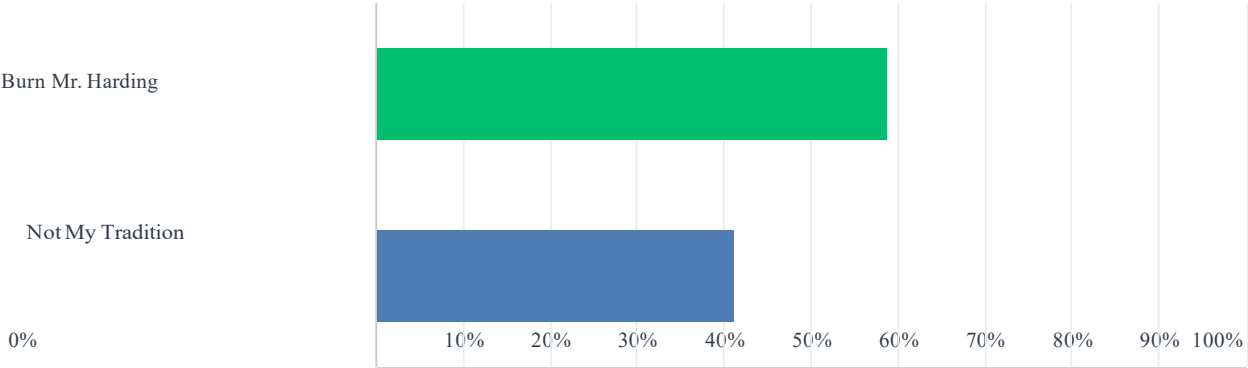
Q14 Which Crop Over related workshops should the NCF start or offer more training? Please, tick the applicable boxes.



ANSWER CHOICES	RESPONSES	
Traditional/ Folk Characters	78.65%	70
Tuk Band	62.92%	56
Calypso	42.70%	38
Soca (inclusive of Party, Sweet & Bashment)	44.94%	40
Costume-making	69.66%	62
Other (please specify)	10.11%	9
Total Respondents: 89		

Q15 Mr. Harding was an effigy. He was created by stuffing cane trash into an old pair of trousers and coat. Symbolizing the fervent hope that the hard times to come would not be very severe. However, the tradition that dates back to the 16th century by the enslaved on the plantations came to an end in 1979. Should this tradition be returned to the festival?

Answered: 85 Skipped: 68



ANSWER CHOICES		RESPONSES	
Burn Mr. Harding		58.82%	50
Not My Tradition		41.18%	35
TOTAL			85

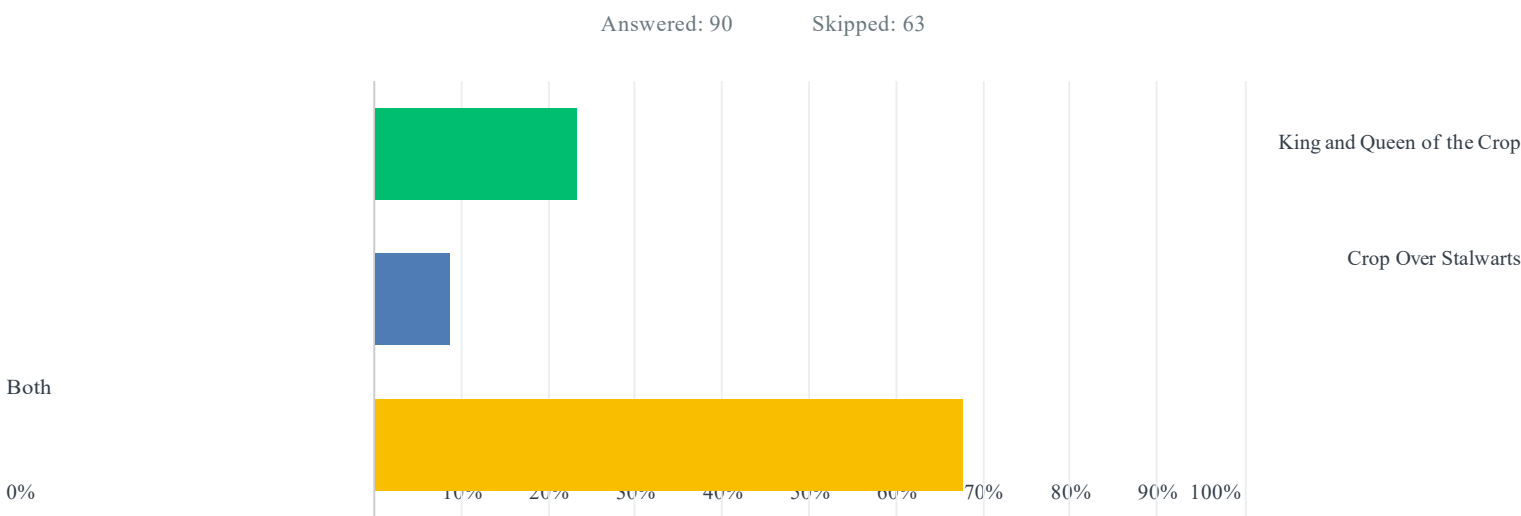
Q16 Please explain your response to the above.

Answered: 67 Skipped: 86

Word Cloud

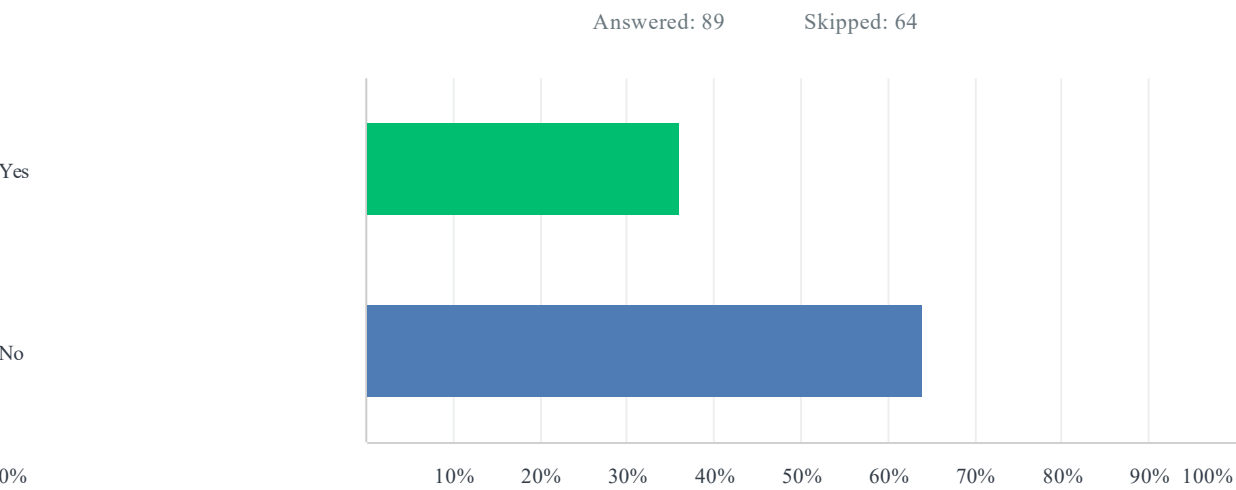
Tradition	14	20.90%
History	10	14.93%
Festival	09	13.43%
People	07	10.45%
Culture	06	08.96%
Understand(ing)	05	07.46%
Younger Generation	03	04.48%

Q17 Since the revitalization of the festival, there has been a King and Queen of the Crop, recognizing the contribution of persons within the sugar industry. However, in 2017 the NCF changed the title and criteria to Crop Over Stalwarts recognizing contributions to art and craft, masquerade, music and support services. Which of the following should be recognized?



ANSWER CHOICES		RESPONSES	
King and Queen of the Crop		23.33%	21
Crop Over Stalwarts		8.89%	8
Both		67.78%	61
TOTA			90

Q18 Do you believe that key events of the festival such as the Ceremonial Delivery of the Last Canes, Junior Monarch, Soca Royale/ Soca Monarch, Pic-O-De-Crop, Junior (Kiddies) and Grand Kadooment should have permanent homes (locations) respectively?



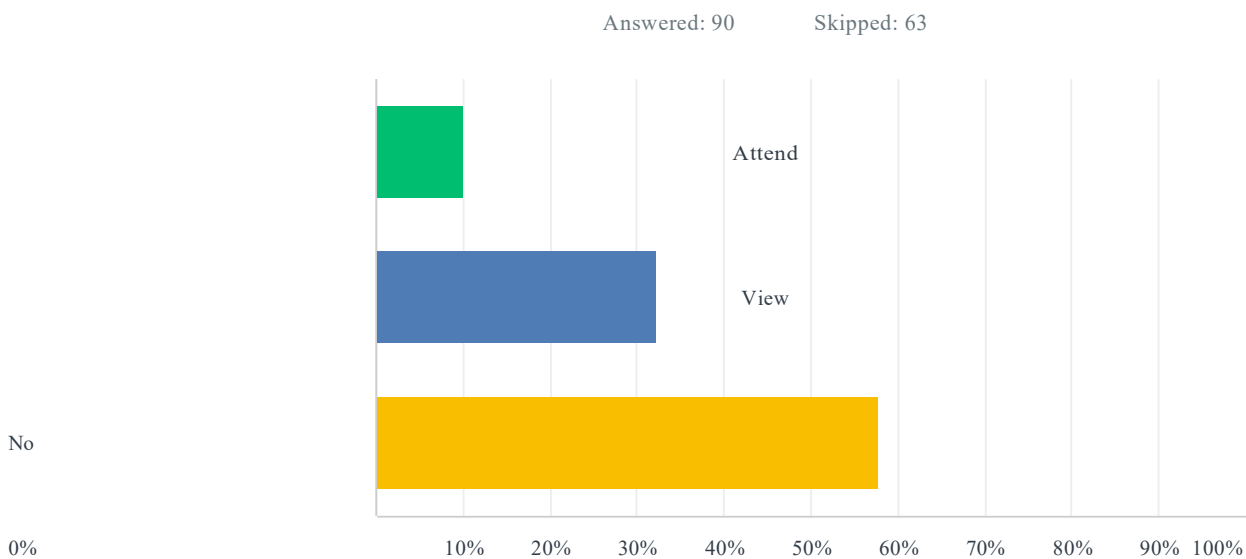
ANSWER CHOICES		RESPONSES	
Yes		35.96%	32
No		64.04%	57
TOTAL			89

Q19 If YES (to the above), where should those locations be:

Answered: 21 Skipped: 132

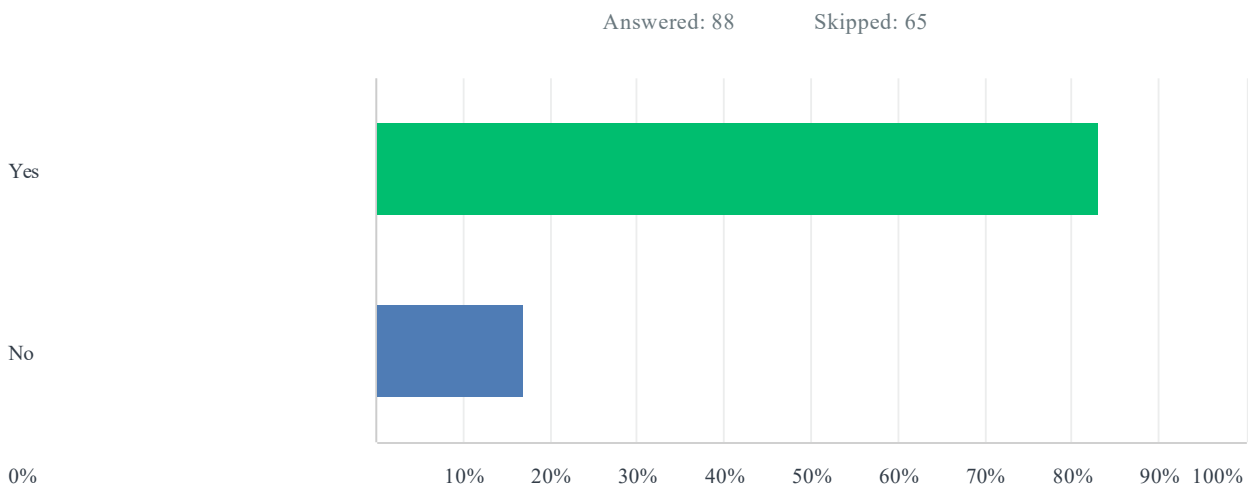
ANSWER CHOICES	RESPONSES	
Ceremonial Delivery of the Last Canes	90.48%	19
Junior Monarch	85.71%	18
Soca Royale/ Soca Monarch	85.71%	18
Pic-O-De-Crop	85.71%	18
Junior (Kiddies) Kadooment	95.24%	20
Grand Kadooment (Start Point)	85.71%	18
Grand Kadooment (Crossing the Stage)	95.24%	20
Grand Kadooment (End Point)	95.24%	20

Q20 Do you attend or view Junior Monarch?



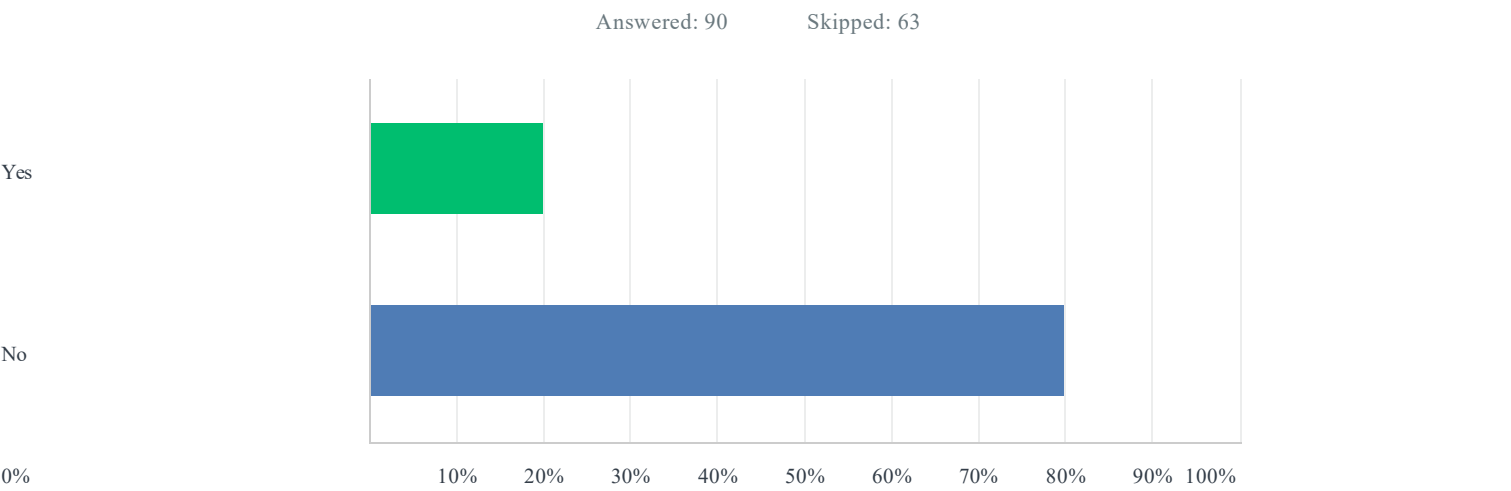
ANSWER CHOICES		RESPONSES	
Attend		10.00%	9
View		32.22%	29
No		57.78%	52
TOTAL			90

Q21 In 2019, the NCF changed the criteria of Junior Monarch, a Calypso competition for children between 8 – 18 years of age to include Soca and Bashment Soca. Do you believe this change will impact the future of Calypso in Barbados?



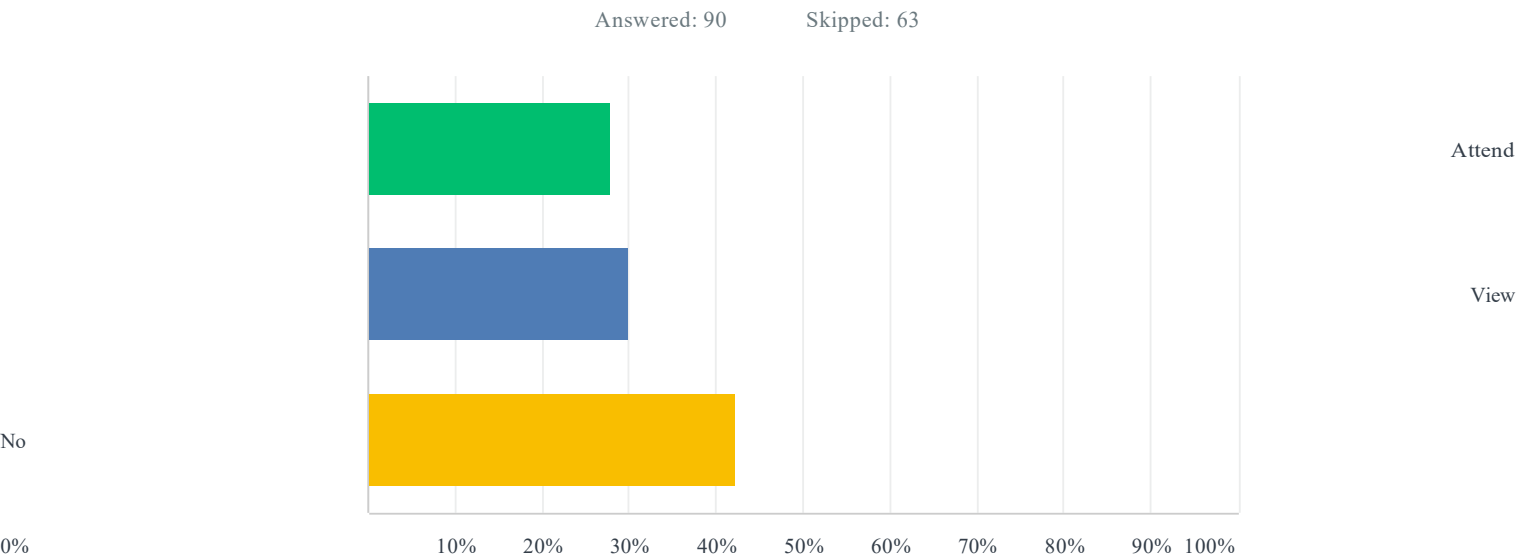
ANSWER CHOICES		RESPONSES	
Yes		82.95%	73
No		17.05%	15
TOTAL			88

Q22 Should Soca and Bashment Soca be judged within the same competition for Junior Monarch?



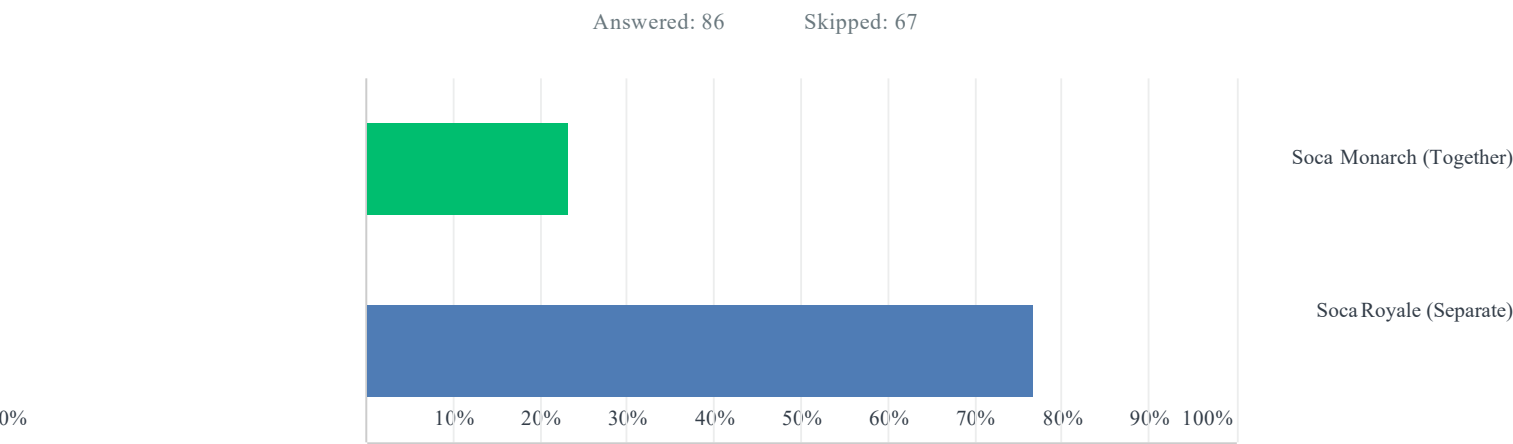
ANSWER CHOICES		RESPONSES	
Yes		20.00%	18
No		80.00%	72
TOTAL			90

Q23 Do you attend or view Soca Monarch (formerly Soca Royale)



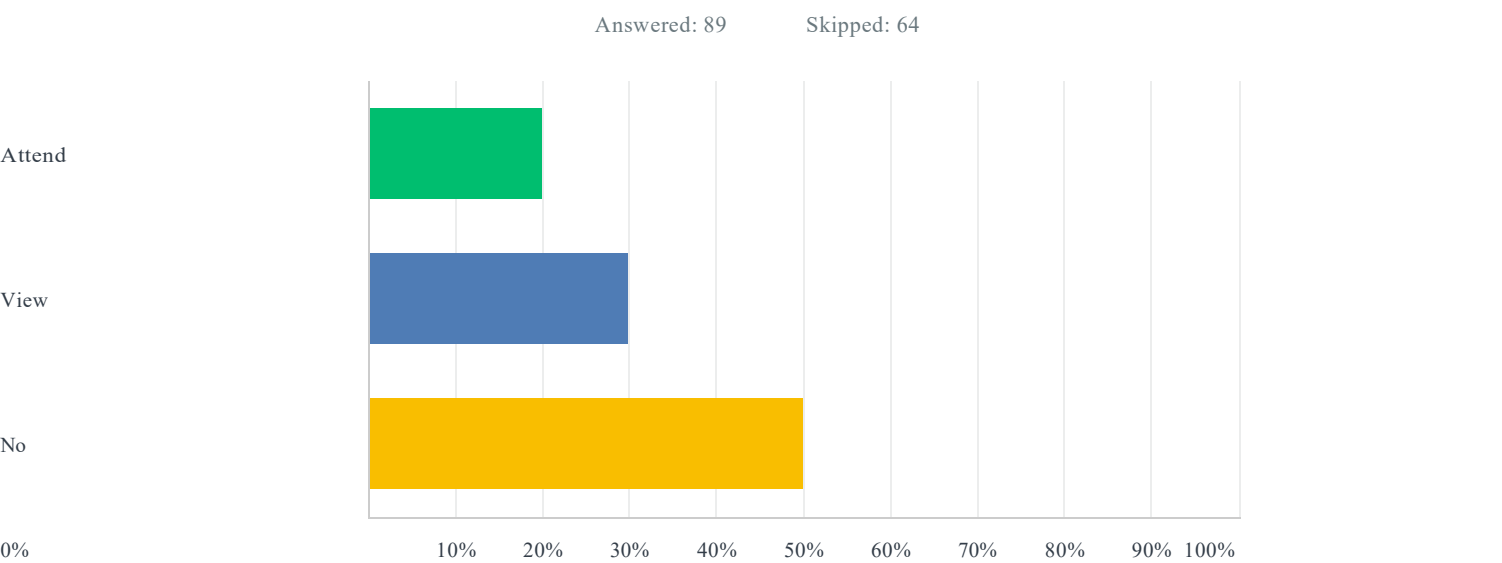
ANSWER CHOICES		RESPONSES	
Attend		27.78%	25
View		30.00%	27
No		42.22%	38
TOTAL			90

Q24 Soca Royale was once the premier event of two major competitions, Party and Sweet Soca. However, in 2019 the NCF merged both sub- genres and competitions into a single title of Soca Monarch. Should these competitions be judged together or separate?



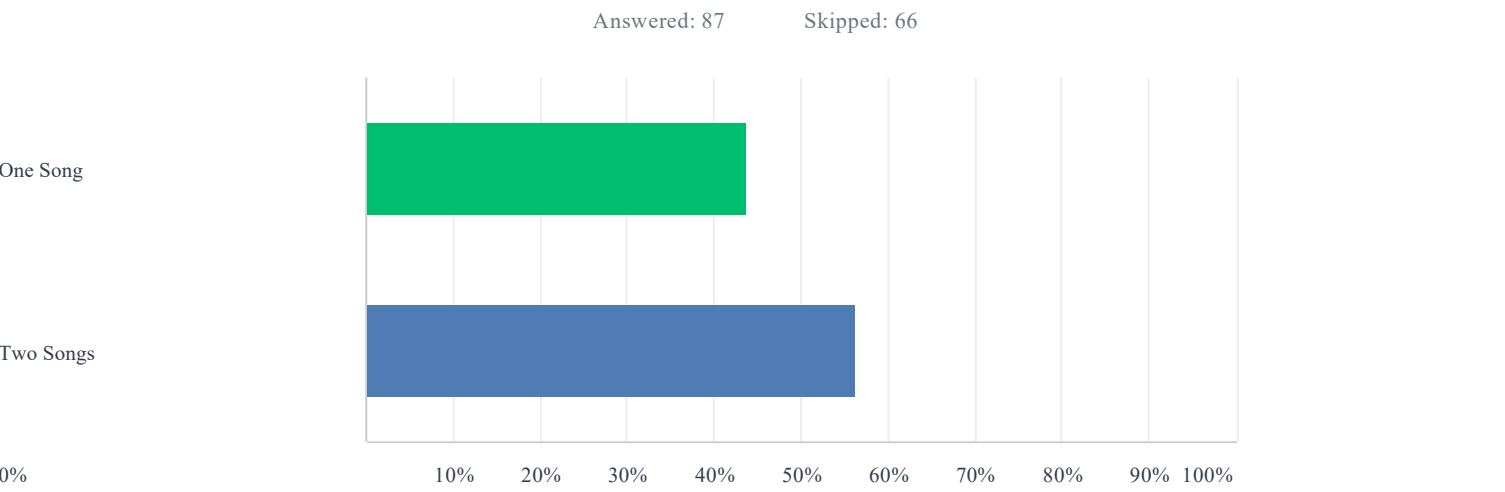
ANSWER CHOICES		RESPONSES	
Soca Monarch (Together)		23.26%	20
Soca Royale (Separate)		76.74%	66
TOTA			86

Q25 Do you attend or view Pic-O-De-Crop?



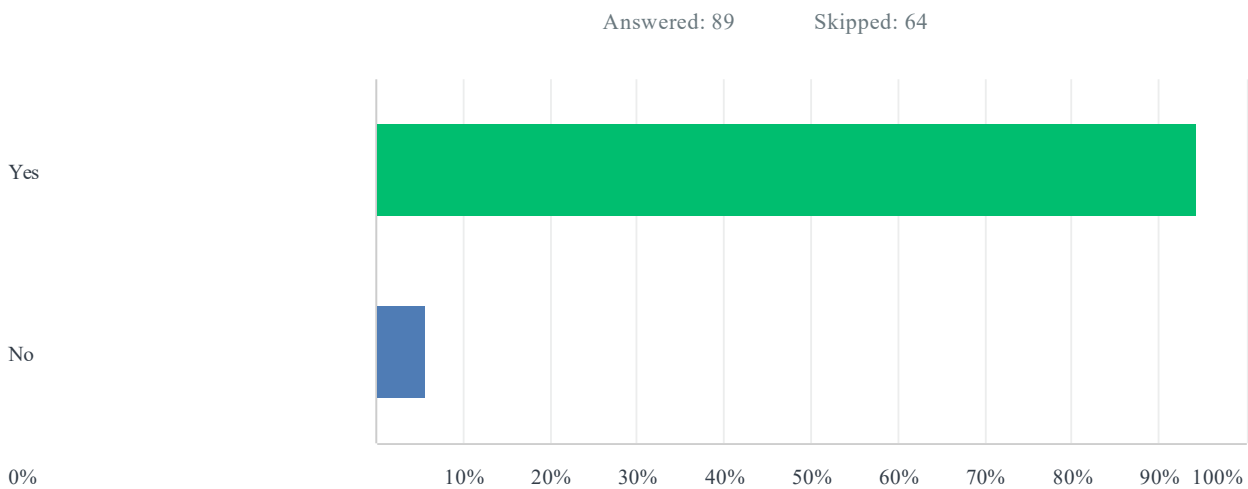
ANSWER CHOICES		RESPONSES	
Attend		20.22%	18
View		29.21%	26
No		50.56%	45
TOTAL			89

Q26 In 2019 the NCF revised the Pic-O-De-Crop to feature one Calypso instead of two, allowing for more Calypsonians to be in the finals. Should the competition comprise of one song or two songs per Calypsonian?



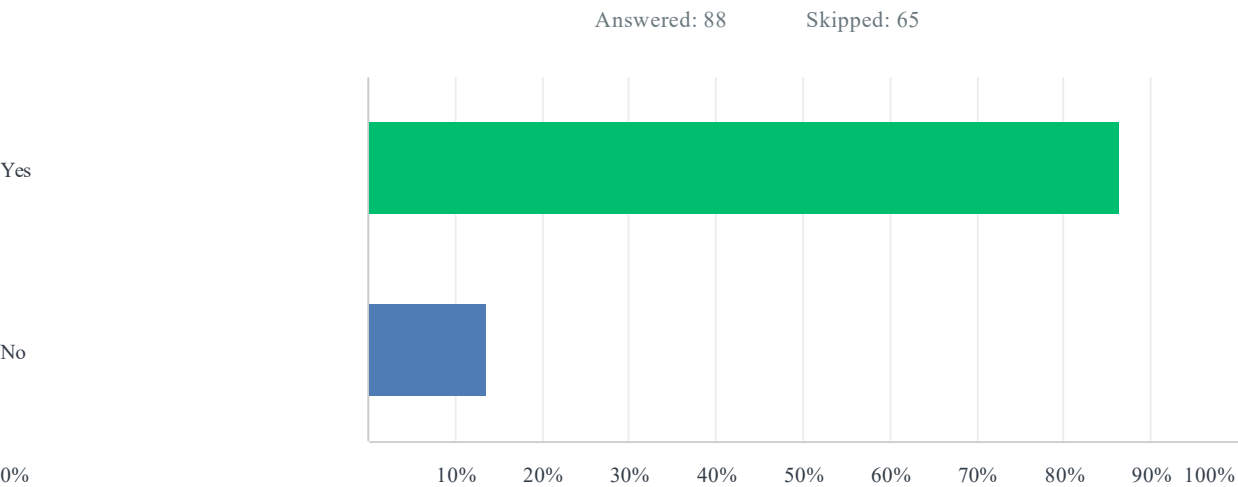
ANSWER CHOICES	RESPONSES	
One Song	43.68%	38
Two Songs	56.32%	49
TOTAL		87

Q27 Cohobblopot occurred on the Sunday before Grand Kadooment until 2014 and showcased the best of the best of the festival. Highlighting the monarchs of the various competitions, the King & Queen of Junior Kadooment and was home to the King & Queen of the Bands Competition for Grand Kadooment. Should this event or something similar be revived?



ANSWER CHOICES		RESPONSES	
Yes		94.38%	84
No		5.62%	5
TOTAL			89

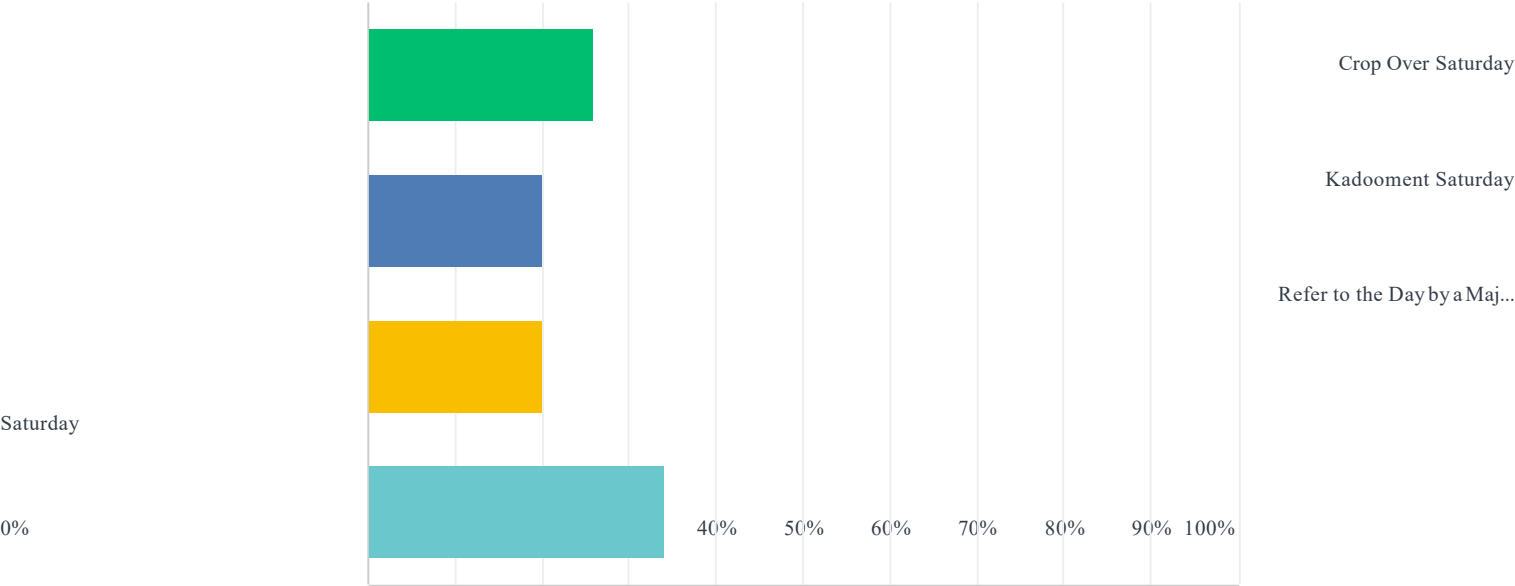
Q28 July 26 is the National Day of Significance – a remembrance of the 1937 Riots which paved the way for trade unions in Barbados. Until 2018, there was a Folk Concert that highlighted this major occurrence. However, this was taken off the Crop Over Calendar in 2019. Should there be an event that focuses on this Day of National Significance?



ANSWER CHOICES	RESPONSES	
Yes	86.36%	76
No	13.64%	12
TOTAL		88

Q29 In recent times a name has been given to a couple of days leading up to Grand Kadooment, similar to Carnival Thursday in Trinidad. What do you refer to these days as?

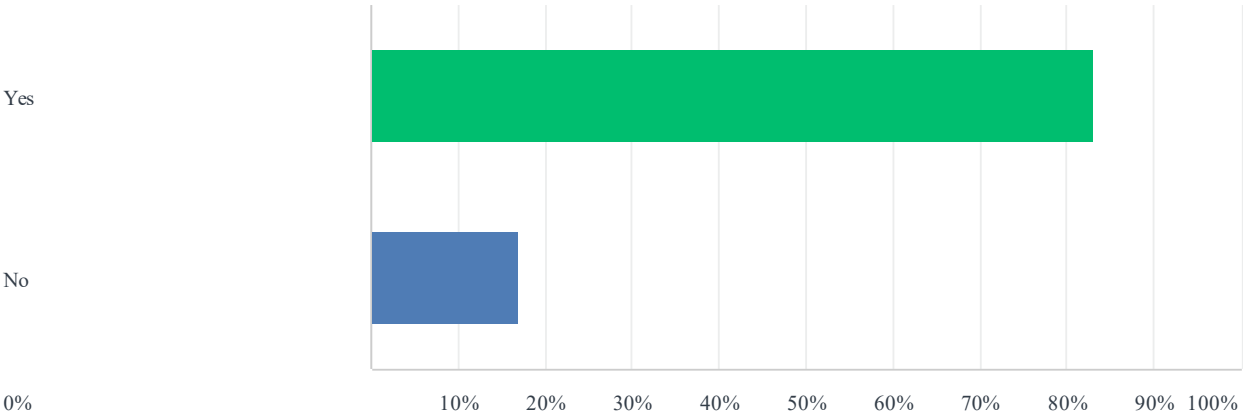
Answered: 85 Skipped: 68



ANSWER CHOICES		RESPONSES	
Crop Over Saturday		25.88%	22
Kadooment Saturday		20.00%	17
Refer to the Day by a Major Event on that Day (e.g. Paradise Saturday)		20.00%	17
Saturday		34.12%	29
TOTA			85

Q30 Should there be a Crop Over Museum and Archives?

Answered: 88 Skipped: 65



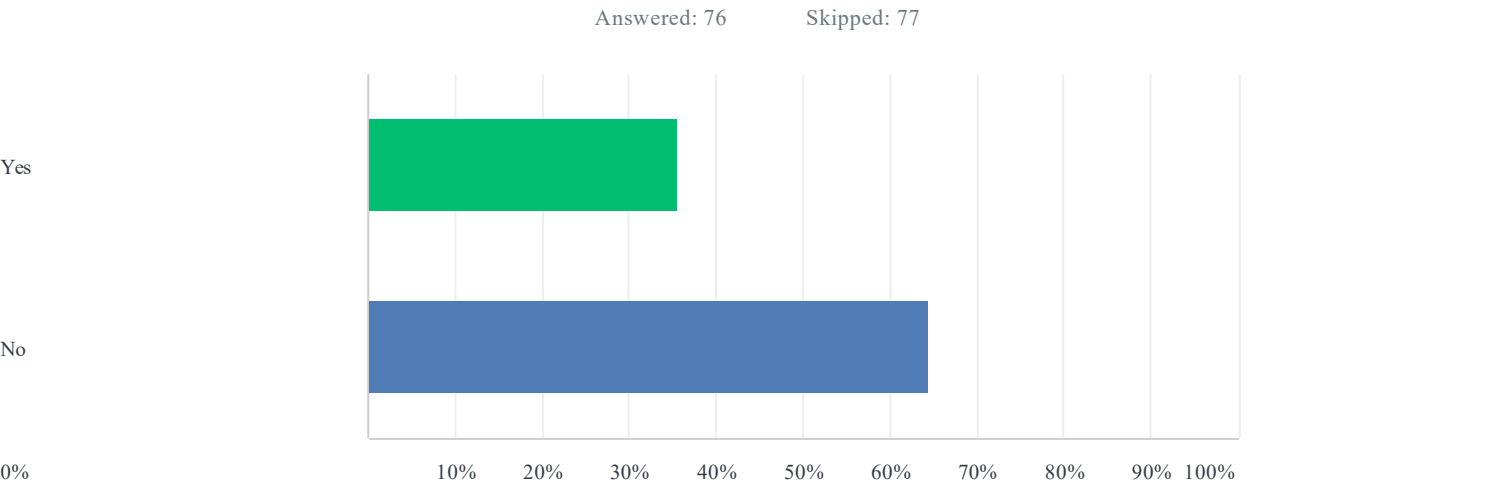
ANSWER CHOICES		RESPONSES	
Yes		82.95%	73
No		17.05%	15
TOTAL			88

Q31 If YES (to the above), where should it be located?

Answered: 60

Skipped: 93

Q32 Since the festival’s inception in 1974, it has been positioned as more than a Carnival. However, the current marketing of Crop Over likens and aligns itself to Carnival celebrations as seen in Trinidad. Do you believe this approach is sustainable for our festival?



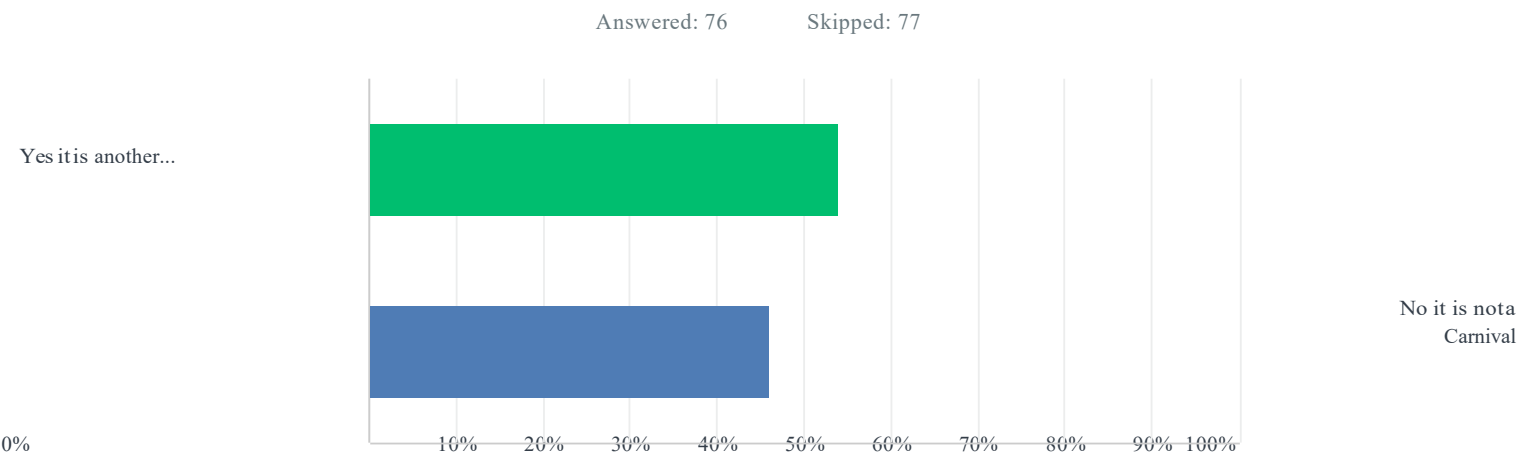
ANSWER CHOICES		RESPONSES	
Yes		35.53%	27
No		64.47%	49
TOTAL			76

Q33 Please explain your response to the above.

Answered: 57

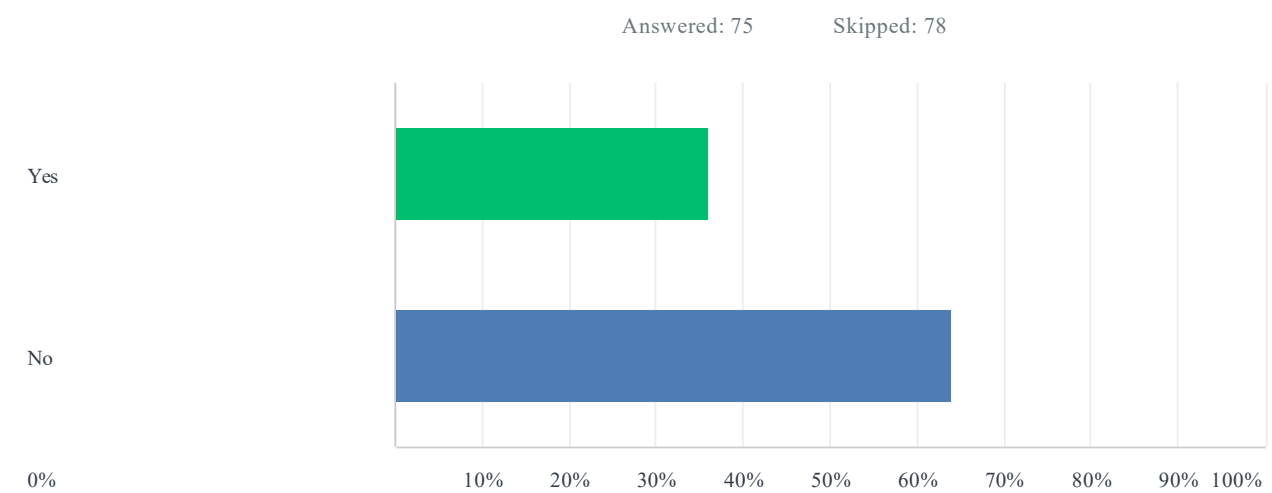
Skipped: 96

Q34 Do you see Crop Over as a Carnival as celebrated in other territories (e.g. Trinidad)?



ANSWER CHOICES	RESPONSES	
Yes it is another Carnival	53.95%	41
No it is not a Carnival	46.05%	35
TOTA		76

Q35 In your opinion does Grand Kadooment Day differ from Carnival Days across the region and the diaspora?



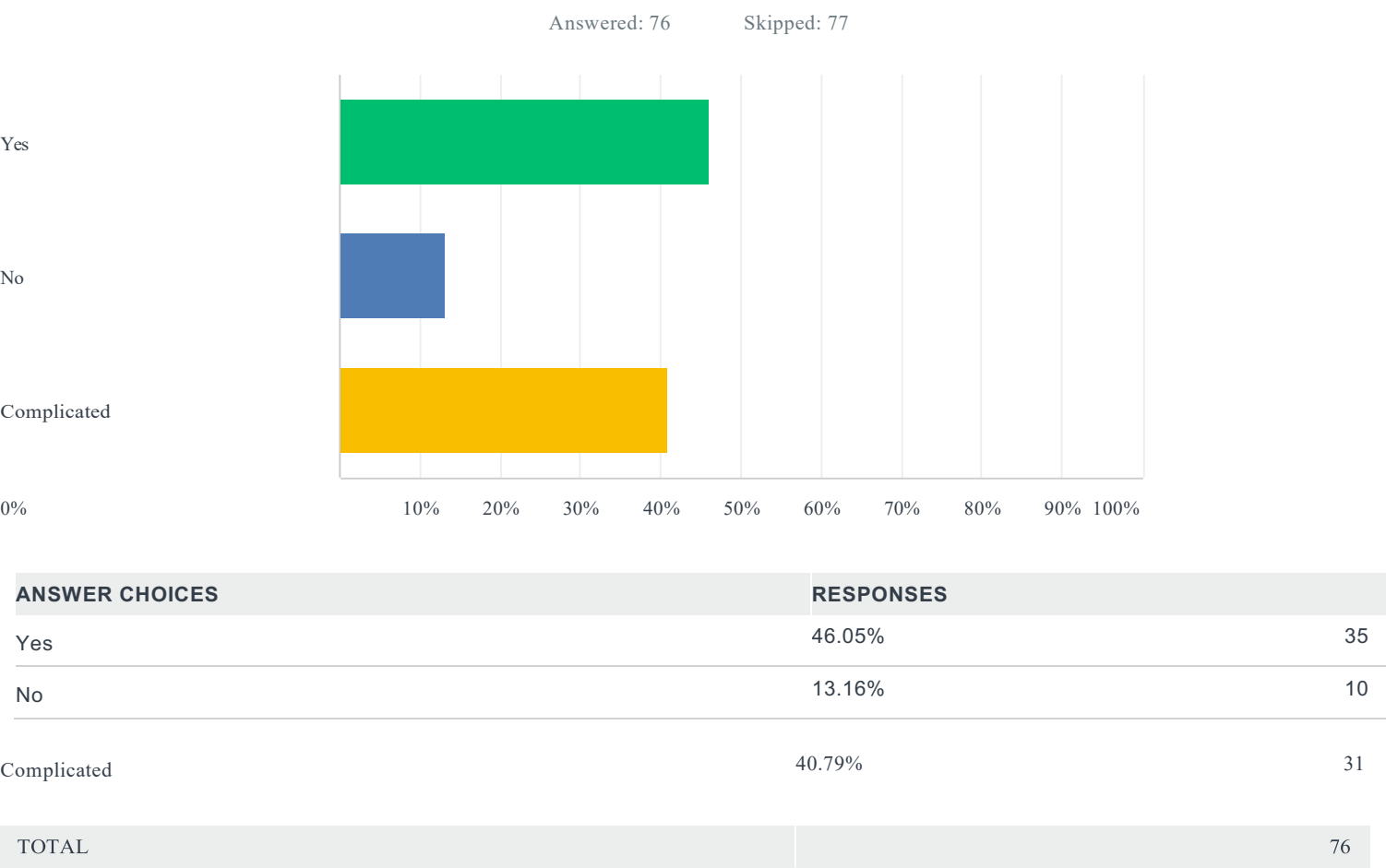
ANSWER CHOICES		RESPONSES	
Yes		36.00%	27
No		64.00%	48
TOTAL			75

Q36 If YES (to the above), please list three differences.

Answered: 27 Skipped: 126

ANSWER CHOICES	RESPONSES	
1.	100.00%	27
2.	92.59%	25
3.	77.78%	21

Q37 Do you believe Crop Over is the essence of Bajan Cultural Identity?



Q38 Please explain your response to the above.

Answered: 58

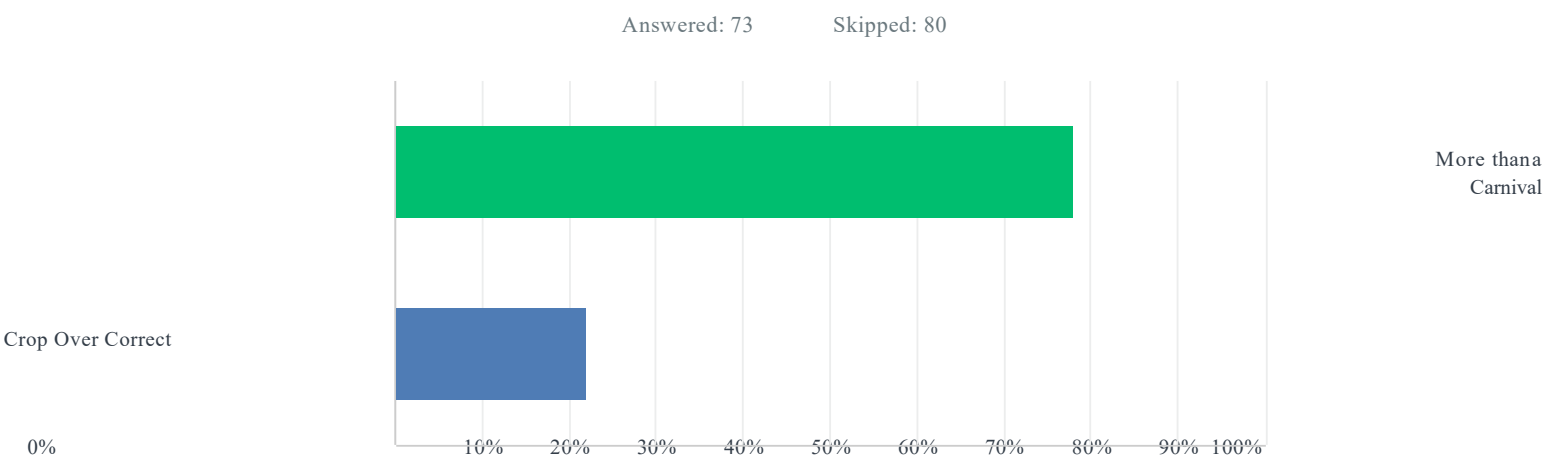
Skipped: 95

Q39 Over the years there have been two major taglines for the festival, More than a Carnival and in 2019, Crop Over Correct.

Answered: 64 Skipped: 89

ANSWER CHOICES	RESPONSES	
What do you understand by the term More Than a Carnival?	100.00%	64
What do you understand by the new slogan Crop Over Correct?	90.63%	58

Q40 Which one do you believe is more fitting for our festival?



ANSWER CHOICES		RESPONSES
More than a Carnival	78.08%	57
Crop Over Correct	21.92%	16
TOTAL		73

Q41 Describe what Crop Over means to you in one word:

Answered: 70 Skipped: 83

Word Cloud

Culture	10
Celebration	06
Freedom	04
Heritage	04
Happiness	04
Enjoyment	04