

ABSTRACT**Moving Towards a
Trinidad and Tobago Film Language, Culture and Industry****Dina Poon Chong**

With the accessibility of more affordable digital video technology, more Trinidad and Tobago filmmakers are beginning to emerge and play an active role in the development of an indigenous film and video industry. After being an observer of foreign films since 1900, Trinidad and Tobago is now producing local films that present a significant “voice” in the filmmaking process.

This study focuses on identifying patterns and/or distinctions of film language in six contemporary narrative films from Trinidad and Tobago – identifying and analysing elements of narrative, sound, lighting and cinematic techniques. This will highlight the patterns and trajectories of such filmmakers, in order to ascertain whether they are creating their own language styles or whether they are simply mimicking Hollywood.

In turn, focus will be re-directed to the viability of such film language on the Trinidad and Tobago audience and the international market; and how such styles affect the various prospects of developments in cultural identity, society, distribution, industry, economy and technology.

Keywords: Dina Poon Chong; Trinidad and Tobago Film Industry; Film Language; *Backlash*; *The Ghost of Hing King Estate*; *Joebell and America*; *The Panman*; *Sistagod*; *What My Mother Told Me*.