

CATAPULT: COVID-19 EMERGENCY RELIEF
PROGRAMME FOR CARIBBEAN CREATIVES

FINAL REPORT

FEBRUARY 2021





Featured performer: Adrian Young - Canboulay
Photographer: Shaun Rambaran
Date: 2020

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Introduction

CATAPULT: A Caribbean Arts Grant

CATAPULT was a programme designed to provide emergency COVID-19 relief grants to Caribbean creatives whose livelihoods were negatively impacted by the pandemic. This pan-Caribbean grant was a partnership between the American Friends of Jamaica, Kingston Creative, and Fresh Milk which launched in August 2020 and ended in December 2020. .

CATAPULT was made up of six initiatives:

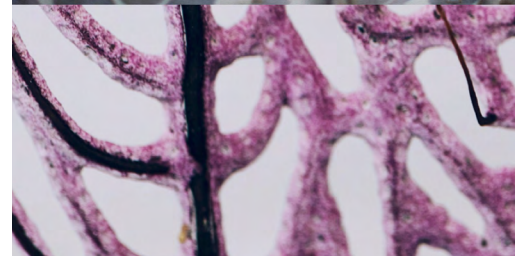
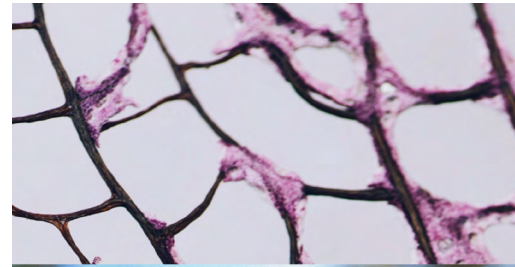
- **Caribbean Artist Showcase**
- **Caribbean Creative Online**
- **Consultancy Voucher**
- **Digital Creative Training**
- **Lockdown Virtual Salon**
- **Stay Home Artist Residency**

Why CATAPULT?

The impact of the pandemic has been devastating for small-island developing states of the Caribbean. With the early uncertainty of the pandemic and impact on tourism and travel most Caribbean islands were on lockdown. This meant that the normal face-to-face methods for creatives to earn - exhibitions, artisanal markets, theatre productions, fashion shows, festivals and live music concerts - suddenly were closed. The fiscal interventions by the various governments often did not specifically target cultural and creative industry workers and certainly not the informal actors and support workers in the sector.

CATAPULT therefore had the following objectives:

- Provide financial support to artists, creatives and cultural practitioners
- Share content created by Caribbean creatives with the rest of the world to increase visibility



Title : I Can't Breathe **Year :** 2020
Medium : Digital Photography
Credit : Meredith Andrews
IG : meredithphoto



Jeana Lindo
Multimedia Artist awardee
Lockdown Virtual Salon

- Encourage creatives to adopt the new technologies and online methods through training, having them post their content online, and providing them with websites, online stores, and social media accounts.
- Strengthen the artistic practices of artists by providing a stipend for them to create art.
- Build a network that crosses linguistic divides and encourages artistic collaboration between countries.

Who has benefitted?

CATAPULT has provided **1,235** grants/benefits across 26 countries spanning the 4 linguistic groups of the Caribbean, English, Spanish, French and Dutch. The artists are varied in practice and experience, and span different socio-economic and cultural categories. The oversubscription to programmes by the artistic community showed that there was a significant gap that needed to be filled.

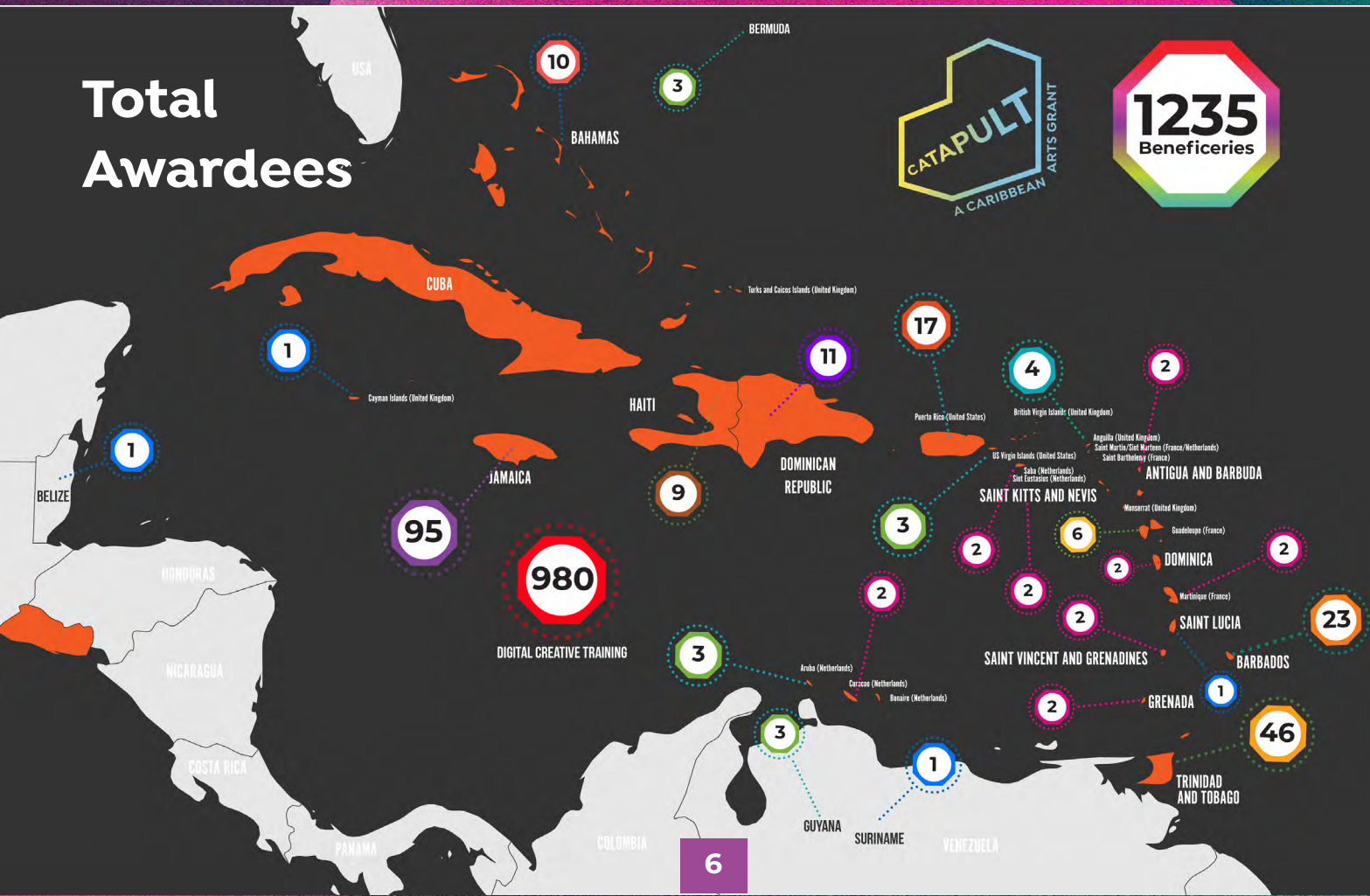
Ultimately, CATAPULT focused on practitioners who were exploring the broad critical themes of Culture, Human Rights, Gender, LGBTQIA+, and Climate Justice.. A basic tenet of the project is that Caribbean culture matters and these artists' livelihoods should be supported through this pandemic.

Art adds social value and meaning to life, and the creative economy also has immense, perhaps untapped potential to be a contributor to sustainable national development, post-pandemic recovery and growth. It is hoped that in the future there will be more projects like CATAPULT which focus on nurturing creatives and leveraging the natural talent and global cultural influence that resides within the Caribbean region.

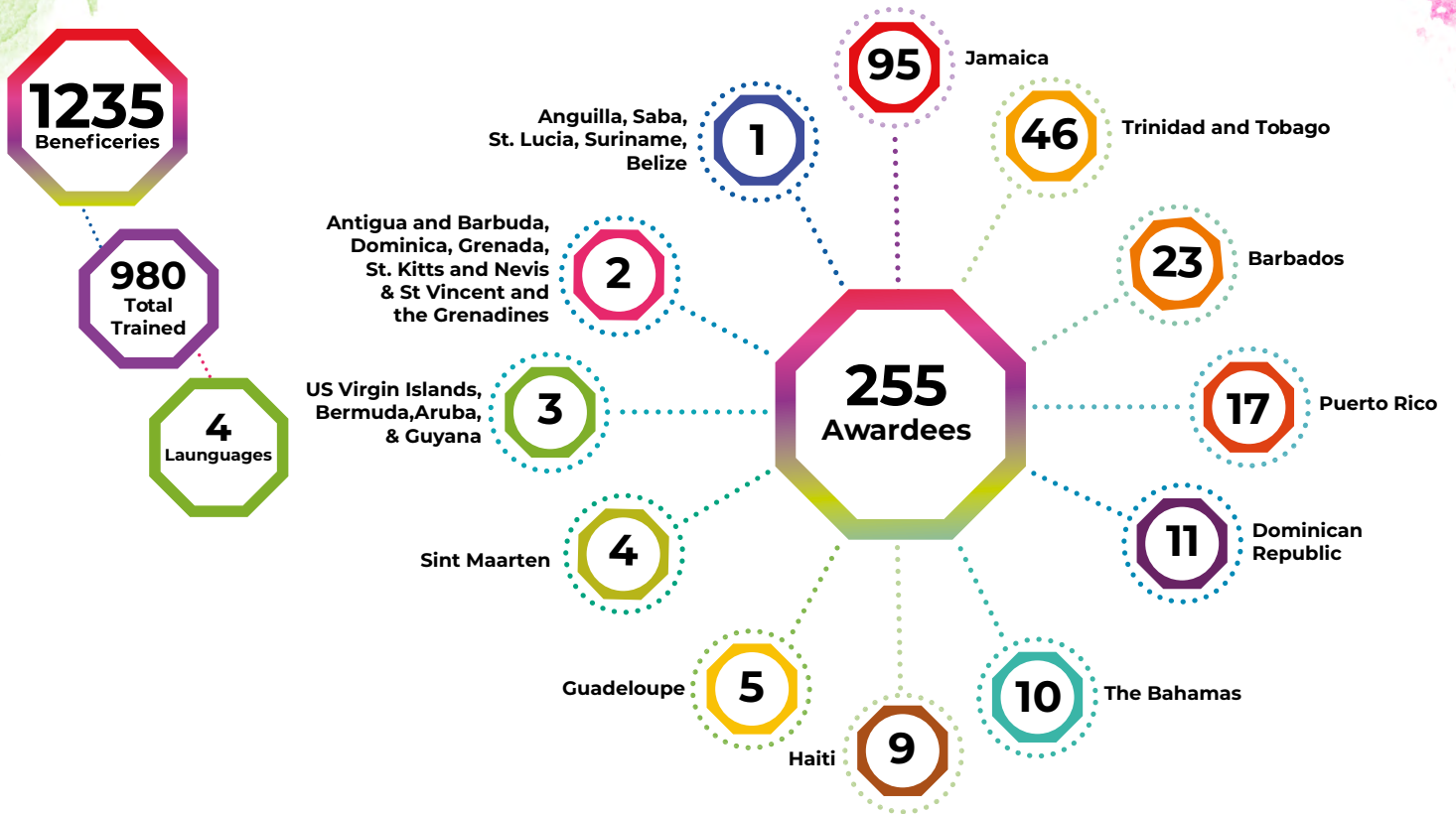
Facts At A Glance

CAS Awardees	41	Unique Attendees at DCT Programmes	421
CCO Awardees	98	Total CATAPULT Benefits Awarded	1,235
CV Awardees	37	Unique Number of Beneficiaries	655
LVS Awardees	32	Number of countries	26
SHAR Awardees	24	Number of Languages Dutch, English, French and Spanish	4
Attendance at DCT Programmes	980		

Total Awardees



All Awardees by Country



Programme Name

Total Awardee Payment

Caribbean Artist Showcase
(41 awardees)

\$20,500

Caribbean Creative Online
(96 awardees)

\$48,000

Consultancy Vouchers
(37 awardees)

\$18,500

Lockdown Virtual Salon
(32 awardees)

\$16,000

Stay Home Artist Residency
(24awardees)

\$72,000



Glenda-Rose Layne
Storyteller & Dramatist
Trinidad & Tobago

Message From The American Friends of Jamaica



Wendy Hart
President



Caron Chung
Executive Director



The American Friends of Jamaica was founded in 1982 with a mission to create a better quality of life for all Jamaicans through a focus on education, healthcare and economic development. When the opportunity arose to partner with Kingston Creative and Fresh Milk on a pan-Caribbean Grant to support artists and cultural practitioners during the COVID pandemic, it was a little outside of our typical grantmaking focus on Jamaica. However, the AFJ has been involved in greater Caribbean initiatives for hurricane relief and the COVID-19 pandemic struck us as an important time during which we should respond broadly.

Key elements of the project including the 4 month time line for execution, the support of a creative economy and the training and education components supporting the development of digital skills were critical aspects of the relief focus of grant. We are very happy with the outcomes of the grant. The depth of work of our partners in the region's artistic community and their institutional capacity were important elements of the success of the program. From the outset Catapult also included a steering committee with non-partner members who gave valuable insights from the artists' perspective and also focused on the experience from the audience's connection to the work.

There were lessons to be learned: the large number of countries occasionally produced data gaps in forms that needed more follow up than anticipated; the variety of programs was a plus, balancing broad outreach and training options with some concentrated salons for more intensive creative work - but it also resulted in a need to continually assess how to best present, market and archive the work under the Catapult umbrella. Overall, it was an important and innovative grant with regional reach and focus on a community sometimes overlooked in a needs assessment but with real cultural and economic impact.

Message From Kingston Creative



Andrea Dempster-Chung
Co-Founder & Executive Director



Allan Daisley
Chairman and
Co-Founder



Kim-Marie Spence
Director



Doris Gross
Director

Kingston Creative is a non-profit arts organisation founded in February 2017. Our mission is to enable Caribbean creatives to succeed, so that they can create economic and social value, gain access to global markets and have a positive impact on their local communities.

We believe in collaboration to find solutions and when the COVID-19 crisis hit, we developed a powerful partnership that could bring some relief to creatives across the region that were severely impacted by the pandemic.

Catapult is a powerful expression of resilience, unity and excellence from creatives in the Caribbean. As the name suggests, it has not only provided critical emergency financial relief to creatives, but it has served as a platform to “catapult” creatives into visibility, as a community that makes an indelible contribution to global culture. Caribbean culture matters, and Catapult has been a tangible demonstration of this belief.



The COVID-19 pandemic has challenged cultural sectors the world over. When the Open Society Foundations approached Kingston Creative with the opportunity, our team responded by building a regional team, creating new ways of collaboration and rising to the challenge of the moment. The project would not have been possible without the cooperation of new international partners such as grantor American Friends of Jamaica and our subcontractor Fresh Milk. Kingston Creative was the lead agency implementing the \$320,000 USD (or JMD \$47 million) COVID-19 Caribbean Arts Grant which provided emergency financial support, training in digital skills, consultancy vouchers, talks, residencies and the opportunity to showcase artwork for over 1,200 Caribbean creatives from 26 countries.



With most of the world at home, digital platforms have become the way that many people are interacting with the world. During this lockdown period, we have watched movies on Netflix, made TikTok videos, attended Verzuz 'battles', or virtually visited museums and taken tours all over the world – but what about Caribbean-originated content? How easy is it to access a wealth of Caribbean cultural content – tour our galleries, discover our visual artists, listen to our music, and attend author readings?



Enter Catapult, that created a vast archive of video, written ad online content created by Caribbean artists during the pandemic. The project reached across 34 countries, four languages and included a variety of creative practitioners, from the emerging to the elite, from registered businesses to informal community practitioners. It focused on culture, but also human rights, LGBTQIA+ rights, gender and climate justice. Many barriers that usually divide the Caribbean art world have been deconstructed here, and we have done our utmost to be fair and equitable in selection, employing independent juries to assess and make considered decisions on the beneficiaries.

The massive oversubscription and positive response to the programme just underscores the need for more sustainable programmes of this nature. Instead of being a one-off reaction to a crisis, we view Catapult as a strong foundation on which we can build as we seek to re-emerge better, stronger and united in our support of Caribbean artists in 2021 and beyond.

Andrea Dempster-Chung, Kim-Marie Spence,
Allan Daisley, Doris Gross
Directors of Kingston Creative



Message From Fresh Milk



Annalee Davis
Founder, Director: Fresh Milk
Barbados



Katherine Kennedy
Communications &
Operations Manager: Fresh Milk
Barbados



REASONS FOR PARTICIPATING

Since 2011, Fresh Milk’s work has spanned creative disciplines, generations, and linguistic territories in the Caribbean through its local, regional, and international programming including: residencies, lectures, screenings, workshops, conferences, exhibitions, projects, etc. Participating in CATAPULT is a natural extension of our commitment to supporting artists over the past nine years. The arts sector in the region was already vulnerable and the COVID pandemic has made it even moreso. This opportunity to support artists through CATAPULT has made it a little less precarious, even for a relatively small number of cultural workers.

ORGANISATION BACKGROUND

Fresh Milk supports excellence in the visual arts through residencies and programmes that provide Caribbean artists with opportunities for development and fosters a thriving art community. It nurtures, empowers and connects Caribbean artists, raises regional awareness about contemporary arts and provides global opportunities for growth, excellence and success. The idea for Fresh Milk developed over years of conversations around the need for artistic engagement among artists in Barbados, to strengthen regional and diasporic links and shape new relationships globally.

PROJECT OUTCOMES

Fresh Milk proposed two projects that it was confident it could deliver effectively—the Lockdown Virtual Salon and the Stay Home Artist Residency. We are impressed with the level of commitment from the selected artists, jury members, co-discussants, and the tech support team and satisfied with our capacity to deliver the project in a timely and professional manner.

LESSONS LEARNED

The more than 250 submissions received through the two Open Calls we managed reinforced the critical needs of the cultural sector across the Caribbean and made it even more apparent that this region has not had the vital conversation to assess this vulnerable sector and the current well-being or lack thereof of our cultural workers given the pandemic.

The Lockdown Virtual Salon demonstrated an interest amongst cultural workers in a more integrated Caribbean. It also showed that cultural practitioners are interested in understanding this region's inherent complexities and crave knowledge of peers working in the arts. Pairing artists and co-discussants from different countries and across linguistic divisions worked very well and viewers and participants alike were excited to feel connected with a larger creative sector through the 32 intimate conversations mitigating isolation during the pandemic—the goal of this programme.

Given the overwhelmingly positive response to the Stay Home Artist Residency which had over 200 submissions for 24 residents, artists are clearly telling us that they want and need financial support to keep working. This suggests that if additional funds become available, an extended resident programme where artists are supported economically to remain in their studios safely and maintain their practice, it would contribute to their personal sustainability and the viability of the wider cultural sector.

EXPRESSIONS OF GRATITUDE

Fresh Milk would like to thank Kingston Creative for the invitation to collaborate on this programme and the support their team has provided the project; the American Friends of Jamaica the steering committee for giving of their time; Auro Fraser in championing the Caribbean and the OSF for supporting the region and providing Fresh Milk the opportunity to serve the artists of the Caribbean in meaningful ways during the pandemic. We very much appreciate the work by members of the jury, co-discussants, and guest critics for making both the LVS and the SHAR such successful programmes. And finally, we are extremely grateful to all of the incredibly talented participating artists for their generosity and for their work which makes our lives so much richer.

Annalee Davis

Director of Fresh Milk





Creative Director / Stylist: Emani Edwards
IG @emanithegenderlessstylist
Title of Look: Black Diamond for the Black Dress
Date: December 2020
Photographer: IG @mxleoworld
Model: IG @kym_savage



Artist: Nwanna Sorzano
Title: The Black Madonna
Date: 2020
Medium: Mixed Media
Photographer: Nwanna Sorzano

Programme Details

1. Background

CATAPULT: A Caribbean Arts Grant was a five-month emergency COVID-19 emergency relief grant. The project was implemented by the OSF grantee, American Friends of Jamaica (AFJ) Inc. with the support of their grantee Kingston Creative Ltd., an Arts NGO based in Jamaica, and a sub-contractor engaged by Kingston Creative, Fresh Milk, an arts organisation based in Barbados.

Catapult was designed as a response to the current crisis in the creative sector brought on by the Covid-19 pandemic. This programme was a capacity-building initiative that sought primarily to provide financial support to Caribbean artists, cultural practitioners and creative entrepreneurs through six programmed that operated between August and December 2020.

The fund targeted 1,048 individual artists and collectives working in culture, heritage, music, film and animation, dance, theatre, fashion, cultural tourism, crafts and visual arts, and had a focus on the key thematic areas of climate justice, human rights, gender and culture. The target participants were artists, cultural practitioners and creative entrepreneurs from 34 countries across the Caribbean region including Haiti, Puerto Rico, the Dominican Republic and the independent Anglophone Caribbean countries. The recipients were small or micro-enterprises and cultural practitioners working within the UNCTAD definition of the creative economy.



Five Steez (Jamaica)

The project provided interventions through six (6) strands:

- 1. Caribbean Creative Online** - Artists aired a performance, webinar or workshop online.
- 2. Digital Creative Training** - Creatives were provided with capacity-building workshops in digital skills to enable them to pivot their businesses post-covid.
- 3. Consultancy Vouchers** - Creatives were paired with professional consultants to create e-commerce websites, develop their social media presence, and improve their ability to earn online.
- 4. Caribbean Artist Showcase** - Artists produced a series of features in written, audio, or video format that give insight into a day in the life of the Caribbean artist.
- 5. Lock Down Virtual Salon** - These were a series of artist talks designed to mitigate isolation and allow artists to engage in dialogue about their practices and convey their experience of lockdown.
- 6. Stay Home Artist Residency** - Artists participated in a two (2) month residency focusing intensively on producing artwork while engaging with critics and writing blogs.

2. Outcomes

In order to fulfill the mandate of supporting Caribbean creatives, the project team aimed for the following Desired Outcomes or Objectives:

Outcome #1: To enable 1048 creatives to better navigate the digital environment, use new ways to collaborate with each other, earn online and connect with diverse audiences across the region and globally.

Outcome #2: To increase the visibility of creatives while offering financial support so that they can maintain and expand their practices during this time.

Outcome #3: To create online Caribbean cultural content from the region, in diverse languages, therefore enabling Caribbean artists to engage a global audience and increasing the capacity of Caribbean creatives to have an impact and to earn beyond their borders.

In order to achieve the three key objectives, the project team used a variety of methods. The Outcomes along with evidence of change in practices, are shown below.

Outcome #1: Increase in capacity of artists to navigate the digital space

The project target was to have 100 CCO events, 40 digital features, 32 LVS shows and 96 blogs. Actual results - 78 CCO events, 41 digital features, 32 LVS shows, 96 blogs, 12 recorded online training sessions. The Caribbean Creative Online programme funded the creation of online events for 96 creatives. Quantifiable Results were that at the time of reporting a total of 78 artists had aired online events using various platforms including YouTube, Facebook, and Instagram. Ninety-six (96) awardees were given grants and it is expected that beyond this reporting period additional arts events will be hosted online.

Method 1 - The Caribbean Creative Online programme funded the creation of online events for 96 creatives. Quantifiable Results were that at the time of reporting a total of 78 artists utilised the internet to host online events through Caribbean Creative Online programme using various platforms including YouTube, Facebook, and Instagram. Ninety-six (96) awardees were given grants and it is expected that beyond this reporting period more events will be hosted online.

Quantifiable results: Creation of Online Cultural Content in Diverse Languages

The project target was to have content created in four (4) languages. The actual result - content was created in 4 languages, Dutch, Spanish, French and English.

Method 2 - Digital Skills Training courses were offered in 4 languages over 24 sessions in the following areas:

- **Digital Marketing** - English, Dutch
- **Social Media Management**- English, Spanish, French, Dutch
- **Project Management** - English, Spanish, French
- **Money Management** - English
- **Intellectual Property** - English
- **E-Commerce and Online Sales** - English

This programme delivered courses to 980 attendees with a focus on how to navigate the online space, protect Intellectual Property, and manage online income.

Quantifiable results: Training courses, evaluation of learning attainment and desire to implement knowledge

The quantifiable results of the Digital creative training were as follows

1. Of the 376 attendees who took the quiz, 99% achieved a score of 70% or more showing that actual learning had taken place.
2. Five Hundred and Seven (507) Digital Creative Training course attendees completed a survey and 88% indicated that they planned to implement the skills they have acquired.

Outcome #2: To increase the visibility of the creatives while offering financial support so that they can maintain and expand their practices during this time.

Method - The project commissioned the creation of new digital solutions for 37 creatives:

- 34 websites
- 12 online stores
- 10 social media accounts and strategies launched

Quantifiable Result

1. The 37 creatives have been or are in the process of being trained on how to manage their digital solutions.
2. The Consultants are confident that the awardees will be capable of managing their digital solutions.

Method of achieving visibility -

Dedicated Catapult platforms were created, and Kingston Creative and Fresh Milk jointly posted artist portraits, bios, and creative content to their respective social media platforms

Quantifiable result of visibility:

- Over 200 posts on the dedicated CATAPULT, Kingston Creative and Fresh Milk's social media platforms featuring the awardees.
- Catapult platforms created on Instagram, Facebook and on the web.

Method - 37 Awardees are to benefit from a social media campaign under the Consultancy Voucher programme

Method - Hosting of an Artist Networking Event which allowed the artists to meet and make connections across the Caribbean.

Quantifiable Results

- 106 participants on Zoom
- 252 views on YouTube

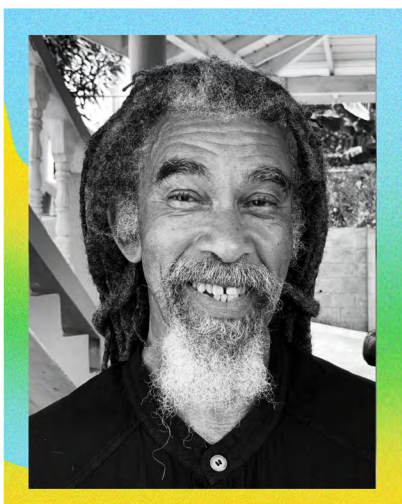
Outcome #3: To create online Caribbean cultural content from the region, in diverse languages, therefore enabling Caribbean artists to engage a global audience and increasing the capacity of Caribbean creatives to have an impact and to earn beyond their borders.

Throughout the course of the CATAPULT project, a significant number of new online content was created by the awardees:

- 110 online events - 32 Lockdown Virtual Salons (Artist Talks), 78 Caribbean Creative Online events
- 96 blogs - Stay Home Artist Residency Artist Blogs
- 41 digital magazine features - Caribbean Artist Showcase Artist Stories

Co-Discussant Feedback: Lockdown Virtual Salon

Kendel Hippolyte
(St. Lucia)



Writer - LVS

Artists thrive on each other’s creativity. To know that other artists across all artforms are daily wrestling with their craft and realizing their visions is inspiring... My feeling now is that there are more persons I can reach out to and have conversations with, perhaps collaborate with practically in the months and years ahead. A huge unexpected benefit for me is a

growing sense of ease in cyberspace. Frankly, before CATAPULT the idea of online group communication like Zoom made me edgy; my default position was that Murphy would prevail most times. I realize that uneasiness is evaporating – big relief. I believe in the power of the arts to heal and integrate, person-ally and socially. I believe in Caribbean Civilization. CATAPULT brought the two together with flair and a confident joy.

- Creatives were incentivised through the grants to create new content, and explore more deeply the online arena.
- The project had a laser focus on sharing content and profiles of artists in order to gain them more visibility.
- Consultants were paid under the programme to create digital solutions and train creatives on how to manage them effectively

The project was largely able to meet its targets and the outcomes were favourable and as desired.

Increase in capacity of artists to navigate the digital space

Target Workshop attendance - 800

Actual Attendance - 980

Actual Unique Attendees - 421

Target percentage of artists who complete Digital Training report that they will utilize the lessons learned - 70%

Actual percentage of artists who complete Digital Training report that they will utilize the lessons learned - 88%

Target Number of Awardees to get Digital Solutions - 40

Actual Number of Awardees who got Digital Solutions - 37

Increase in Visibility

- 231 artist bios and photographs were posted to the dedicated CATAPULT IG account. These posts got a total of 600+ interactions for the period November 15 to January 14
- Facebook Programme posts on the KC and FM platforms- Combined Total Reach of 92,608, Total Reactions of 1,928
- Instagram Programme posts on the KC and FM platforms- Combined Total Reach of 117,125, Total Reactions of 5,038
- Web page views for CATAPULT programme pages which included artist bios was a combined 3,848 between October and December.
- YouTube - On the Fresh Milk channel there were a total of 5,962 views of the 32 Lockdown Virtual Salons held between September and November, with 35,122 impressions
- 252 Views of live streamed Caribbean Artist meetup

Increase in Online Cultural Content

Target - 100 CCO events, 40 digital features, 32 LVS shows, 96 blogs

Actual - 78 CCO events, 41 digital features, 32 LVS shows, 96 blogs, 12 recorded online training sessions

Target - content created in 4 languages

Actual - content created in 4 languages

3. Activities and Strategy

The strategy and activities of the project were generally as originally conceived:

1. The six (6) programmes were designed collaboratively by Kingston Creative and Fresh Milk, with Kingston Creative managing the overall project (scope time budget) and the implementation of four (4) modules, while Fresh Milk managed the implementation of two (2) modules.
2. The project utilised sound project management techniques by properly scoping out the key work packages, activities, risks, and thus determining the human and financial resources required to execute.
3. The project utilised a professional graphic designer to create marketing collateral.
4. There were several open calls supported by paid online advertising, direct email outreach to the Caribbean creative and cultural organisations, as well as releases to traditional and online media.
5. In order to transparently choose the awardees from the pool of candidates, juries were formed. The jurors were themselves experienced Caribbean creatives and cultural practitioners who were compensated for their time.
6. Awardees were contacted via email and told of their rights and obligations under the programme should they accept. The schedule for submission was shared with them as well.
7. The pics and bios of each awardee was shared on the Kingston Creative and Fresh Milk websites and social media platforms. Any content created by and for the creatives was also shared in this way inclusive of events and blogs.

8. Consultants, Trainers, Art Critics, Magazine Editor, and Arts Professionals (Co-Discussants) were contracted to provide deliverables for the various programmes.
9. Banking information was collected from awardees, jurors and other individuals to be paid under the programme. All payments were made by wires or online transfers.
10. Survey instruments were designed and administered to awardees, jurors, team members, trainers, and consultants under the programme.

Deviations occurred in the following areas:

1. The use of sponsored adverts to increase the applicant pool. This proved to be very helpful. as it helped to increase the visibility of the programmes.
2. Creation of a separate website to catalogue the artist content and information.
3. The contracting of Web Consultants was done not by the creatives themselves but by the project team. This allowed for significant savings to the project.

4. Evaluation and Monitoring

Monitoring was accomplished using standard project management methodology:

- At the outset of the project, a plan was created inclusive of Charter, Work Breakdown Structure, Risk Mitigation Plan, Budget, and Schedule. The Schedule and Budget were heavily relied on to ensure that there was no overspending and that project milestones came in on time.
- The project utilised a Steering Committee which met once a month to ensure that the project stayed on course. The Steering Committee was provided with monthly progress and financial reports.

- The project management team met on average once per week. This helped to keep the project on course.
- The wider project team initially met once a month to be updated on project activities outside of their narrow areas of focus. In the final month of the project, the team met once a week to ensure that all loose ends were being tied up.

Evaluation was achieved by soliciting feedback at many levels and intervals:

- Feedback forms were designed for the various programmes and stakeholders. These results will be analyzed to inform future projects.
- Feedback, positive and constructive, was received in real time through social media from awardees. This allowed for quick correction of any issues which were being faced.
- Project team members, key suppliers, and consultants who dealt directly with specific segments of the project were asked to provide reports to aid in the final assessment.



Long Story Short (Jamaica)

5. Challenges

While the project was successful in meeting its goals, there were some challenges, including:

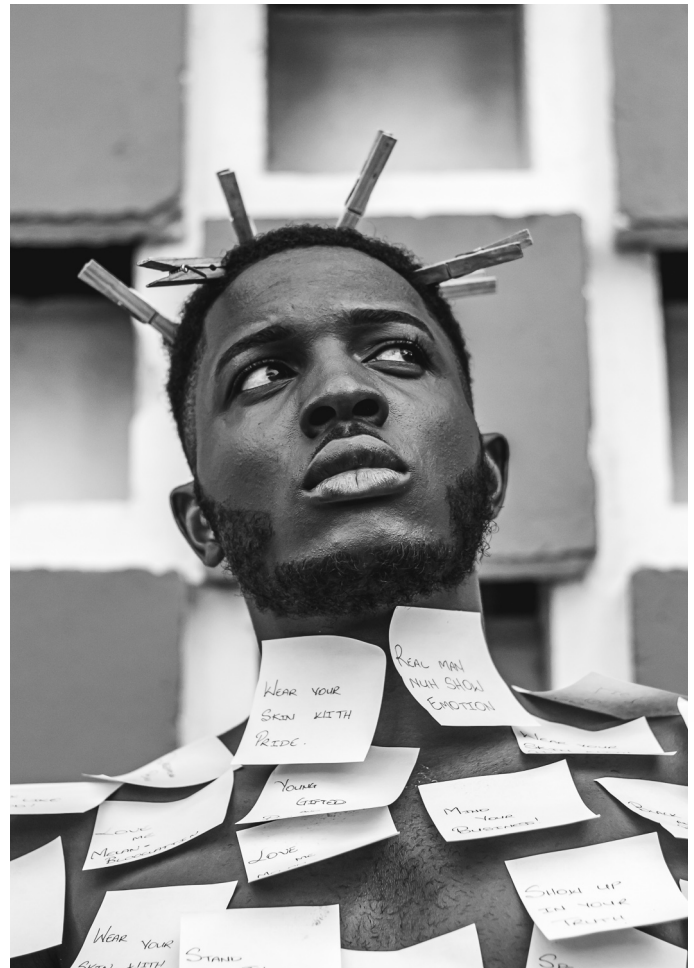
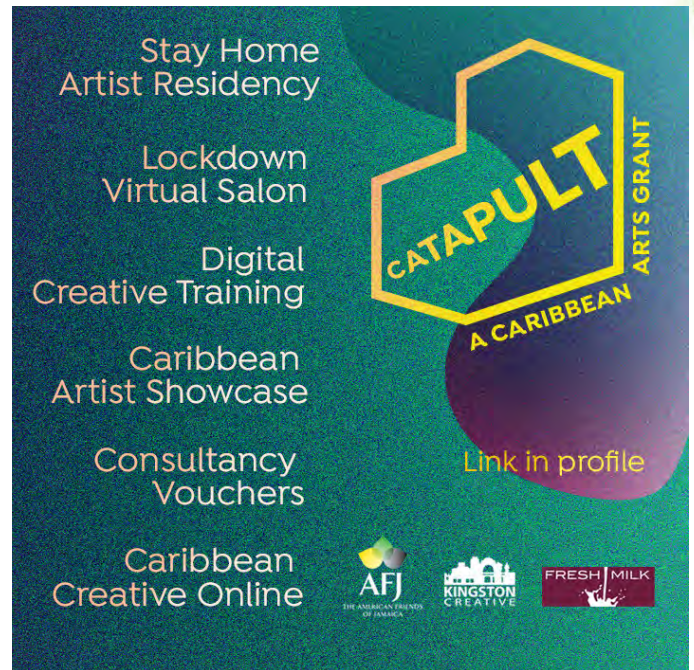
- At the start, it was discovered that the original budget omitted a key technical support role for the LockDown Virtual Salons (Artist talks) valued at approximately \$14,000 USD. This affected the project by reducing the budget from other modules to compensate. The organisation responded by tightening the budget and expenditure to make the original budget work, as it was August, pre-launch and too early to draw on contingency funds.
- The difficulty of coordinating across disparate organizations with different cultures in different countries and managing local teams in a pandemic meant 100% remote working. Various virtual tools were utilized including Google Meet, Skype and WhatsApp, in addition to email. There was an effort to ensure that the lines of communication between the team members remained open and that there were opportunities for relaxed/social meetings to encourage team bonding and enhance the ability to work together more effectively.
- The COVID-19 response was designed to assist the most vulnerable creatives. While the majority of awardees gave their income bracket as being less than US\$5,000 per annum, it is not clear that the most impoverished artists were able to apply due to unreliable/intermittent access to the internet and an unfamiliarity with the academic and “artsy” language of the open call. This was recognized fairly early on and where possible the language of the application forms was simplified and assistance was provided to creatives from marginalized groups to better understand the requirements of the process.
- It has proven a challenge to obtain receipts from awardees after they have received their funds. This was anticipated and a receipt form was sent to the awardees in their initial packets, with reminder emails frequently sent. A final step will be to have the awardees complete a one step “click and send” online form, indicating that they have received the funds.
- While the attendance figure for the English language online workshops exceeded target, the attendance at non-English training sessions was poor. There were several attempts to boost the enrollment which included paid online advertising and direct mail marketing to arts advocates in the relevant countries. Not having a strong foothold in the other linguistic regions made this execution difficult and the take-up lower than desired.



Artist: Caryana Castillo
Title: “Una Rosa para el Yaque”
Date: July, 2020
Medium: Video Performance
Duration: 1:45 min.

6. Learning

1. The application process, based on feedback, proved to be a difficult one for some creatives who did not have high levels of formal education, digital skills, steady access to the internet, or were not familiar with the technical language of the Open Calls and the Application Forms. These individuals tended to be from disadvantaged socio-economic backgrounds. Once the problem was recognized, the language of the application forms was simplified, and explainer videos were created and circulated online to explain the requirements in simple terms. In addition, a grant application assistance WhatsApp and phone helpline was set up. In the future for similar projects, Kingston Creative will aim to create Open Calls in much simpler language and expand its community outreach initiative to capture more creatives in the lower socio-economic grouping.
2. Perhaps not unexpected, the programme with the highest cash payout (US\$3,000) was also the programme with the highest number of applicants and was in fact oversubscribed by 800%. The programme which struggled the most to find suitable candidates was the programme where there was zero cash payout and the funds instead went to a third party to complete the task for the awardee. In the future the organization will work harder to communicate the benefits of the programme and the reasons for the structure and perhaps to include a cash component to each programme if the goal is to provide emergency financial relief.
3. The project was designed to be inclusive and embrace the LGBTQIA+ community. There was an instance of accidentally using the legal name of a transgender woman online. In the future, some training around issues relating to the trans and other queer communities is required at the outset of the programme to ensure there is no repeat of this unfortunate event.



Waldane Walker - Performance Artist (Jamaica)



Vanessa Croft, Poet (Anguilla)

Beneficiary Feedback:

Caribbean Creative Online

The Lockdown Virtual Salon programme matched 32 Artists with 16 Co-Discussants to conduct 32 Artist Talks online. The talks took place between September and November 2020

Jherane Patmore Rebel Women Lit



Literature (Jamaica)

At the start of the year, I sat down and made a plan for 2020. Needless to say by May our 2020 goals became a running joke, but what when we stop to look back at what we achieved (in a pandemic!) mi proud. Becoming sustainable meant acknowledging that there's a cost to the RWL. We needed to get funds that wouldn't compromise our feminist values and would build the literary arts. We did 100s of emails & calls and got no replies and 3 rejections. A company was concerned with how queer we could be at times and I laugh/cried at the email. I felt down and the only thing that could get me through my days was poetry. I knew I couldn't have been the only one feeling lost so

I reached out to some of my fav poets to see if they'd share their work in an experimental poetry festival and they said yes! Spoken And Seen was funded by Kingston Creative and is easily my favourite week in 2020. I thought it was the best thing since sliced bread, so I wrote to even more companies about a spin-off. 🙄 I got no replies I started the bookstore and patron membership to fund our own projects but the margins were thin. By the time @CatapultArtsCarib came up, I was tired of telling people why literature is the silent giant of the Caribbean but I knew somebody would get it. So we applied & #WeDidItJoe! With the grant, we created two projects:

1. A #LikeARealBookClub podcast with @moon.the.artist - Moon drove around JA to interview & photograph people about queerness and they wrote poems in response to these interviews. Moon's brilliant!
2. @enkompan.e said she wanted to dance to a poem and we decided this MUST happen so we contacted @JikReuben to shoot it. And thanks to Catapult we got it done! I can't wait to share this masterpiece with you.

I'm truly grateful for Catapult who supported us without question. In 2020 we decided to leap into becoming a bigger literary community, I'm glad we were "catapulted" into this new phase. - Jherane Patmore, Founder, Rebel Women Lit (Jamaica)

Beneficiary Feedback:

Lockdown Virtual Salon

The Lockdown Virtual Salon programme matched 32 Artists with 16 Co-Discussants to conduct 32 Artist Talks online. The talks took place between September and November 2020

Beatriz Llenín Figueroa



Writer, Theatre Practitioner
(Puerto Rico)

To feel like I/we do an oceanic, formidable, bond with all forms of life in our historically subjugated and always beloved archipelagic region is the result, I believe, of its arts. That is to say, of all the ways in which Caribbean artists have forever and against gigantic odds, protected and projected our common love, our common aspirations, our common relations, against the systematic fragmentation and isolation that colonial and capitalist interests force upon us. And this bond made possible by art saves us, insofar as it gives our commitments a vitality without which it would be nearly impossible to continue creating in the midst of such dire circumstances.

Lockdown Virtual Salon

AFJ
BOSTON CREATIVE
FRESH MILK
CATAPULT
A CARIBBEAN

CATAPULT Presents

Beatriz Llenín Figueroa
Puerto Rico

in conversation with

Andre Bagoo
Trinidad & Tobago

Creative Practice:
Creative-Critical Writing

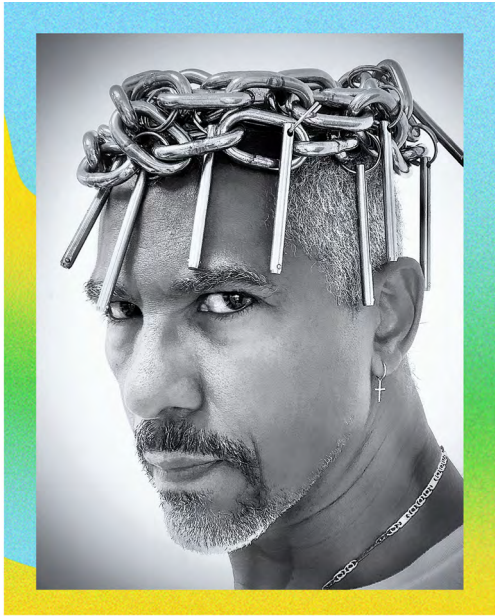
Friday Nov 6, 4 PM (AST)
Watch live on YouTube!

Beatriz Llenín Figueroa Photo credit: Christopher Powers
Andre Bagoo Photo credit: Damiir Shorab Ali

The bond, its components, and its effects in the contemporary moment are what I feel the Lockdown Virtual Salon Series has luminously shown, and, at the same time, deepened. It has done so inasmuch as it made it possible for contemporary artists in all disciplines, languages, and forms to circumvent the enormous difficulties we experience to connect with each other materially and physically. And in the Caribbean, despite the sea that should –as it did in the remote past– easily bring us together, the geological evidence of our shared land arc and ecological attunements, and the overwhelming evidence of our historical and affective commonalities, we know in the flesh, way before the pandemic, what it is not to be able to touch each other. So, I believe we are especially well-equipped to recognize and appreciate the immense significance of LVS’s achievements.

Personally, listening to the staggering breadth and diversity of Caribbean artists, amply conceived, has been one of the very few life-affirming experiences of this almost unbearable, pandemic 2020. It has also, by the same measure, allowed me to deepen relationships of love and collaboration with Puerto Rican artists whose work I am writing about, and to aspire to do the same with various live arts artists whose salons were especially compelling for me as a result of shared concerns and visions. Finally, the care, warmth, and generosity that everyone in the CATAPULT team treated us with from the start were as close to a home as one can wish to arrive at after a long stare at the abyss.

Richard-Viktor Sansily Cayol (Guadeloupe)



Visual Artist- LVS

I am convinced that we have a lot in common to share and innovative things to offer everyone, artists, critics and curators, in order to grow together and build a true community united around a strong and distinguished identity in the very hermetic and too elitist world art environment. Our cultures and resources are powerful, and inspire a great deal of cultural and economic activity without us being mentioned and valued. It is up to us to take charge of this problem ourselves through strong artistic initiatives. It is in this sense that I understood the full meaning of CATAPULT.



Lockdown
Virtual
Salon

AFJ KAWAIIAN CREATIVE FRESH MILK CATAPULT ARTS CENTER A CARIBBEAN

CATAPULT Presents
Richard-Viktor Sansily Cayol
 Guadeloupe
 in conversation with
Johanna Auguiac-Céline
 Martinique
Creative Practice: Multidisciplinary

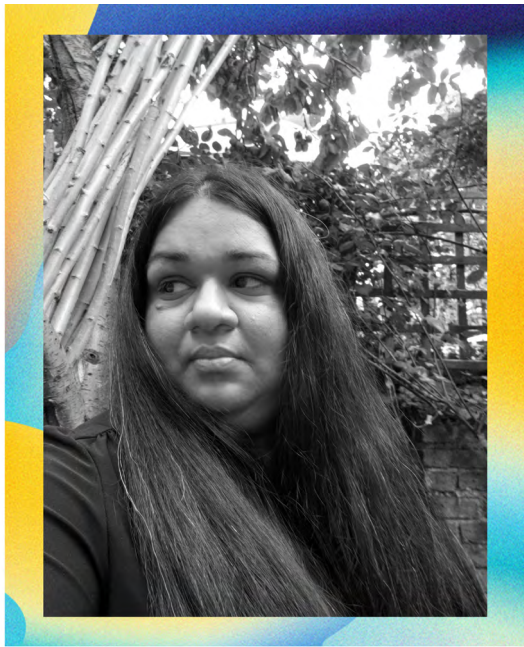
Tuesday Oct 20, 1 PM (AST)
 Watch live on YouTube!

Richard-Viktor Sansily Cayol Johanna Auguiac-Céline

Beneficiary Feedback

Stay Home Artist Residency

Shivane Ramlochan
(Trinidad And Tobago)



Poet-SHAR

"Residencies are literary gold in the timeline of any Caribbean writer. It's just as true that to access these transformative, alchemical spaces of peer support, financially conducive/ sponsored settings, and time to work, the Caribbean writer has often found it overwhelmingly necessary to leave her home. Even the few outstanding residencies available within Caribbean space are often made inaccessible through disadvantageous inter-island travel costs."

As a proud recipient of a CATAPULT Stay Home Residency, I've been a recipient of this rare literary gold during a time in which the world has been gravely affected by a global pandemic. Already subject to the vagaries of much international exoticification, fetishization and ill rhetoric, Caribbean arts workers have struggled to make art in 2020, and to survive in the broadest possible terms. The SHAR initiative

has enabled not only my production of a new, challenging manuscript, but has worked as a tool of survival: a branch of possibility to hold onto during uncertain, often frightening times. With the funds disbursed by the SHAR, I was able to conceive of a Caribbean space in which I could do my work, and be committed to the business of my work, without leaving home. Indeed, with the borders of my republic closed, international travel had transcended the realm of luxury – it was impossible to leave, even if I wanted to go. The residency program was and remains crucial in affirming that this geopolitical lockdown, borne out of necessity, is not also a creative prison, not a stagnating cultural and spiritual plain.

A crucial benefit of this program has been the gift of a polyvocal Caribbean community. Through the generous blog posts shared via Catapult channels, written by SHAR participants across the region, I've felt uniquely supported in my work by a diverse, committed cohort – an unsought, yet vital artistic family emerging from the ravages of the pandemic. These connections, this real and unfettered creative sustenance, would have been impossible without the mobilizing, generative energies of the SHAR. I am and remain deeply grateful for this residency, singular in its genesis and life-changing in its powerful, paradigm-altering influence.



Miguel Keerveld (Suriname)



Writer-SHAR

As a necessity for the Caribbean, I consider CATAPULT as a start for a Never-Ending Story! As a personal notion, this intervention also relates to future projects of myself. Through my participation, I felt that my research does not have to strictly reflect just Suriname. In addition to the network of artists, counsellors and young people, I have now joined a regional network for collaboration. Knowing this gives an enormous amount of self-worth.

As a collective effort, the residency contributes to mental and physical strength of Caribbean's process. I see this as the broader value of the Stay Home Artist Residency. For me, this also relates to the personal besides initiative's reflective aspect. In my opinion, an effort to preserve the spirit of the region by bringing out an intangible power. With the attempt to bring creatives closer together, in terms of the visibility of the region's spirituality, its interpretation is given a joint Caribbean imaginary. As intersect of fantasy and the real, an immense imaginary. In times of struggle, this project made even more sense. That is why I referred to it as a

deep connection with and within the region. A conversation that retained the power and resilience of the region. Due to the collaborative nature of my process, the residency offered the network MISSION 21 amazing time and space. To understand Trust and Love as a factor of collaboration, a deeper relationship was made with the personal notion. In general, the award gave us the opportunity to understand our skills in context to the Caribbean region and I was confronted with the question: how to better understand opportunities in the Caribbean?

Although the residency was not physical, it was an amazing way of being involved with the Other. Therefore, I believe that it brought us insights for new ways of working together. At last, my idea of contributing behind the scene was implemented. That is why I am very glad that I took this opportunity.



Beneficiary Feedback

Caribbean Creative Online

The CATAPULT Caribbean Creative Online Programme invited artists to share a recording of a performance, talk, webinar, workshop or other online activity on the platform of their choice. The goal was to increase artists' visibility in the online arena, raise their comfort level with performing in the digital space, and provide financial support during the pandemic.

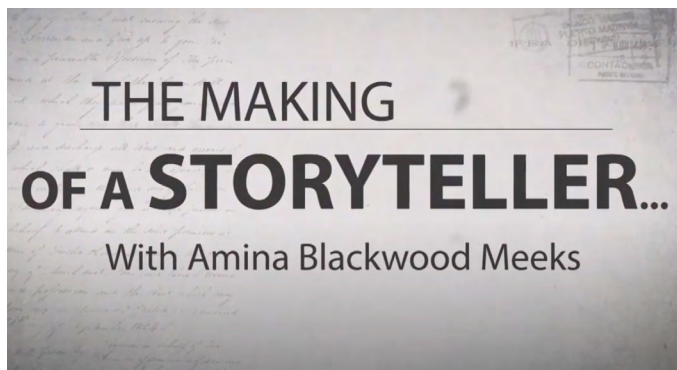
AMINA BLACKWOOD MEEKS (Jamaica)



Writer - CCO



The project unfolded as a lecture-demonstration using two performed stories as the bookends to a discussion of the structure and applications of traditional stories and some of the ways in which they are made relevant to contemporary situations. The production of the process highlighted the need for the sector to be resourced with appropriate space, videographers who are not just technically sound but creatively attuned to the nuances of various types of products and having the necessary equipment, such as screens, lights, tripods, editing suites etc. The desire and ability to network in order to share resources is an important component of meeting these challenges. The grant has facilitated the partial documentation of my development as a storyteller and represents an important resource in my teaching materials as well as adding value to the promotion of my work. All responses have been positive. Participants expressed their appreciation for the space through which they could interact and share on the similarities and differences in the tradition even when they were speaking from the same country. They expressed a desire to have more sessions such as this one.



Beneficiary Feedback

Caribbean Artist Showcase

Through the Caribbean Artist Showcase, features by artists in written, video, or audio format are being published thus promoting the talent and diversity in the region, and giving insight into the work and life of Caribbean creatives.

VONLEY SMITH (Barbados)



Filmmaker-CAS

Big up to everybody who was involved, all the awardees, CATAPULT grants, thank you guys. The process, everything was very, very amazing. Who would have thought we would have been here at this point right now, after a very unprecedented year? But look, we are here, we made it. As artists we've been able to express ourselves through your programme, so I just want to say thank you for that. Me and my team, we were able to create a film within a day, just because of this grant.



Beneficiary Feedback

Stay Home Artist Residency Daphne Menard (Haiti)



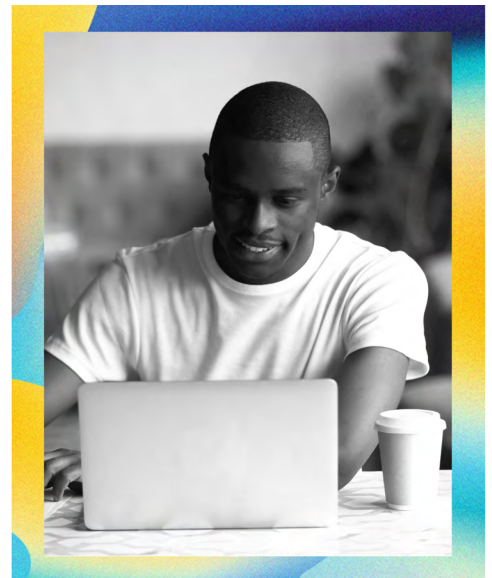
Multidisciplinary Artist
- SHAR

There is the project of creation but the main thing for me is to create a link, to break this kind of border that we have in our mind that we are different. So when you talk to a Haitian he is gonna say to you that he is totally different from a Dominican, the same thing for a Dominican, but if we just sit for one moment and talk we will realise that we have a lot of things in common... It is so much difficult for me to realise that it is easier for me to go to France than to Puerto Rico than Martinique than Bahamas. That's why I'm very proud and very emotionally filled because we are in this meeting and this

meeting is for me is very very important. As artist and as Project Manager, as human, as Caribbean, as black I am very proud of this initiative where I know there is an Angelique in Bahamas, Las Nietas de Nonó in Puerto Rico. If I wanna organise my festival I want to bring together all this kind of energy to resist this kind of border that we have in our mind is colonial heritage. My proudest achievement is I am here with you sharing this energy that will give me enough good reason to keep on dreaming to keep on working...



Digital Creative Training Trainee Feedback



“The fact that some of the information here can be used in my everyday life. I also liked the ideas of how to keep better records as this is not one of my strong points in life and each year when it comes to paying my income tax I'm always struggling to find receipts”

Concept and Performer: Helen Ceballos
Title: Hablar de la Prola
Date: 2017
Medium: Performance
Photo credit: Kairiana Núñez Santaliz

Consultancy Voucher

Jamila Falak
(Jamaica)



Musician - CV

My website will assist me as a creative by providing just right visual aesthetic of my brand, accessible information, content and professional insight to entities who wish to support and connect with me and my works.

www.jamilafalak.com

Caribbean Creative Online

Jiselle Singer
(Trinidad and Tobago)



Singer - CCO

Thanks to the @catapultartscrib Caribbean Creative Online Grant, I was able to produce my forty minute film 'Billion Dollar Dream; which was my first virtual concert and mini documentary in one. The experience helped me to become more confident about interacting online and encouraged me to be vulnerable and open like never before.



Artist: Renard Harris
Title: Yeng Culture
Date: 2020
Medium: Cardboard Sculpture
Photo credit: Romario Reid

Beneficiary Feedback

Caribbean Artist Showcase

Emani Edwards
(Jamaica)



Photographer,
Fashion Stylist
- CAS

This grant found me at my best. As LGBT people living in Jamaica, we are often forced out of spaces simply because of who we are or how we identify. Within the spaces we create for ourselves, we have learned one thing...to always be creative. Jamaican LGBT Creatives are breaking barriers in Style and Fashion, and when it comes to visibility and activism, our community must be included. Every day we are reminded that we are brave, because we are not free. Our presence is our resilience. This is our fight,

our moment to redefine the consciousness of humanity, to make a better era for those who follow. I would love to thank Catapult, Kingston Creative, AFJ, and FreshMilk for the kind support you've given me. I can't thank you enough for allowing me to provide opportunities to create more art and content for social change and justice.



Consultancy Voucher

Tiana Anglin
(Jamaica)



Painter, Ceramist - CV

I worked with Albert Petzold, and he was a gem, and I was able to put my ideas forward to him and he just kept spitting out ideas left right and centre. so I was kinda able to merge what I wanted with the ideas that he put forward which I've already started to implement on my pages and will continue to do going forward. It's also been great in helping me to leverage my network and create more opportunities for my brand. All in all I'm really pleased with the outcome of the programme and I can say that I am a proud CATaPULT awardee.



Artist: Shannon Alonzo

Title: Detail of 'Salt 1'

Date: 2018

Medium: Mixed media drawing

Photo credit: Marlon James

Jury Report:

Consultancy Voucher, Caribbean Artist Showcase & Caribbean Creative Online



Sara Shabaka
Selection
Committee Chair,
(Jamaica)

After careful consideration and a meticulous evaluation process, we are delighted to report that One Hundred and Eighty-One (181) artists, cultural practitioners and creatives have been selected as Awardees and will be granted the opportunity to participate in various CATAPULT programmes. These programmes include: CATAPULT Consultancy Voucher (CV), Caribbean Creative Online (CCO) and Caribbean Artist Showcase (CAS). The Caribbean-based Awardees are located across the English, Spanish, French, and Dutch-speaking territories.

Between the announcement of the Open Calls on August 5 and the submission deadline on September 15, 2020, these programmes have received over 240 entries from 26 countries across the Caribbean.

All applications have been reviewed by the Selection Committee Chair, Sara Shabaka and an independent regional jury .

The Selection Criteria:

Each juror had the role of critiquing the various submissions from applicants, with consideration placed on the grant's critical themes - culture, human rights, gender, LGBTQIA+, and climate justice. Applicants for the Caribbean Creative Online (CCO) and Caribbean Artist Showcase (CAS) programmes were scored based on: the quality of the proposal outlining their online feature/event, the expression of critical themes, the global appeal of the submitted proposal and additional supporting documents. The Consultancy Voucher (CV) applicants were also scored with these criteria, along with the quality of cultural product/service and business knowledge.

Consultancy Voucher



Khristina Godfrey
(Jamaica)



**Kirk-Anthony
Hamilton**
(Jamaica)



Israel Mapp
(Barbados)



**Ana Maria
Hernandez**
(Aruba)

Caribbean Artist Showcase



Juan Francisco Pardo
(Aruba)

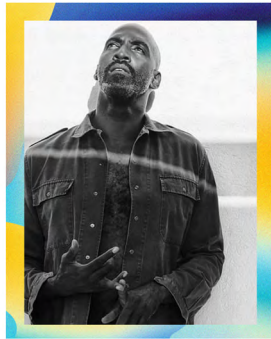


Simone Harris
(Jamaica)



Diana McCaulay
(Jamaica)

Caribbean Creative Online



John Hunte
(Barbados)



Averia Wright
(The Bahamas)



David Gumbs
(Martinique)

General Comments:

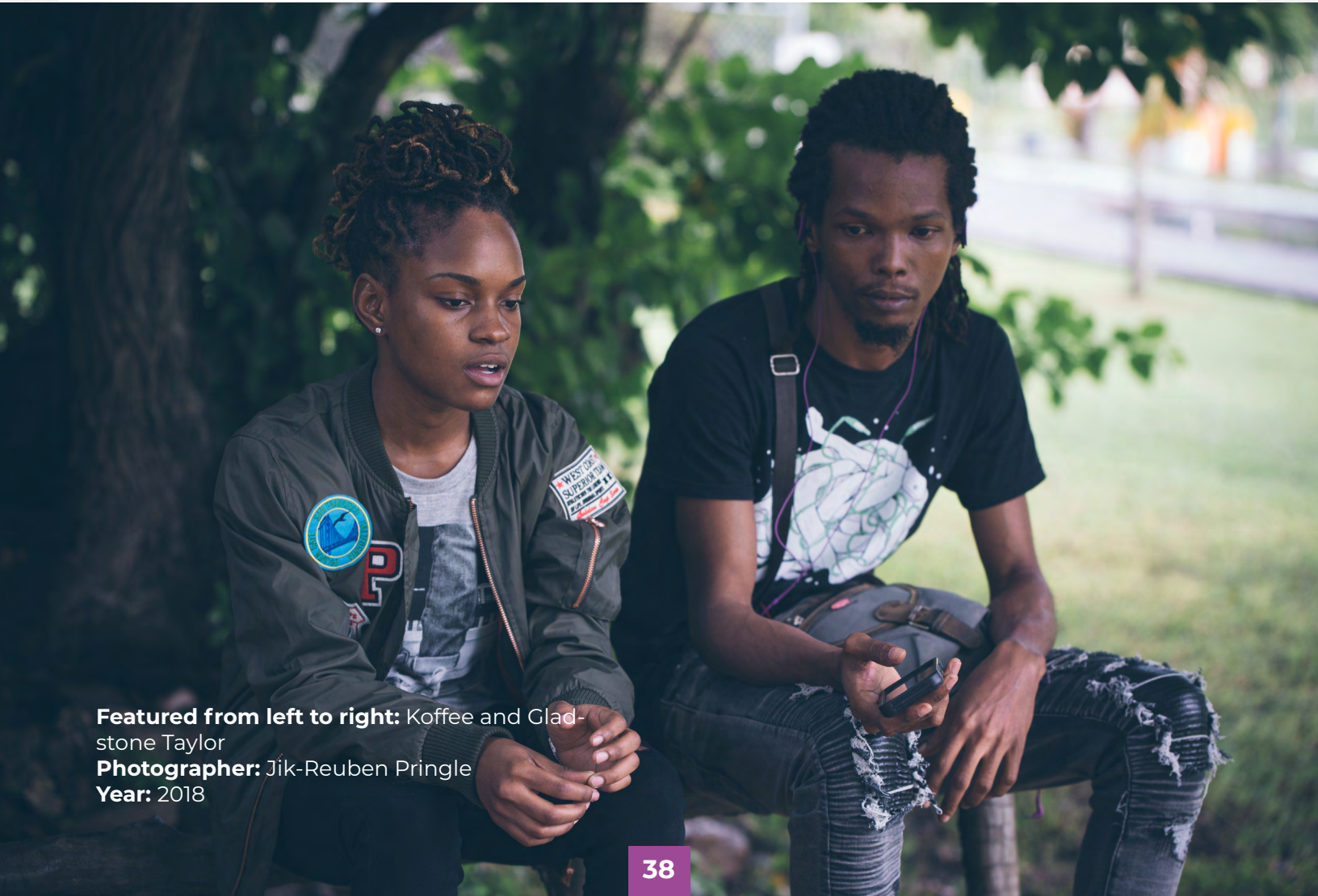
Submissions from the Caribbean Creative Online (CCO) and Caribbean Artist Showcase (CAS) programme featured a wide spectrum of disciplines and mediums of work, including acrylic and digital painting, fashion design, theatre, film, multimedia design, literature, stop motion animation, journalism and dance. The proposals by applicants of the Consultancy Voucher (CV) programme also showcased a variety of services and products offered within the Caribbean region, including photography, crochet clothing, documentaries, outline educational resources, fine art paintings, church hats, ceramic kitchenware and bamboo products. The jurors all stated that the diverse mix of disciplines and varying levels of expertise emphasizes the inclusivity of the programme and the width of its reach in the region.

Members of the Selection Committee applauded the timeliness of the grant, noting that, in addition to providing well needed Covid-19 relief for Caribbean creatives who are often excluded from grant opportunities, the programmes also provide the possibility for increased exposure. Jurors expressed that the launch of these grants will emphasise the importance of artists becoming comfortable in the digital arena, and allow artists to realise that it is possible to reside in the Caribbean creating their art or work, while having it reach an expansive, global audience.

All participating jurors recognized that there is a dire need for grant or proposal writing resources based on the overall quality of applications received. It was emphasised that it would be beneficial for creatives to have general information available to better prepare grant proposals and Curriculum Vitae specific those in the creative field. It was also stated that a future iteration of the Consultancy Voucher programme could potentially offer business development assistance to artists and cultural practitioners.

Jurors also expressed their overall elation in being involved in this process, being able to witness the vast amount of talent in the Caribbean region. Simone Harris, a Caribbean Creative Online juror, acknowledged the CATAPULT grant as being the first of its kind in the Caribbean, allowing it to truly become a historic experience. The committee also stated that the grant could potentially evolve, allowing artists to work together in creating art, building interconnectivity and thereby broadening further opportunities.

The Selection Committee ensured that they maintained a level of fairness and were exhaustive throughout this process. The Committee Members are confident that the final selection showcases the sheer talent, individuality, ideas and expression of themes put forward by the applicants. The final awardees accepted are based in the four linguistic territories, originating from Anguilla, Antigua & Barbuda, Aruba, Barbados, Belize, Bermuda, Cayman Islands, Curaçao, Dominica, Dominican Republic, Grenada, Guadeloupe, Guyana, Haiti, Jamaica, Martinique, Puerto Rico, Saba, Sint Maarten, St. Kitts & Nevis, St. Lucia, St. Vincent & the Grenadines, Suriname, The Bahamas, Trinidad & Tobago, & US Virgin Islands.



Featured from left to right: Koffee and Gladstone Taylor
Photographer: Jik-Reuben Pringle
Year: 2018

Jury Report:

Stay Home Artist Residency and Lockdown Virtual Salon

The CATAPULT team is pleased to announce the Caribbean-based artists selected from across the English, Spanish, French, and Dutch-speaking territories who will participate in the CATAPULT Stay Home Artist Residency (SHAR) and Lockdown Virtual Salon (LVS) programmes!

Between the announcement of the Open Calls on August 5 and the submission deadline on August 21, 2020, these two CATAPULT initiatives received more than 260 entries from 28 countries across the Caribbean. All proposals were reviewed by the Fresh Milk Team (Founding Director, Annalee Davis, and Communications and Operations Manager, Katherine Kennedy, both practicing multidisciplinary visual artists) and an independent regional jury comprised of:



**Loretta
Collins Klobah**



**Giscard
Bouchotte**



**Clara
Reyes**



**Edward
Bowen**



**Sara
Hermann**



**David
Knight Jr.**

- Edward Bowen (Trinidad & Tobago), Visual Artist and Educator – LVS;
- Giscard Bouchotte (Haiti), Curatorial Director, Nuit Blanche and Social Entrepreneur – SHAR;
- Loretta Collins Klobah (Puerto Rico) Poet and Professor of Caribbean Literature and Creative Writing at the University of Puerto Rico – LVS;
- Sara Hermann (Dominican Republic), Chief Curator & Specialist of Visual Arts, Centro León in Santiago, and founder of Curando Caribe – SHAR;
- David Knight Jr. (US Virgin Islands), Co-Founding Editor of the arts & literary journal Moko – SHAR;
- Clara Reyes (Sint Maarten), Head of Department of Culture within the Ministry of Education, Culture, Youth – SHAR.

Candidates were assessed based on their artist statement, CV, portfolio, and a proposal outlining their preliminary concept of artistic or research activities pertaining to one or more of the programmes' critical themes of culture, human rights, gender, LGBTQIA+, and climate justice.

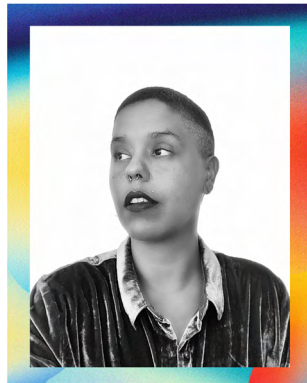
Stay Home Artist Residency

Lockdown Virtual Salon

Overview

The submissions demonstrated a very wide variety of approaches to making or producing, and the applicants work across a diverse array of media, including dance, installation, music, painting, drawing, mixed media, textiles, animation, book arts, graphic novels, performance, theatre, film, research-based practices, sculptures, photography, literature, poetry, public engagement, and activism.

The proposals demonstrate the quality and competence of the work currently being produced by Caribbean cultural practitioners. The jury also recognised the relevance of the proposals to this particularly challenging time we are facing, as well as the expertise and dedication of the applicants who clearly articulated the devastating effects of the COVID-19 pandemic on this vulnerable sector, demonstrating the “ability to rise above [adversity] and share their human stories.” (Clara Reyes, CATAPULT jury member). Discussions during the jury convenings also took into consideration points such as the impact of support to artists at different stages of their careers and the nurturing of practices at pivotal moments, and



commitment to and investment in the region as evidenced through the subject matter of their work, the consistent contribution to their local spaces, or pushing the boundaries, definitions, and trajectories of what is seen as possible for Caribbean artists.

The jury is humbled by the vast amount of talent, drive, strong voices, and art practices present within the Caribbean and appreciated the time each applicant took to submit their application. Every effort was made to be thorough and fair throughout the process, and while reaching the decision was extremely difficult, the jury is confident that the final selection demonstrates a breadth of practices, ideas, and themes put forward by creatives who are based in the four linguistic territories, originating from Aruba, Barbados, The Bahamas, Dominica, Dominican Republic, Grenada, Guadeloupe, Guyana, Haiti, Jamaica, Martinique, Puerto Rico, Saba, Sint Maarten, Suriname, Trinidad & Tobago, and the US Virgin Islands.

Caribbean Artist Showcase

Awardees

Caribbean Artist Showcase



A-DZIKO SIMBA GEGELE
Jamaica



ADELE TODD
Trinidad & Tobago



ADRIAN YOUNG
Trinidad & Tobago



AKEEM CHANDLER -PRESCOD
Barbados



AMANDA TROUGHT
Barbados



AMINA BLACKWOOD MEEKS
Jamaica



AWILDA STERLING DUPREY
Puerto Rico



CARYANA CASTILLO
Dominican Republic



CHRISTOPHER DIN CHONG
Trinidad & Tobago

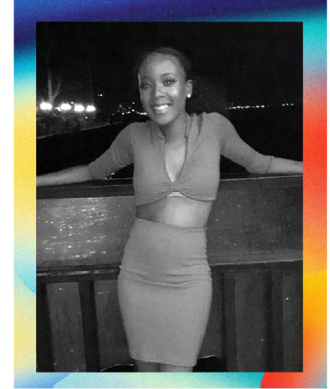
Caribbean Artist Showcase



CLAUDETTE THOMPSON
The Bahamas



DANIEL EDWARDS
Jamaica



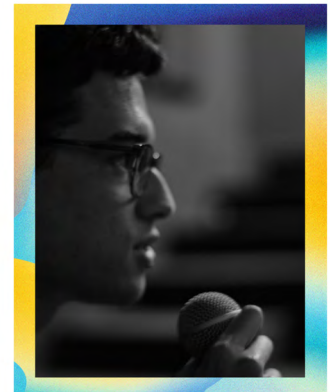
DANIELLE GENNARD
Jamaica



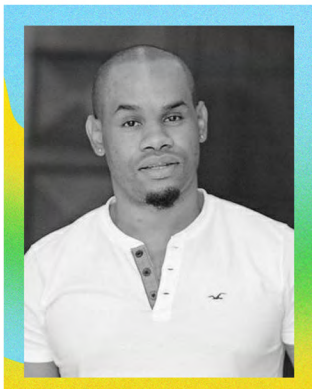
EMANI EDWARDS
Jamaica



ERICA LOUISE RICHARDS
Jamaica



ERIK ALFREDO
Dominican Republic



FABIAN BARRACKS
Jamaica



FABIAN THOMAS
Jamaica



GHERDAI HASSEL
Bermuda

Caribbean Artist Showcase



GLADSTONE TAYLOR
Jamaica



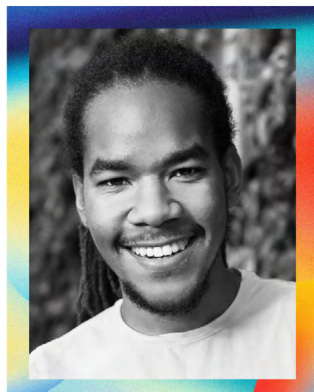
GLENDA-ROSE LAYNE
Trinidad & Tobago



HELEN CEBALLOS
Puerto Rico



JODI MINNIS
The Bahamas



KALEB D'AGUILAR
Jamaica



KENNETH A. MELENDEZ
Puerto Rico



LISA LEJ
Jamaica



LOUVENSON SAINT JUSTE
Haiti



LUCINDA AUDAIN
Sint Maarten

Caribbean Artist Showcase



MERUNDOI
Guyana



MAYA WILKINSON
Jamaica



MEREDITH ANDREWS
Bermuda



MINORI IZUMI RUSSELL
Jamaica



NEIL WAITHE
Jamaica



NOWE HARRIS-SMITH
The Bahamas



NWANNIA SORZANO
Trinidad and Tobago



REBEL WOMEN LIT
(JHERANE PATMORE)
Jamaica

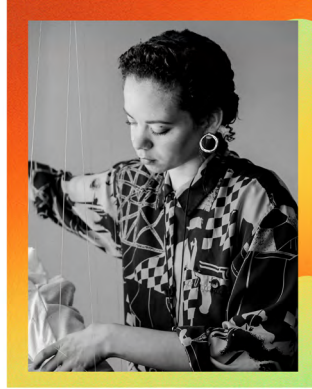


RENARD HARRIS
Jamaica

Caribbean Artist Showcase



SHARELLY EMANUELSON
Curaçao



SHANNON ALONZO
Trinidad & Tobago



STEVE WHITTAKER
St. Kitts & Nevis



VONLEY W. SMITH
Barbados



WALDANE WALKER
Jamaica

Caribbean Creative Online

Awardees

Caribbean Creative Online



A-DZIKO SIMBA GEGELE
Jamaica



ABEO AISHA CHRISTABELLE JACKSON
Trinidad & Tobago



ADELE TODD
Trinidad & Tobago



ADELIN PIERRE
Haiti



AISHA JOSEPH
US Virgin Islands



AKAILA PATINA SIMMS
Jamaica



AKIMO SANDY
Trinidad & Tobago



AKLEY OLTON
St. Vincent & the Grenadines

Caribbean Creative Online



ALLAN JONES
The Bahamas



AMANDA TROUGHT
Barbados



AMI ZANDERS
Bermuda



Amina Blackwood Meeks
Jamaica



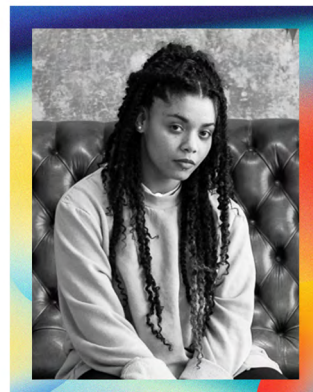
ANDRE SIMPSON
Jamaica



ANIKA PLOWDEN-CORENTIN
Trinidad & Tobago

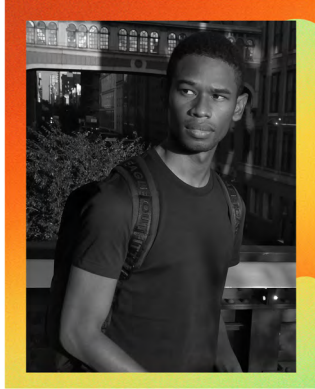


ARTHUR EDWARDS
Barbados



AURELIE CHANTELLY
Martinique

Caribbean Creative Online



BRIAN ASHING
Trinidad & Tobago



**CASS'MOSHA
AMOROSO-CENTENO**
Trinidad & Tobago



CHARL BAKER
Jamaica



CHERESE LA-VONNE
Jamaica



DAMIEN JÉLAINE
Guadeloupe



DANIELLE RUSSELL
Jamaica



DANIJAH TAYLOR
Jamaica

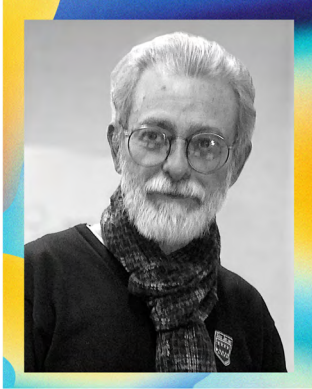


DWAYNE "STEWY" STEWART
Jamaica



ELIZABETH VILLAMAN
Dominican Republic

Caribbean Creative Online



EUGENIO D'MELON
Jamaica



FARAAZ ABDOOL
Trinidad & Tobago



FEMCOM TT
Trinidad & Tobago



GABRIEL QUIÑONES
Dominican Republic



GEORDY ZODIDAT ALEXIS
Guadeloupe



GLADSTONE TAYLOR
Jamaica



GLENDA-ROSE LAYNE
Trinidad & Tobago



HELEN CEBALLOS
Puerto Rico



**INDHIRA ALTAGRACIA
HERNÁNDEZ CASTILLO**
Dominican Republic

Caribbean Creative Online



JANINE JKHUL
Jamaica



GINELLY NA KAMINDA
Aruba



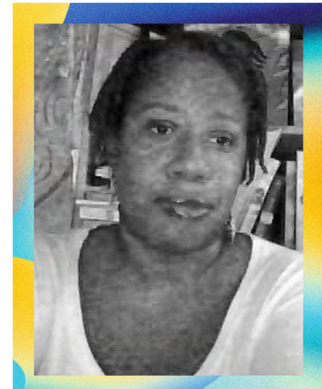
JENIFER BARBARA MONDESIR
Haiti



JENILLE BROWN
amaica



JISELLE SINGER
Trinidad & Tobago



JOANNE C. HILLHOUSE
Antigua & Barbuda



JODY-MARIE SMITH,
Jamaica



JONATHAN RENO JACKSON
Cayman Islands



JULEUS GHUNTA
Jamaica

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JULIETTE MCCAWLEY
Trinidad & Tobago



KALEB D'AGUILAR
Jamaica



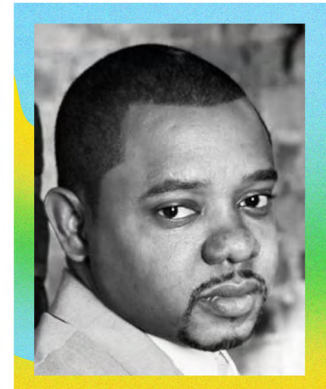
KAMUN [SOCIAL ARTIST]
Guadeloupe



KENARDO ELLIS (FY-AADO)
Jamaica



KENNETH A. MELÈNDEZ
Puerto Rico



Kevin Jackson
Jamaica



LATONYA DILLON
Jamaica



LATOYA WAKEFIELD
Jamaica



LAURISTELY PEÑA SOLANO
Dominican Republic

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LARYN MARIN
Trinidad & Tobago



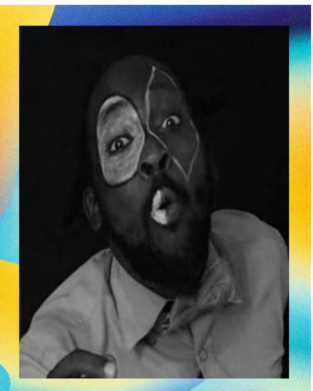
L'ANTOINETTE STINES
Jamaica



LESLI-ANN BELNAVIS ELLIOTT
Jamaica



LESLIE-ANN BECKLES
Trinidad & Tobago



LESLY MAXI
Haiti



LISA LEJ (LEACH)
Jamaica



**LITTLE THEARE MOVEMENT OF
JAMAICA - PANTOMIME COMPANY**
Jamaica



LUCI HAMMANS
Barbados



LUIS VASQUES LA ROCHE
Trinidad & Tobago

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**LYSANNE GODDESSEYE
CHARLES**
Saba



MARLY JOSEPH DESIR
Haiti



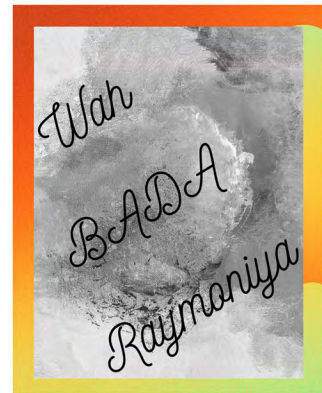
MARTIN MASSIAH
Guyana



MARY WHITE
Jamaica



MAYA COZIER
Trinidad & Tobago



RAYMONIYA LAWRENCE
Jamaica



MAYA WILKINSON
Jamaica



NADJA NABBIE
Trinidad & Tobago



NAILAH ASABI HENRY
Jamaica

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ONEIKA RUSSELL
Jamaica



ONEIKA SMALL
Barbados



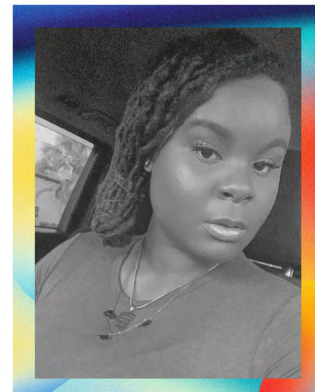
PATRICIA MOHAMMED
Trinidad & Tobago



FIVE STEEZ
Jamaica



PHELAN LOWE
Barbados



RAENA BIRD
Antigua & Barbuda



XOË SAZZLE A.K.A MIZZ JINNAY
Trinidad & Tobago



**RASTAFARI INDIGENOUS
VILLAGE**
Jamaica



**REBEL WOMEN LIT
C/O JHERANE**
Jamaica

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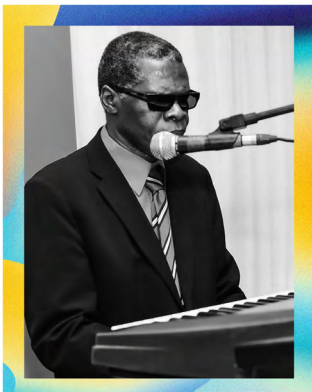
RICHARD "STRAWMAN" MILLER
Jamaica



ROMONA MCLEAN-FOSTER
Jamaica



SARAH-ANN DALY
Jamaica



SEDONIA "SIDNEY" THORPE
Jamaica



SHAKEIL JONES
Trinidad & Tobago



SHARELLY EMANUELSON
Curaçao



SHEYANE MCKAY
Jamaica



SONIA SUZETTE WILLIAMS
Barbados



SONYA WELCH-MORING
Barbados

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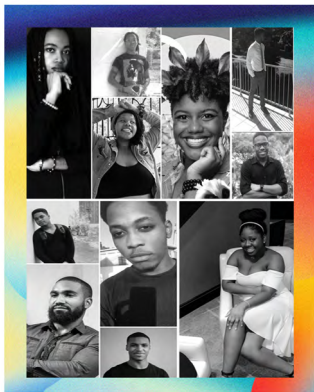
STEPHEN HADEED JR
Trinidad & Tobago



SUSAN MAINS
Grenada



TAHELIA TAYLOR
Jamaica



TRIBE SANKOFA
Jamaica



TYKER PHILLIP
Trinidad & Tobago



ZANE RODULFO
Trinidad & Tobago



Consultancy
Vouchers

Awardees

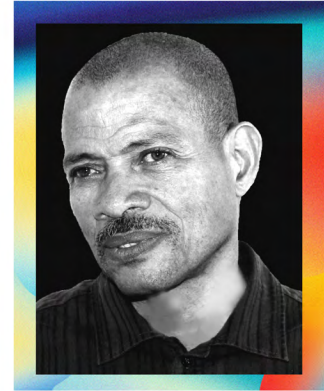
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DILLION GABBIDON
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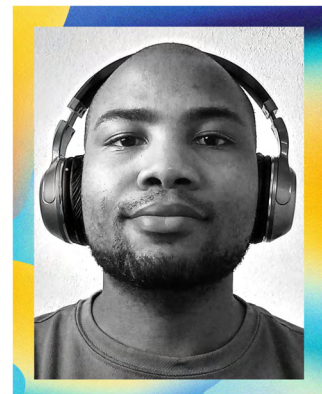
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ENITH MARTIN WILLIAMS
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www.downtownkingstonmusictheatre.com



EVONÉ WALTERS
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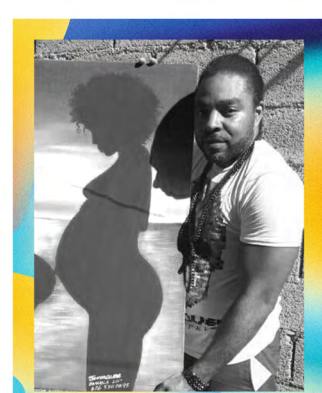
GASHWAYNE HUDSON
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www.gashhuds.com



GREG OWEN
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www.gregowenart.com



JAMILA FALAK JAMES
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www.jamilafalak.com



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NIKISHA TOPPIN
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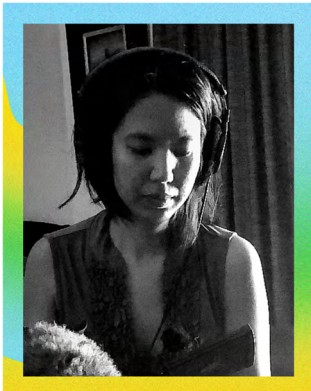


ONEIKA RUSSELL
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www.tiderisingartprojects.com

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RHONDA CHAN SOO
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SHARON AUSTIN
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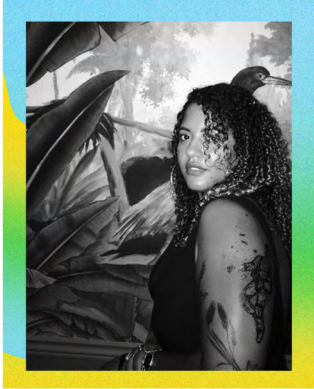


TUKULA NTAMA
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www.tukulantama.com

Lockdown Virtual Salon

Awardees

Lockdown Virtual Salon



VIVIEN ELIZABETH ARMOUR
Trinidad & Tobago



JONATHAN VAN ARNEVAN
Sint Maarten



BRANDON KIRK BEST
Barbados



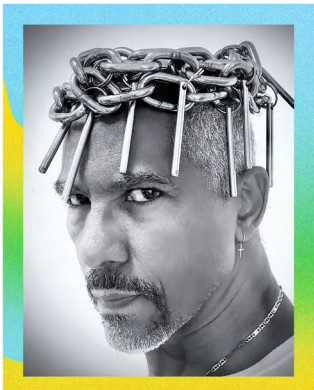
KEVIN RICHARD BHALL
Trinidad & Tobago



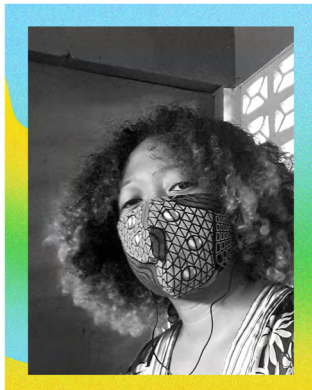
KENNETH RUDOLPH BLACKMAN
Barbados



**LYSANNE GODDESSEYE
CHARLES**
Saba



**RICHARD-VIKTOR SAINSI LY
CAYOL**
Guadeloupe



ESTHER CHIN
Jamaica



RACHEL CHIN
Jamaica

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KATRINA COOMBS
Jamaica



SONJA DUMAS
Trinidad & Tobago



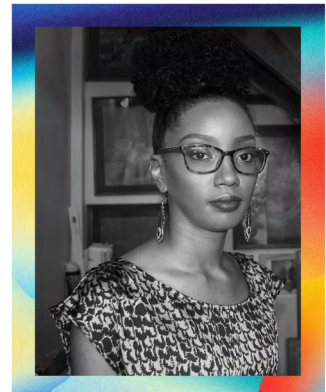
BEATRIZ LLENÍN FIGUEROA
Puerto Rico



JONI P. GORDON
Jamaica



AMIR HALL
Trinidad & Tobago



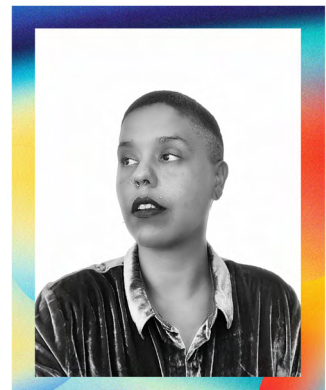
DOMINIQUE HUNTER
Guyana



STEPHANIE LEITCH
Trinidad & Tobago



JEANA LINDO
Jamaica



AWILDA RODRÍGUEZ LORA
Puerto Rico

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SUSAN MAINS
Grenada



MARIANTONIA ORDÓÑEZ
Puerto Rico



DENISE FRANCIS-ROBINSON
Jamaica



NICHOLAS ROSE
Jamaica



LLAIMA SUWANI SANFIORENZO
Puerto Rico



SAMUEL SARMIENTO
Aruba



LISANDRO SURIEL
Sint Maarten



HELEN CEBALLOS
Puerto Rico

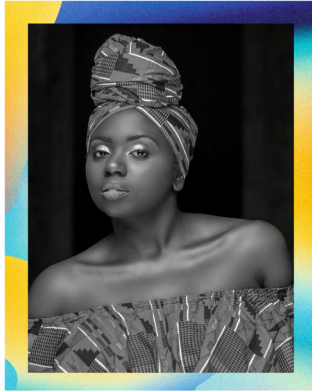


SANDRA VIVAS
Dominica

Lockdown Virtual Salon



NIARUS WALKER
US Virgin Islands



EVONÉ WALTERS
Jamaica



ROCHELLE WARD
Sint Maarten



GABRIELLE WILKES
Trinidad & Tobago



FIVE STEEZ
Jamaica



Stay
Home
Artist
Residency

Awardees

Stay Home Artist Residency

GROUP 1



LA VAUGHN BELLE
US Virgin Islands



TAISHA CARRINGTON
Barbados



NATUSHA CROES
Aruba



MARIA E. GOVAN
The Bahamas



PATRICK JEROME LAFAYETTE
Haiti



SOFÍA GALLISÁ MURIENTE
Puerto Rico



DAPHNÉ MENARD
Haiti



REGINALD SENATUS
Jamaica

Stay Home Artist Residency

GROUP 2



LISA ALLEN AGOSTINI
Trinidad & Tobago



CAMILLE CHEDDA
Jamaica



JOSHUA CLARKE
Barbados



SONIA FARMER
The Bahamas



GWLADYS GAMBIE
Martinique



JORGE GONZÁLEZ
Puerto Rico



HÉCTOR ELIAZAR ORTIZ
Dominican Republic



CAROL JOAN SORHAINDO
Dominica

Stay Home Artist Residency

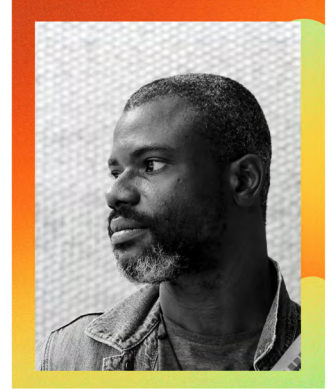
GROUP 3



Franz Caba
Dominican Republic



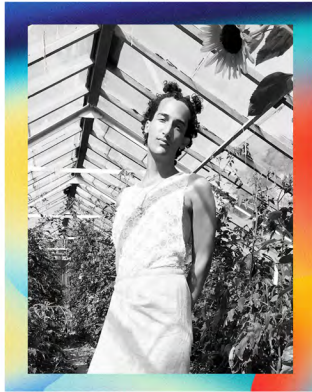
Myrlande Constant
Haiti



Miguel Keerveld
Suriname



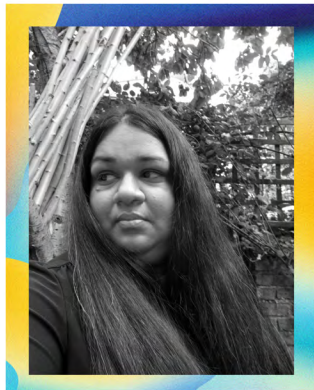
Kelly Sinnapah Mary
Gaudeoupe



Ada M. Patterson
Barbados



Las Nietas de Nonó
Puerto Rico



Shivane Ramlochan
Trinidad & Tobago



Angelika Wallace-Whitfield
The Bahamas

Project Team

Project Lead

Andrea Dempster Chung
(Kingston Creative)

Project Co-Conceptualiser

Annalee Davis (Fresh Milk)

Project Donor

Caron Chung/Wendy Hart
(American Friends of Jamaica)

Project Manager

Karen Hutchinson (Kingston Creative)

Assistant Project Manager

Katherine Kennedy (Fresh Milk)

Project Administrator

Khadijah Chang (Kingston Creative)

Project Accountant

Rosemarie Henry (Kingston Creative)

Project Attorneys

HRC Law

Project Tech Support

Patrick Moufarrige (I Love This Rock)

Project Training Coordinator

Jacqueline Passley (Kingston Creative)

Project Web Support

Raheem Campbell (Kingston Creative)

Project Social Media Officer

Gian Thomas (Kingston Creative)

Project Public Relations Officer

Shauna Kaye Campbell
(Kingston Creative)

Project Graphic Designers

Nadia Huggins, Narada Fearon

About the partners



THE AMERICAN FRIENDS
OF JAMAICA

American Friends of Jamaica | The AFJ has a near 40 year history of funding charitable organizations in Jamaica in the fields of Education, Healthcare and Economic Development. A registered 501 (c) 3 non profit headquartered in New York City, AFJ relies on individual and corporate contributions made by donors who believe in our work and will advocate on our behalf. Part of the AFJ's mission is to facilitate donor directed contributions which enables donors to support registered charitable organizations aligned with their own goals for philanthropy.

Contact
American Friends of Jamaica
1697 Broadway, Suite 501
New York, NY 10019

T. (212) 265-2550
info@theafj.org
www.theafj.org



Kingston Creative is a registered non-profit arts organization founded in February 2017 and based in Kingston, Jamaica. Its mission is to enable creatives to succeed so that they can create economic and social value, gain access to global markets and have a positive impact on their community.

Contact
Kingston Creative Hub, 107 Harbour Street, Kingston Jamaica

T. (876) 546-6943
info@kingstoncreative.org
www.kingstoncreative.org



Fresh Milk is an organisation whose aim is to nurture, empower and connect Caribbean artists, raise regional awareness about contemporary arts and provide global opportunities for growth, excellence and success. Fresh Milk supports excellence in the visual arts through residencies and programmes that provide Caribbean artists with opportunities for development and foster a thriving art community.

Contact
Walkers Dairy, St. George
Barbados, BB19193

T.+1-246-230-8897
freshmilkbarbados@gmail.com
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