Tenaya King: Circular Culture in Conversation is a series of audio interviews to explore art, culture, ecology, and climate change in Latin America and the Caribbean. Can you imagine all festivals in Latin America and the Caribbean shining not only for their creativity, but also for their positive impact on the planet?

This is the future we're creating through the Circular Culture programme, developed in collaboration between the British Council and Julie's Bicycle. Let's first hear María García Holley from the British Council describing the project. Then we'll jump straight to an interview with two wonderful festivals from the Caribbean.

María García Holley: Welcome to Circular Culture in Conversation, a space to explore how culture and sustainability can transform festivals and artistic practices across Latin America, the Caribbean, and the United Kingdom. My name is María García Holley. I'm Director of Arts and Culture for the British Council and the Americas and the Caribbean.

Circular Culture was born in a post-pandemic context at the time when festivals were seeking to regain momentum after the global past, while also facing the pressing challenge of climate change. This program connects in-person digital and hybrid festivals across the region with the UK fostering a cultural exchange that goes beyond the artistic.

Through mentorship from experts, financial support, and the integration of sustainable practices, circular culture drives new ways of creating and experiencing culture with environmental responsibility at its core. With over 110 festivals in 75 different cities, we have built a network of projects committed to sustainability and innovation.

Thanks to the training and guidance provided to our partners, we actively promote best practices to reduce the environmental impact of the cultural sector. In this podcast, we will explore the experiences, challenges, and inspirations of those who are transforming the cultural landscape. Join us in this journey.

Tenaya King: Hello everyone. I'm Tenaya King from Julie's Bicycle, a nonprofit mobilizing the arts and culture to take action on the climate, nature, and justice crisis. We're delivering the Circular Culture training and mentoring programme, supporting festivals to leave a positive impact on the planet. Today I'm really excited to be joined by Marvin from Groundwork Festival in Jamaica, and Keron from Welcome to Freetown in Trinidad and Tobago. I'm really excited to hear about their experiences combining creativity and music with caring for the planet and to learn about the ways they're working towards a better future for their communities and nature.

Both of their festivals work to center traditional culture in the Caribbean and have a focus on environmental sustainability. Today we're here to talk about the way they connect communities together, and share artistic knowledge unique to their region. Hello! How are

Marvin George: you both?

Yeah man, everything good. Morning, morning, morning.

Keron Niles: Good morning to everyone.

Tenaya King: It's so lovely to have you here. Marvin, to start off, do you want to tell us about the festival and the work that you do and your role?

Marvin George: Yeah man, no problem. Well, I currently serve as Festival Director for Groundwork. Essentially Groundwork is a, we call it a festival of masterclasses, perhaps a micro festival of masterclasses, because of the way it targets particular communities.

It's operated out of the School of Drama at the Edna Manley College of Division and Performing Arts in Jamaica. And essentially what we are doing in Groundwork is we are seeking ways to offer people who might be out of tertiary level education, not necessarily in a degree program. People who are practicing artists, practicing culture workers in various communities and so on - to ground, as it were, with us in drama, theatre, performing arts, and traditional Caribbean culture.

In this particular iteration will be focused on was traditional Caribbean cultural forms, specifically Jamaica's Jonkonnu, Jamaica's Kumina tradition and Caribbean traditional masquerade, as well as Caribbean and anti storytelling. Those are the areas that we focused on. And then of course inside of that, the sustainability conversation tied in.

Tenaya King: That sounds so amazing. Every time we talk to festivals in the Circular Culture programme, I'm always like I've gotta go to that as well. And Keron, what's, tell us all about, Welcome to Freetown. How are you involved?

Keron Niles: Hi, morning. My name is Keron Niles and I'm the manager of Freetown Collective. Freetown Collective is a genre-bending, six-piece musical ensemble from Trinidad and Tobago that does unapologetically Caribbean music. If you have not heard Freetown Collective music yet, you have our permission to pause this podcast, and go search Freetown Collective on Spotify or Apple Music or wherever music is found.

And be blown away, then you can come back and thank us later. Yeah, but Freetown Collective is the name of the band. It's, they do amazing Caribbean music. It's because the ethos of that band that we found ourselves really wanting to make our event more sustainable because they, their music is about the human story.

It sounds great, it is a very human story. We do meaningful music. And so we just decided to embark on a journey of sustainability, not trying to achieve everything in one year. And this - for all festival, every year is tied to traditional character that is associated with Trinidad and Tobago Carnival, right?

This year's festival is tied to a character called the ‘jab’ which is a ‘rope jab’. Which is something we can talk about as we go. I can also talk to you about how we actually developed the programme for which traditional characters we're going to have, or feature. And we can talk about it as we go and I don't wanna like hog the mic, but that's essentially what we are doing and we decided to one, highlight our traditional characters and two, made the event more sustainable. So that's something that we're really proud of. And we're still, we're still in the process of doing it, so yeah.

Tenaya King: That's amazing. It's definitely an ongoing circular, iterative - I saw a quote recently that was like, the revolution is boringly iterative. So - we're always working to improve.

Speaking of, I guess this, the iterative journey, Marvin, we'll start with you about Groundwork's journey into sustainability. You just said Groundwork is really grounded in culture, or the name is grounded in culture and the arts, but it's also obviously quite a good reference to nature as well.

Did you or Groundwork overall have a particular sort of moment of realization with sustainability? What's your journey into that?

Marvin George: I could go backwards a little bit. Interestingly, Groundwork was the original name of the School of Drama's graduate theater company coming out of the late 1970s, early 1980s.

And very recently, we thought that what we wanted to do is to revamp that name - that there’s power in the name. And we felt that the power in the name ought to be revamped for the kind of work we want to do moving into the future. So it's really a three-pronged activity. On the one hand, it's the revamping of a graduate theater company.

It is the creation of a crowdfunding activity, and then there's the Groundwork masterclasses, which we are turning into the microfestival. This year was actually very first edition of it, meaning this edition with the Circular Culture grant is the very first time that we are organizing it as a festival of masterclasses.

We piloted the project last year in July, excuse me, doing workshops in conceptual directing. And then this time around when we knew we wanted to do Caribbean cultural forms and we got to doing that in March of this year. The business about sustainability and the environmental conversations and sensibilities…

We found are really located inside of the very traditions that we are trying to ground ourselves in. And so it, it became a kind of a very kind of fortuitous meeting that we had, the circular culture opportunity and this festival that we were pursuing happening at the same time. Though all of those traditions, the cosmologies that produce them, cosmologies that are originally very conscious of their environments. Some of them are older than us in the age that we are in, and so they are agrarian,

and all these kinds of things. So that there's a sense of - I hate doing this, but - groundedness. And it's also fortuitous that the name of the company itself, the name of the company, originally the company Groundwork, which we're choosing to revamp, has the grounding thing inside of it.

And that might be because also in Jamaica advances something in Rastafari, right, to the work. This is not to say that there aren't cultures that might have known what it is to wear dreadlocks prior. That's not the point. The point is that a place named Jamaica advances a culture and a word, renamed Rastafari, to the world starting in the 20th century.

And I suspect that the idea of Groundwork, apart from being very accurate in terms of the kind of work that the company was doing, is also because Groundwork, groundings with my brothers Walter Rodney in the 1970s and eighties in Jamaica and so on, Rastafari, et cetera, would use that kind of language.

Rastafari is a worldview that is about - among its many things - about a kinda oneness with the environment, right? You eat what you grow, et cetera, et cetera, et cetera. So those things just crystallized when the moment came, and we've been exploring essentially how to ensure that we amplify those conversations inside of the teaching that is happening in these festivals. The teaching of the tradition is there, and it's consistent because of who we bring in, but we are also trying to find ways to amplify that as part of the conversation that we are having.

Tenaya King: That is absolutely amazing, and so are many festivals that are part of this program are really highlighting traditional knowledge because they have the answers.

Yeah.

Keron, obviously sustainability is really central to Freetown. How have your, sort of, approaches to sustainability evolved over time and what have you implemented?

Keron Niles: When we started doing Welcome to Freetown, we started thinking about, okay, how do we create a space - Welcome to Freetown for our listeners that may not be familiar, is a festival that happens, it started in Trinidad and Tobago Carnival, and when you're having an event in Carnival, there's some expectations.

We started to ask ourselves the question, how do we bring our DNA into that space? And so we made some decisions, some hard decisions. One was that, for example, we would never accept heavy alcohol advertising in our event. So when we began to think about our event, we started to think, oh actually guys, we already moving towards this kinda social sustainability front.

Like thinking about what does it mean to make an event inclusive? Thinking about disabled person or different-abled, whichever label you choose to use, which - if somebody can't go upstairs, how would they enjoy our event? Like thinking about the

very practical things. And I said to them, I think it's time for us to take the environmental step as well.

So we actually started on the social front and then we decided that we are going to do the - do the environmental part as well. But to do that, we decided not just to do the normal thing of introducing recycling bins, right? We decided to really get granular and see how can we create a framework,

Whereby we begin to monitor the environmental footprint of our event, which is including material footprint and the carbon footprint, for example.

Tenaya King: Wow. That is such a good example I think, of how everything is really interacting, in your investments and the sort of vibe that you want to create as part of an event is so influenced by all these different choices, including, yeah your sponsors, and almost the behavior that you want the people that are there to be really living, which ideally is kindness and care towards everyone, but is also care towards the planet.

I want to pivot a little bit and ask about specifically the Circular Culture programme. We heard from so many different festivals across Latin America as well as from the Caribbean, and people were exchanging ideas and there were a lot of examples of those festivals doing sort of social and environmental things because they come so hand in hand.

Marvin, with Groundwork, because I know you said this was your first year. How did you find the programme? How did - are there things that you've put in place this year, or maybe next year?

Marvin George: A number of nice things came out of it actually. When we pitched the festival, the start of it, the thinking was that the people who would gravitate towards it really are like - we felt teachers, arts teachers because of the content, that's the kind of stuff that they would be interested in. And of course the arts and culture workers, right? And then general public who might be interested in having these conversations about tradition. Relearning, as it were, what these things are about, particularly because of who we engaged as the master teachers.

So on the one hand, one, it was for us mapping the landscape to identify who these master artists, master cultural workers, master teachers might be, and to bring them in and to invite them in. And they all just said yes. I have to say that's one. Two, was the involvement of other agencies, local agencies that are doing research into culture in some of the ways that we were hoping to do with Groundwork.

So you found that the Jamaica Cultural Development Commission, they got involved, they set up a booth with us to, to extend some of the conversations that was happening inside the sessions, inside the workshop. We've been asked by both JCDC and ACIJ, African Caribbean Institute [of Jamaica] , to ensure that when we do it again, hopefully next year, that we engage the - they aksed us to engage the

museum and the library as well, because they feel that the kind of work that's happening inside is meaningful.

The other thing that we've been doing - that we did in these sessions - is that when we invite these master artists to come in and to deliver these sessions, the sustainability question might not have been on the forefront in the mind of the person delivering the session. So, you have somebody, for example, Dr. L'Antoinette Stines, she runs a company called L'Acadco and created a dance technique, an indigenous Caribbean dance technique, called L'Antech.

But in her research to get her there, she's been researching Jamaican and other Caribbean culture forms. Kumina was among - Kumina is among the forms that she's researching. We brought her into to do Kumina. And when I asked her about the sustainability question, she was like, well, I'll have to give it some thought.

And then within a couple minutes she was like, no, man, but I know what sustainability is. Because in a way, sometimes the practitioner researcher is not necessarily, or always thinking about sustainability as a word, because they're doing it all the time. And after pausing, you could hear her

Making sense of it and it all having to crystallize. And then she goes, all right, done. And she comes to the workshop prepared to present on it. So the workshop became a session on Kumina, with a very special moment inside of it, having a conversation of sustainability. It's there as part of the teaching, as part of the telling, as part of the working through. The other things like segregated bins and that kind of stuff.

That's something we've been learning as part of the work of the college. Not specifically Groundwork. And so we tried to reiterate some of that, reinforce some of that in the session as well, because of what a festival is, gathering of people. There also a thing about food. Keron talked about alcohol consumption, but in a way, festival is about whatever the 'doing' is, and there's also a very strong sense also of what we consume.

And one of the things we insisted on for example, in ours, was inviting in local chefs, the people who would cook the local food, the people who understand what the food is from the land, et cetera, right? In her menu, there's a - the vegan serving is an Ital menu. Ital is Rastafari speak for the vegan meal.

You have all those kinds of things happening inside of the session that consciously, subconsciously, unconsciously brings the sustainability conversation to the fore, even while we spend time making sense of these traditional cultural performances and practices.

And that's the thing that we found in this particular iteration of it. Where we go from here? Oh. We have something else to, I remember when we met with you as well, we were trying to work out what the carbon compensation act is because we have to,

we were clear that there has to be a ritual action that is performed inside of the festival.

And one of the things that we thought is that with people traveling from where they're coming from to these sessions with us, that the symbolic planting of a tree is going to be our carbon compensation act. Or a couple of trees. And that the trees, whatever is planted, they have to be - they have to be food.

They can't be flowers. It is not some kind of aversion to beauty or nothing, it's just that there has to be food. Now when it grows in the next three years, what have you, that the students of that time on the Edna Manley College campus, could take some food. Enjoy a meal. That's the thinking behind it. So we joined back up and we did the planting and the thinking is that will complete our particular cycle, for 2025.

Tenaya King: That was really awesome to hear about. Keron, for you participating in Circular Culture and seeing like all the different festivals across Latin America and the Caribbean, how did you find the programme?

Were you inspired in particular by anyone that you heard from, or any particular parts of what we learned about?

Keron Niles: I think at this point I should let listeners know that I am a lecturer at the University of West Indies and my focus is - I run the Master's of Science degree, the MSc in Climate Studies, right?

My focus academically has been on cultural industries and sustainability and cultural industries and the environment. So my reputation was on the line, so I was not playing with them. I was, I kept saying, guys, we are going to get this right. So that's why we, this year we spent a lot of time working on the framework for sustainability and putting in the elements of circularity, and that's really because of the grant. We would not have, we probably would not have placed such a heavy emphasis on circularity because that means something so specific. And because it demands data. You understand? So I tell you about literally - how we actually, not just how we have recycling bins. We have people measuring the weight of our waste.

Nice.

Yeah, that’s amazing.

You understand? By type, right? That would not have happened without this grant. So I just wanted to put that out there as important.

Tenaya King: That's really good to hear. I really wanted to ask about the actual climactic changes. Maybe Keron, you can give us a quick start because we've got - you're the professor, but we've obviously seen a lot more intense hurricanes and sea level rise.

Do you think that those have affected - Keron, I'll start with you - do you think those have affected your festival or do you think about those in the planning of what you do? Or I guess you see more broadly?

Keron Niles: So there, there are two things there. There is how climate change impacts Carnival as a festival.

And so it does - because every year, the dates for Carnival changes, like it has to be announced by the National Carnival Commission in Trinidad and Tobago, right? But because weather patterns are influenced by climate change and because we are now getting more frequent and more intense hurricanes, we need to make sure as much as possible that Carnivals are in the dry season. And that really matters when you're in the festival planning an event, because it determines whether or not we have what we call a long season or a short season. This year we had more time 'cause it was in March, which means they had all of January, all of February to run Carnival events.

And for listeners, for them to have context, Carnival is not just two days of revelry in the streets in Trinidad, that's what it culminates into. But before that, there are hundreds of parties that happen. And those are annual parties. So when the government, for example, when the NCC, the National Carnival Commission says, oh, Carnival is gonna be at the beginning of February.

What that means that you have - is that you have a mega short season and all those hundreds of parties are going to fit themselves into January. You have these hundreds of events happening. So there are two things. Number one, there is also the environmental footprint of the festival itself, which is all those hundreds of parties, plus the carbon footprint of the thousands of people that fly into the country for these events, including Welcome to Freetown, which is something that we started, we are going to track in the future years.

Like there are now people that fly into the country for our event, right? That adds to the carbon footprint of our event, of Trinidad and Tobago Carnival. So one of the things I'm trying to do, I'm trying to map what the carbon footprint of tourist arrivals are, for - to Carnival. So we get a bigger, better understanding.

In terms of how we contributing to it. But that - does climate change itself impact us? Yes, it does. So depending on when the date is, you can have - there are two things. If it's in the dry season, when you have intense things, you have intense things like droughts which can strain your water supply.

And that puts pressure on event supply event producers, because foam parties are a big thing here. You have the environmental pressures, right? We go from having lots of fires, forest fires in the dry season to having lots of floods in the wet season. For international listeners, dry season is from January to May.

Wet season is from June to December. Carnival is always gonna be in the dry season, but because of these changes in the climate, we have found ourselves wetter than normal Carnivals, which does pose challenges to event planning. You have lots of equipment. You have - including electrical equipment that is on the road with these people, right?

So the logistical challenges posed by these climatic variations are not small deals, right? And it, if you are a promoter or an organizer and you've hired these trucks, depending on how much rain falls, a lot of things become more important such as - your, the wellbeing of your equipment is one thing, but also the safety of people.

Depending on how heavy that rain is, these are 16-wheeler trucks with just speakers on it. But it just, the running of the festival itself becomes a bit of a challenge. And weather can definitely impact that. So there are two implement - that I hope I explained that - there are two things to consider. One is how climate change impacts the festival itself, but also it's also the impact of the festival on climate change.

Tenaya King: Wow, there's so much there. I think the amount of logistics that, that people are thinking of now and will have to continue to think of as it gets more serious is, is really hard.

Marvin is Groundwork as affected? I guess it's a different format of festival, but do you find yourself thinking about those sorts of things as well?

Marvin George: Similarly I mean, not on the same scale as Carnival, because Carnival as a festival, the Trinidad Carnival as is festival - it's a mega event. And Groundwork is micro, Groundwork is really taking the elements of other cultures and festival and moving it into a tighter, smaller, more niche space.

But for even for doing this very first one, we had some of these same considerations. We were originally thinking that it could happen, that it would've happened last year in 2024. But we had to shift because we were hit by Beryl. Jamaica was hit by Hurricane Beryl very early in the hurricane season.

In fact, it is now on record, I think, as the earliest hurricane to touch down in the Caribbean. So, so you have, you have Beryl hitting in July, early July. Which meant that - I mean, Kingston wasn't badly affected, but there were other parishes that were really hit hard including of course, St. Elizabeth, which is where Calabash is going to be held in May of this year.

Tenaya King: For listeners, that's a, that's another festival that was part of the Circular Culture programme.

Marvin George: That's right. And hit to the extent that for a couple of months, for example, in the supermarkets, we couldn't find bananas. We couldn't find, they're different - because St. Elizabeth is also like Jamaica's bread basket, so there's that. There's also the fact that because of the way the hurricane season happened last

year, we couldn't plan it for any time in 2024 because the remainder of the season, between June and December, is hurricane season. And we felt that because of the way the hurricane season started…

And the level of uncertainty that, that we were being faced with for the remainder of it, that it just didn't make sense. We toyed with - when we found out about the grant being approved, we thought maybe July, then we thought maybe September, then we thought maybe October.

Then we thought never, let's do next year. No, seriously, that's how it went. That's really how it went. And so we hit upon March. Because in the very same week on the first Thursday in March. What we have in Jamaica, is a pilgrimage to Watt Town. Watt Town is a sacred ground in the Jamaican revival religious worldview.

And a number of - it's like spiritual Baptist in Trinidad or Lukumi. Well, not quite Lukumi in Cuba, but, it's Afro Christian its in its practice and its music, singing, worship and so on. Massive, as an event. So all this to say, we had to shift from the rainy season, the hurricane season, into the dry season to facilitate this two-day festival.

And we think that in the misfortune, we might have now found a date, right?

Tenaya King: That sounds really nice and definitely, I mean, so frustrating, I guess the limitations from climate, but really exciting, I guess about - that you've found it and fitted it in with the wider community. I have a final sort of related question for you both. As we've talked about, both of them highlight sort of traditional art forms. So you talk about kalinda, which is in English, sort of, stick fighting, is that correct?

Marvin George: Yeah. It's African stick fighting in Trinidad.

Tenaya King: Keron's looking a bit iffy! I'll encourage listeners, please, to Google it. Masquerade, steel pan music, getting families involved, getting the community involved. I just wanna ask, I guess finally, about how you're promoting audience learning and interaction and potentially if you've seen any changes in the community as a result, or growth over time? And Keron I might start with you.

Keron Niles: It is Kalinda, which is, I think, Marvin, you describe what it is. But what we've done is, so a couple of years ago to, just for context for your listeners, couple of years ago, we asked our followers on Instagram, for Freetown Collective, we asked them, what traditional character are you?

And we, what we did is that we came with the quiz. We didn't know what we were getting ourselves into, in the end we had to get a data scientist to programme the quiz for us, it was a lot. But we had to ask people about, first of all, we had to get somebody that understood the characters.

And we did researching characters to kinda understand what the characteristics were. And then we mapped that into: if you were in a, if you, would you prefer to be at home alone or be in a dark room or, and then we mapped those things against the traditional characters, right? In the end, we had a quiz that people could take that told them what traditional character that they, they were, but we also took the opportunity to give modern takes on some of those characters.

Like what would they look like if they were styled in 2022? Was it? Yeah. Or 2023 I think it was. Yeah. And, it's a bit edgy. So some people would just say, you can't do that. But then we were just like, it's our culture. This is how culture evolves. It has to be owned by us, right? So, it went viral in Trinidad and Tobago like, we could not anticipate just how people would gravitate to it because people did, people be, we felt that people would begin to forget the characters and just that quiz alone, like.

In like a few weeks, we had like 4,000 people take it and we were expecting 400. We actually base every year that we have Welcome to Freetown now, it's based on the traditional character of a band member. But it started that conversation. People just say, where they these things from, you know? Because even it's one thing to see these characters on TV and to read about, see them on a page, right?

But when you see them, you hear the bells on their feet. You hear the chh chh chh chh, you hear these things. You like, you didn't even know! All of that is very meaningful for our community, right? And so every year we are gonna bring a new character out and we are gonna explain. We are going to definitely have… Use these characters to confront, listens in, in the event. Because we saw it being very powerful.

Tenaya King: That is so cool and such a cool way to really bring culture to life and off a page and off a screen and into people's real lives and have a really big impact.

Marvin, for you, I guess - Obviously Groundwork is masterclasses, which is amazing. But have you seen a change in the university community, or the wider community?

Marvin George: I would think that the - there's one anecdote I think I'd like to share coming out of, one session. One of the things about - in dealing with Caribbean culture - that there, I mean, we are doing it and we are having the sustainability conversation.

We've explained why that is happening and by we, I don't simply mean Groundwork. I mean even with Freetown's work as Keron has already explained, but that one of the things about these traditions is that we cannot escape conversation on our coloniality, as it were. Once we talk culture, that's where it's going to go. One of the things that's interesting about the work that we do - I don't necessarily like to use the word decolonizing, because I don't know that's what it is. I mean, it's popular in the academy, but that's not necessarily what I think it is.

I think the work that we are doing is somewhere between self-defining and reparations. That's what every Caribbean person, everybody in the post-colonial world is doing. They are languaging what, in fact, we are, right? How we do, how we be. And the reparations business is the repairing. the question of whatever that scar is or those scars are.

How do you attend to them? One of the ways, one of the things that happens as a result of that, for example, is that you have all this tradition here that is the base of all that is popular. All that is popular in music, or it is popular in culture that we give to the world, is clearly rooted in these traditions that we have used to live, to survive, um, Enslavement and the colonial era, and they're right here on the ground. But it's possible because of the ways in which ongoing colonial education socializes us.

We don't have to make contact with any one of those things. So you could live in Jamaica and you could not have ever been to a Kumina, which is…Traditional African ancestral worship in Jamaica. You could see a Jonkonnu, which is a masquerade, but you could be afraid of it, naturally, because some masquerades are there to scare. That's fine. You could not want to go to a revival yard because, y'know? Because the stigma coming out of the ways in which…

Our colonial education has schooled us, is that these things are negative and evil and bad and et cetera, et cetera, et cetera. And coming out of our two days, the anecdote is this. We are having a post-class conversation, and the participants decide that what we are doing is not enough. And this is not about doing another Groundwork.

This is - it became a conversation on - we need to go to the Jonkonnu yard. And the group resolve - this is the first day of Groundwork. It was almost magical, simple, but really magical - that on the very first day of Groundwork, the participants decide, no, man, we can't stop. One of the things we have to do is make a visit to Carlton Walters and the Kya Jonkonnu.

We have to go to his yard. And so now, apart from trying to plan Groundwork for 2026, the School of Drama now has to work out how to bus a community of people who we only met through an online application to a Jonkonnu yard so they could touch girl with the people who have, have been carrying on this particular tradition for X amount of years.

You know what I mean? Very simple but really very, but very, really, very telling of what, what happens in the encounter, why the - and perhaps why the encounter is important. And also really telling, too, about this business, about the kinds of contact that we have to make with ourselves in the work that we do.

Yeah that's our anecdote, that we now have to go to the yard.

Tenaya King: That sounds like such a beautiful outcome. And I think definitely bringing that all together, I guess, at the end, the connection with ourselves and the

power of culture and festivals and music and moments to connect us with you know, what's in our heart and the ground around us and the nature around us is really beautiful. Keron, Marvin, thank you so much for this conversation and for sharing the really incredible work you do through Welcome to Freetown and Groundwork. I'm off to listen to some Welcome to Freetown Music now I think.

Keron Niles: Freetown Collective. Go find, find the band. Find the band Freetown Collective - Welcome to Freetown is the event, and just so your listeners know, Welcome to Freetown occurs now in Port of Spain, but the - most years, or most calendar years, there's also Welcome to Freetown in London as well.

Tenaya King: Start planning, put it in your calendars.

It's been such a pleasure hearing, hearing about everything and all your insights. I guess on - yeah, the connection between culture and our really wonderful planet. So thank you again.

Marvin George: Yeah, man. Yeah man, good times. Good times.

Keron Niles: Thank you for having us.

Marvin George: Appreciate it.