The Management and Policy Institute

Mapping Exercise of Trinidad and Tobago's Arts & Cultural Industry Sector

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Executive Summary

Culturing Development: The Dynamic Significance of the Arts and Cultural Industries shows that 'culture matters' in Trinidad and Tobago. The study proves that the sector is significant because of its cultural and commercial value. Culture creates meaning and contributes to the development of cultural citizens. Meanwhile, the cultural industries create value not only from the generation of income, the production of goods and creation of employment, but also from their ability to drive innovation and create growth in the overall economy. Indeed, the arts and cultural industries represent an embedded sector and is valuable not only for its static impact on areas such as employment and income generation but moreso for its dynamic significance in promoting growth and change throughout the society. The main challenge raised in the report is how to achieve the right balance points between these competing but complimentary value systems.

Culturing Development lays out the ways in which culture matters by mapping the structure and operations of the sector. In so doing, the study describes the resources, assets, strengths and weaknesses of the sector, while pointing out what is unique about the country's cultural products and services. The report also examines the employment and entrepreneurial patterns of the creative classes to understand and analyse their motivations, ways of working and the skills they employ in their everyday practice. The funding and investment environment is detailed to show how commercial value is attached to cultural goods and service. The addresses of cultural actors and agencies were coded and analysed to extrapolate any trends in the location of cultural enterprises to identify emerging or existing creative clusters. Finally, the role of cross collaborative relationships is examined to determine how creative enterprises share resources, ideas and technology in a converging creative world. The report concludes by highlighting key areas for policy and programmatic action.

This mapping exercise represents the views of four hundred and five (405) creative enterprises and cultural actors, making it the largest study of the cultural sector that has been conducted in Trinidad and Tobago to date. A combined approach inclusive of surveys,

long-form interviews and desk research was employed to collect evidence. Data collection lasted for a period of four months and was followed by the analysis and geocoding which lasted for another three months. It must be noted that this mapping exercise is not an economic impact survey, and as such does not make estimates about the earning capacity or impact of the cultural sector on the overall economy. Where possible the report generates economic data on specific enterprises or events to give a sense of how they are embedded in the economy. In the main, this mapping exercise provides a snapshot of the arts and cultural sector for a specific moment, but the fluidity of cultural activities suggests that this type of evidence gathering should be repeated at regular intervals so that policy formulation is always in step with cultural activities on the ground.

Main findings:

1. ***Policies for the arts and cultural industries must be customised to fit the complex characteristics of the sector.***

The report found that the arts and cultural industries represent a diverse sector with a variety of business models, governance systems, employment patterns, stages of business development and motivations. In this regard, the policy environment should respond to this diversity and must avoid a 'one size fits all' approach to the creative ecology. A four-pronged policy approach that recognises the various types of organisations and enterprises is strongly recommended. The four policy types include the welfare model for the arts that cost, the competition model for the industries that have similar characteristics to other manufactured goods, the growth model for those creative products that catalyse growth in the overall economy, and the innovation model for those sectors that play a key role in the national innovation system (Potts and Cunningham 2008).

2. **Creative enterprises and cultural practitioners need to establish commercial vision as a priority.**

The commercial vision of creative entrepreneurs is low. This is primarily because enterprises take a very organic approach to business development and usually grow their customer base slowly by trading on the authenticity and USP of their products and services. In this regard, three key issues emerge as areas for concern, namely the lack of a 'big vision' for their organisations as evidenced by the inability to scale their operations, the dif-

ficulty in accessing markets and the uneven application of innovation strategies to deal with the dynamic and volatile market place. As such, entrepreneurs need to be more aggressive and consistent in their scaling activities by dreaming 'big' from the inception of their businesses. However, this type of commercial vision must be supported by the requisite architecture, namely the training of creatives in enterprise development, a regulatory system that supports easy access to distribution avenues and market support. For instance, Trinidad Carnival's overseas circuit provides income and employment for artisans and creative entrepreneurs. However, these business opportunities happened quite organically with the establishment of carnivals in the diaspora. The entrepreneurs involved in this circuit must now aggressively pursue business opportunities in the established (North America and Western Europe) and emerging (Africa) carnival markets. In this regard, trade agreements must be developed to support the promotion of carnival products abroad.

3. Develop programmes to professionalise the sector.

The study reveals that many members of the creative arts community view their involvement in the sector as a hobby or as a hustle. In this regard, creatives need to treat their approach to the sector as a profession that must be supported by the requisite training, vision and respect. The role of trade associations is implicated here, to ensure that the necessary operating standards are created and upheld. While many sectors have trade associations, membership is low or inactive, as these organisations themselves have very little cachet among their members. As such, management training for the executives of trade associations must be developed and state support must be tied to evidence of good governance principles and operations.

4. Evidence based decision-making must be integrated into the planning and development of the cultural sector.

The evidence base for decision making has to be more robust to better support the sector's productivity. The research function must be widened to include both quantitative and qualitative data, inclusive of economic impact assessments of specific sectors and events, as well as studies that interrogate the motivations and meanings that inform the production and consumption of cultural goods and services. In this regard, the mechanisms must be put in place to collect the necessary data from the relevant government

agencies, inclusive of the Central Statistical Office, the Ministries of Labour, Trade and Arts and Multiculturalism.

5. ***Establish incentive programmes to support innovation of cultural products and processes***.

Innovation must become a key focus in the development of a competitive strategy for the arts and cultural industries. As such, the old operating paradigm where more emphasis is placed on the cultural value of products must be re-tooled to include commercial considerations. The merging of creative and commercial imperatives is now the norm in the creative sector, and the two can co-exist without sacrificing product quality, cultural meanings or financial value. In this sense, cultural actors must develop creative confidence, which lies at the heart of innovation.

6. ***Develop a cohesive vision and agenda for the cultural sector.***

Finally, the study calls for a more coordinated approach to sector's development. As it stands, there are a plethora of government agencies who have overlapping mandates that affect the efficient deployment of resources as well as overall productivity of the industry. The research identifies at least seventeen (17) government agencies operating in the sector and reveal that the practitioners are not very satisfied with their performance. The main criticisms include the slow responsiveness of ministries to requests for assistance. This situation is exacerbated by the fact that none of the state agents seem to have sufficient financial, human and physical resources to fulfill their respective mandates. Special purpose companies such as The Trinidad and Tobago Film Commission performed better, even though respondents indicated that even these companies are not sufficiently resourced. The establishment of an Inter-Ministerial mechanism is recommended to coordinate and improve state action and to encourage greater private sector investment in the sector.

Closing statement

Trinidad and Tobago's creative sector is strong and can be leveraged to make the country a successful creative economy. This report provides a scan of the operating environment as it applies to the available assets, resources, practices, locations, motivations and supporting architecture for the creative sector. It considers how the creative class can be bet-

ter served by the existing mechanisms that have been developed for their benefit, with the understanding that a thriving creative sector benefits the country's development.

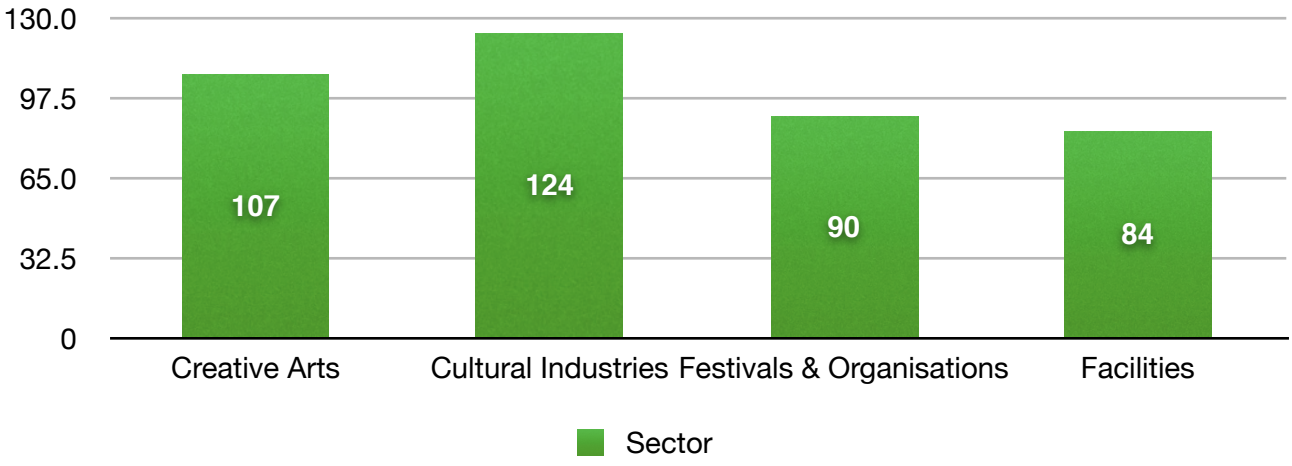
Overall, the report raises difficult but necessary questions about how the sector is managed, specific to the role and impact of policies, the form and nature of investment, the capacity of the creative class and the overall competitiveness of creative enterprises. It hopes to inspire reflection on our success stories, but most importantly, it hopes to influence action. ***Culturing Development: The Dynamic Significance of the Arts and Cultural Industries*** seeks to provide information that will nudge the various stakeholders to move away from a complacent attitude that is based on well honed mantras about the innate creativity of our citizens, towards the formulation of a more ambitious vision and deliberate planning, all aimed at converting this creative energy into more dynamic development.

Section One: Fieldwork Findings

Introduction

The mapping exercise began in June 2013 and the field work was completed approximately three months later in September 2013. During that time, a total of four hundred and five (405) interviews were carried out with respondents from four sectors, namely the Creative Arts, the Cultural Industries, Festivals and Public Organisations and Facilities as shown in Figure One below.

Figure 1: Number of Surveys



Every effort was made to ensure that the sample was representative of the creative population. As such, the sample represents a wide geographic spread and is divided into five regions, North/West, South, Central, East and Tobago. There was greater polling in the North and South since these urban centres tend to have more creative entrepreneurs and artists. The breakdown is shown in Figure Two below.

The main objective of the exercise was to obtain a snapshot of the actions and actors that operate in the cultural sector with the view to answering the following questions:

- What resources and assets make up our cultural sector?
- What are existing strengths and weaknesses of the sector?
- What makes the cultural product offerings unique?

☑What type of work are persons involved in?

☑What levels of remuneration do they get for their work?

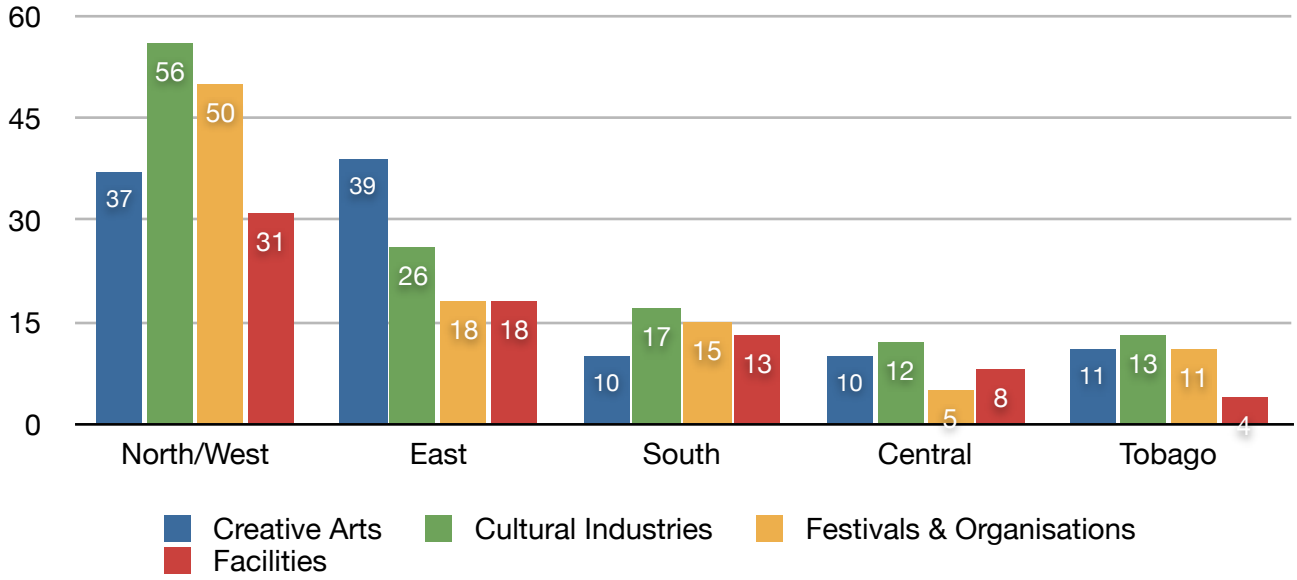
☑What type of changes are required to make the sector more viable?

☑What type of cross collaborative relationships exist and how can we make them more effective?

☑What is the public's general perception of the cultural sector?

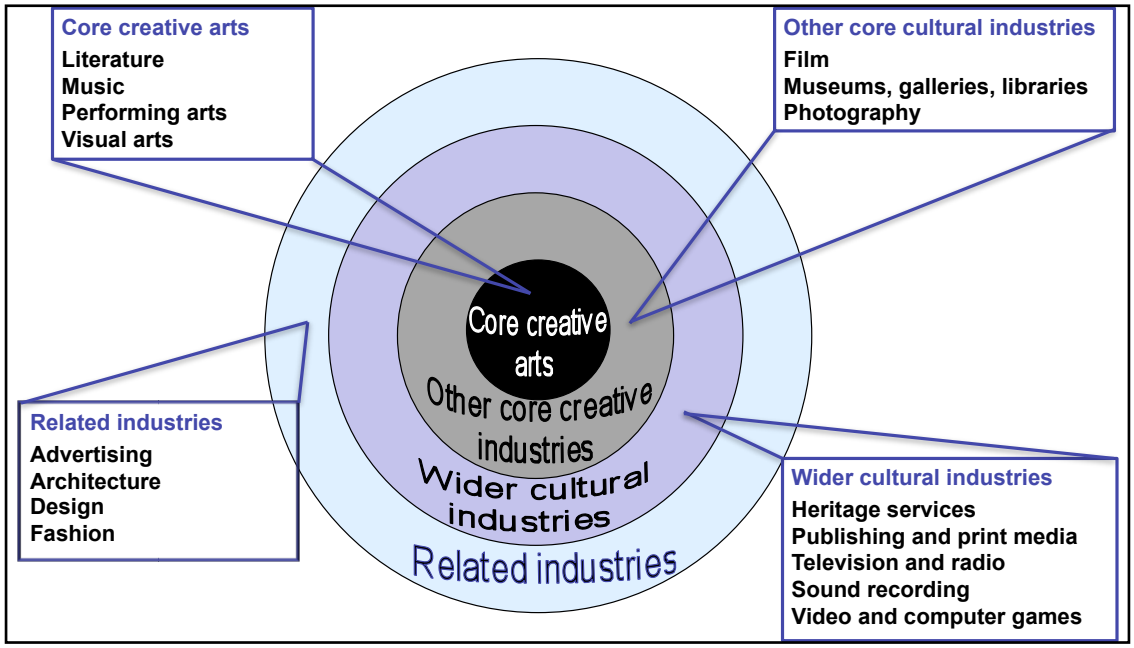
☑Are there sufficient funds, facilities and access to fulfill goals of mapping exercise?

Figure 2: Geographic Distribution of Surveys



In this regard, the work draws inspiration from Throsby's (2002) delineation of the cultural economy (see Figure Three). According to Throsby, the creative industries are those that have an element of creativity as distinct from the cultural industries that specifically provide cultural goods and services. These products require creativity in their manufacture, convey some symbolic value or message and embody some element of intellectual property. The creative arts are positioned at the core of the creative economy because the work of creative artists provides the seedbed for productivity in the sector. When the four sections that are outlined in the model are working harmoniously, they provide a healthy creative eco-system that can catalyse efforts at sustainable development.

Figure 3: Throsby's Concentric Circle Model of the Creative Economy



Respondents were also evaluated on their entrepreneurial capacity. Their motivations for entering the sector were examined with the view to developing the most appropriate interventions needed to assist them. A series of five questions were prepared for this purpose and they can be found in the Appendix.

Method

The exercise utilised a combination of qualitative and quantitative methods. The sample was generally purposive in terms of the selection of candidates who were targeted as key informants. However, the snow balling approach was also employed as the team was often referred to other key informants in the process of interviewing. Most of the interviews were conducted over the phone and in person while a small minority was carried out via e-mail.

Structure

The study is divided into two sections. Section One represents summaries of the findings from the field. It presents an assessment of the sectors under review, namely the Creative Arts (Chapter One), Festivals and Public Organisations (Chapter Two), Cultural Industries (Chapter Three) and Facilities (Chapter Four). Chapter Five represents the views of respondents regarding their interaction with state agencies. The documents detailing the more in-depth findings of each sector are available as supporting material.

Section Two examines the meaning of the evidence presented in Section One by applying selected indicators and analytical frameworks that aid in the development of the necessary policy and programmatic interventions. Chapter Six examines the entrepreneurial capacity of selected respondents with the view to identifying their past and current motivations for entering the creative fields. These motivations are matched with their stated business strategies and skills to determine whether they possess high (HCV) or low (LCV) commercial vision. The chapter closes with recommendations for future entrepreneurial training and support.

Chapter Seven analyses the organisational structure of five enterprises, one from each sector under review. In this regard, a set of indices are applied to measure their sustainability. These indicators include financing, governance, talent management, leadership and marketing. The smart practices of these enterprises are highlighted to ensure the findings have wide-scale applicability across the cultural sector.

Chapter Eight provides a geographic information system (GIS) analysis of the sectors under review. The aim is to provide a geocoded data set of the respondents to ascertain if there are any synergies and collaborations that can be discerned and encouraged through the close physical proximity of creatives. In this regard, the efficacy of a creative cluster strategy aimed at improving productivity and increasing innovation in the sector is laid out.

The study ends with an overall analysis of the findings as the relate to the identification of the sector's current strength and weaknesses, resources and assets. The evidence is then used to craft a set of policy recommendations to aid in the sector's development.

Limitations

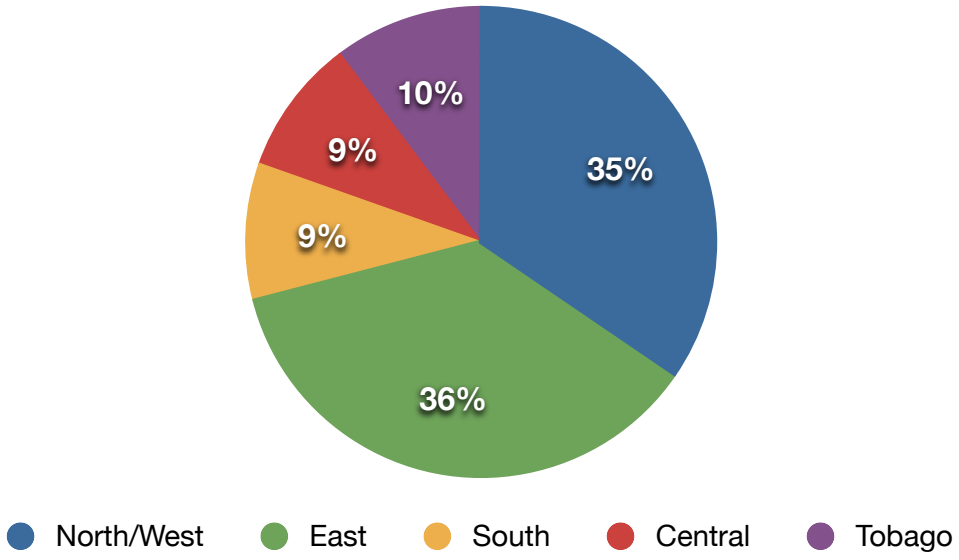
While every effort was made to obtain a representative sample, about forty percent of the respondents are from the North-West area. This is perhaps reflective of the established creatives that operate from this area. The team also experienced some difficulty in obtaining willing participants for the study. Many were unwilling or unsure about how this report would improve the operations in the sector, while others were simply experiencing 'consultation fatigue'. Finally, there was also some reluctance from respondents to share information about their earnings. As a result, the team only asked respondents to estimate the percentage of their overall earnings that came from their work in the creative sector. There is some indication, that with even this question, respondents were overly

conservative with the estimates, either due to a real ignorance about their earnings or from a fear of disclosure. In this regard, there is need to complete a comprehensive economic impact assessment of the creative sector using hard data from the relevant government offices to triangulate the data being presented in this report.

Chapter One: The Creative Arts

A total of one hundred and seven respondents participated in the survey of the creative arts and they represented the areas of music, ensembles, dance, drama, literary arts, visual arts and arts education. They represented all geographic regions with the majority of participants coming from the North and Eastern areas as shown in Figure Four below.

Figure 4: Creative Arts by Region



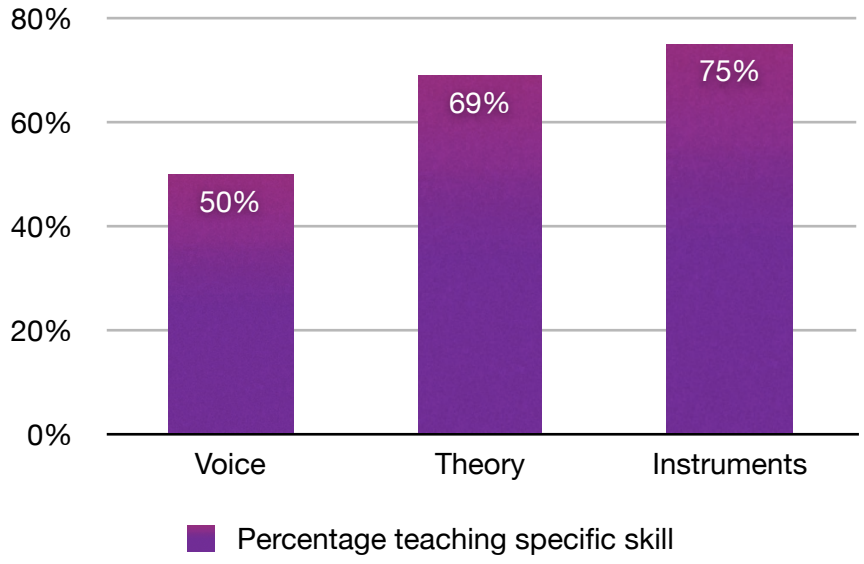
☑ Music

Respondents practice a variety of roles in the music sector inclusive of vocalists, instrumentalists, lyricists, conductors, composers and arrangers. Eighty-eight percent indicated that they arrange music, followed by seventy-five percent who compose, fifty-six percent who play an instrument or wrote lyrics and fifty percent who sing. In this sense, there are more people working in the technical (behind the scenes) aspects of the industry than in the performative areas. In addition, it is clear that there is a fair degree of multi-tasking in the sector with practitioners engaging in more than one area such as writing lyrics and arranging. Practitioners perform in a wide array of musical genres that include indigenous and non-indigenous areas[1].

[1] These include African, Latin, Chinese, R&B, Folk, Reggae, Bosa Nova, Rapso, Blues & Bluegrass, Caribbean Fusion, Jazz and Neo-soul.

All of the respondents teach music either privately or in an institution in three core areas, namely voice, music theory or instruments as shown in Figure Five below. Most (thirty-one percent) have been teaching for between five-ten years, followed by those teaching for less than five years (twenty-five percent).

Figure 5: Skills Taught



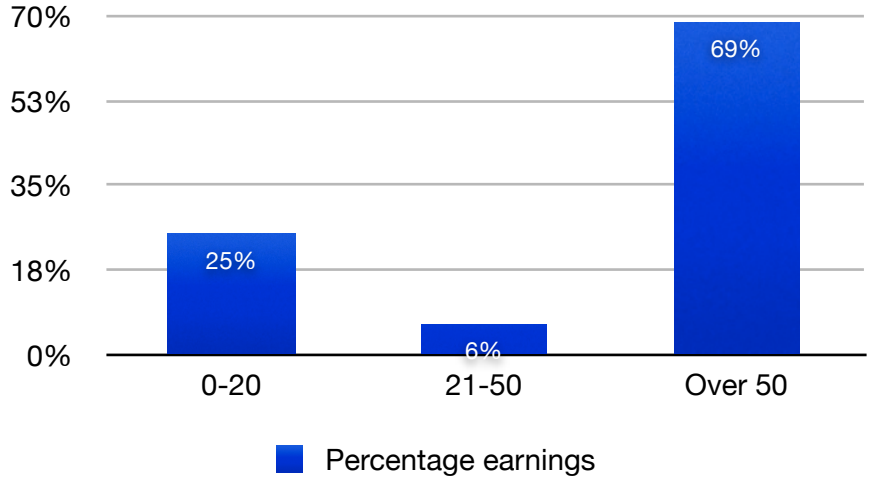
Music is a full time engagement for the majority of respondents as eighty-two percent indicated that they spend more than forty hours per week in this area, while eighteen percent devote less than twenty hours to music. Since most of the respondents hold down full time jobs, it can be assumed that the majority of participants are doing the equivalent of two full time jobs. Meanwhile, two-thirds of the respondents indicate that they derive about fifty percent of their overall earnings from music as shown in Figure Six below.

Summary

The survey indicates that the musicians are engaged in a variety of activities both in the core and ancillary areas of the music sector. Multi-tasking is a key feature of their lives as they engage in both the performative and teaching aspects of their profession, Moreover, many respondents are holding down two full time jobs, as many had jobs outside the music sector while devoting over forty hours per week engaging in either paid or unpaid work in the music industry. Relatedly, free lancing is an integral part of the work life of musicians with practitioners playing in as many as four different groups to ensure steady

earnings[2]. The findings also indicate that while a sizeable percentage of income is derived from the music industry, it still is not significant enough to warrant leaving their other full time employment. Generally, musicians are not paid commensurate with the time spent performing which suggests that they may be doing a fair amount of performances for no tangible remuneration.

Figure 6: Percentage of overall income derived from music



There is obviously a demand for music given the amount of time practitioners spend on performance related activities. However, the infrastructure may not always be as supportive of these activities as persons are forced to multi-task and free lance to make ends meet. This atmosphere of 'hustling' does not bode well for the overall development of the music industry, as one practitioner indicated he felt that musicians are not committed to mastering their craft because too much of their energy is expended on earning a decent living.

☑ Music Ensembles

The respondents from this area belong to groups of more than twenty persons who perform in a variety of genres[3], for between five to over forty performances per year. Ensembles spend a more varied number of hours per week playing music when compared to their musician peers. For instance, the majority (forty percent) spend between eleven to twenty hours in music, followed by those spending more than forty hours (twenty percent) and between 6-10 hours (20%) as shown in Figure Seven below.

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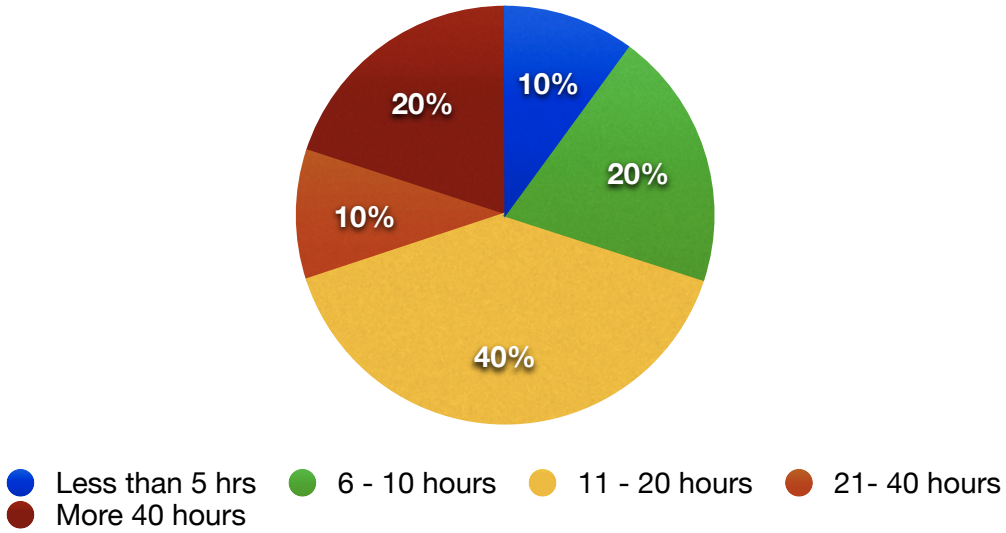
[2] One respondent indicated he played with eight different groups as a free lance musician.

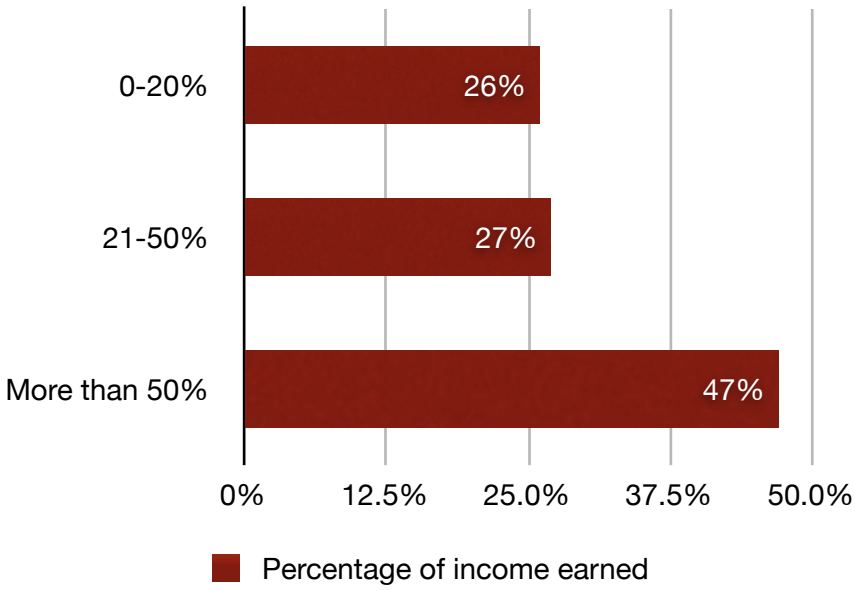
[3] These included R&B, Folk, Gospel, Negro Spirituals, Broadway standards, Calypso and sub genres, African & World music.

Figure 7: Hours /week spent on music



The earning capacity of this sector is as robust as the music group. Respondents indicated that they derive about forty-seven percent of their overall income from their craft, as compared to fifty-four percent who earn less than fifty percent of their total income from music as shown in Figure Eight.

Figure 8: Percentage of Overall Income derived from music



Summary

Members of ensembles are more likely to be involved in the music sector as a part time endeavour which suggests that the demand is not as great when compared to musicians. This may be because hiring an ensemble/choir is more expensive than an individual or a small group. For instance, the research indicates that the small groups (combo sides) earn more income and are more market driven than the choirs and bigger ensembles such as steel bands who depend more heavily on public or private sector subsidies to survive. The bigger ensembles indicated that a substantial percentage of their performances are done 'gratis' for charity and other benefits. Their paid work is generally seasonal, with more demand coinciding with festivals such as Christmas, New Years, and Easter. The business model for ensembles is different from other types of performances because they are more labour intensive, are more costly to produce and replicate. In this regard, the level of support they require must be tailored to meet their specific needs.

☑ Dance

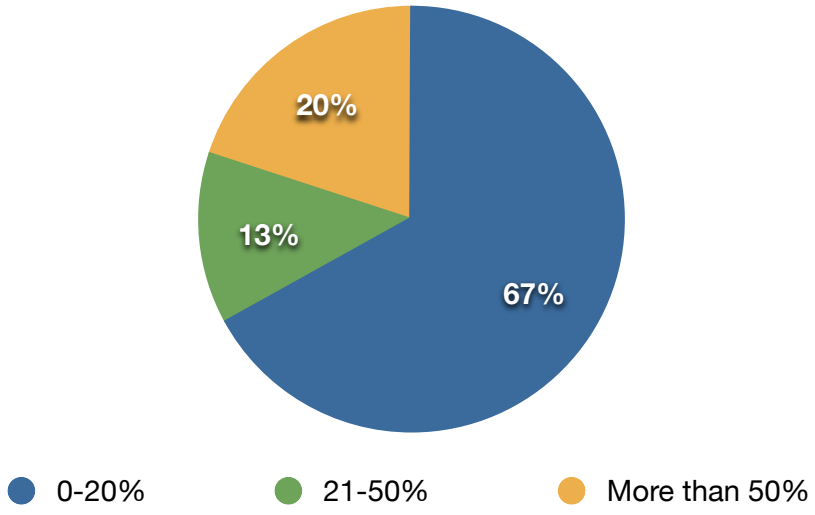
The respondents practice a variety of dance styles inclusive of Modern, Classical European, Tap, Hip-Hop, Folk, Ballroom, Latin, African, Bollywood and Classical Indian. The majority of respondents split their time between performing and teaching, with a little over one-third indicating that they have been teaching for over thirty years. Dancers devote a variety of hours to their work with about one-third working more than forty hours per week, and about twenty-seven percent devoting about 6-10 hours to dancing activities.

Dancers make a part of their income from touring and indicate that their groups tour within and outside of the Caribbean[4]. Earnings from the dancing are low, as most respondents indicated that they make only about twenty percent of their overall income from dancing as shown in Figure Nine. This seems to suggest that dancing is primarily a part time activity. Respondents generally complained about the conditions of work as these relate to the scarcity of purpose built facilities[5], the cost of putting on dance shows, and the unwillingness of the public to pay anything near the cost of production for tickets.

[4] Region: Martinique, Venezuela, Eastern Caribbean, French Guiana. International: USA, Taiwan, India, UK, Japan & Europe

[5] Facilities with the proper infrastructure for dance such as dressing rooms, mirrors, sprung floors are scarce.

Figure 9: Percentage income earned from dance



Training of dance professionals is costly and this may explain why one of the concerns raised by some respondents was the lack of standards within the industry, leading to a lack of professionalism. According to respondents, many persons are representing themselves as dancers or dance teachers without the requisite training. This situation may also be responsible for what was described as the lack of innovation in the sector, whereby there was a great of repetition, and in some cases the wholesale copying of pieces. For instance, one respondent lamented the lack of originality in the Best Village Indian Dance category whereby competitors were copying Bollywood dances wholesale with little inclusion of any indigenous forms. This situation may be attributable to the paucity of knowledge as it relates to the history and evolution of local dance among many local practitioners.

Summary

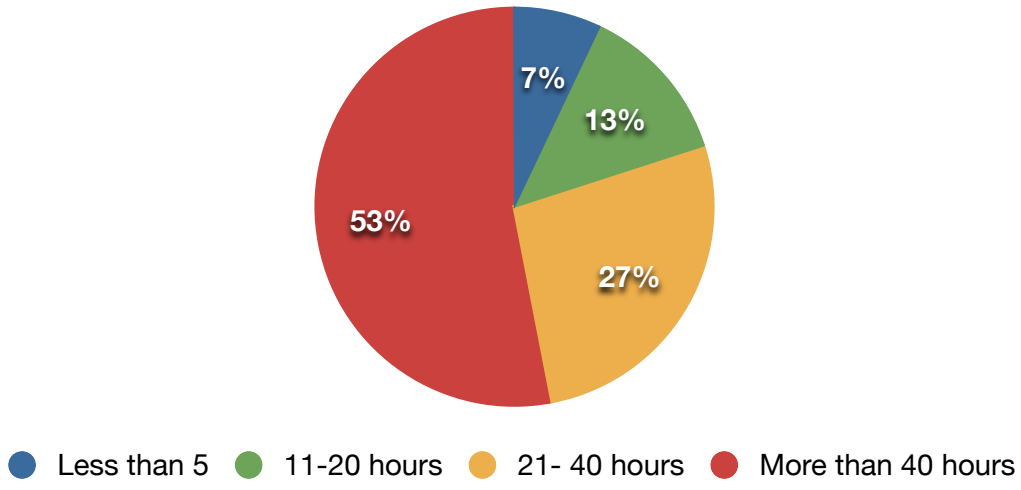
The dance sector represents a vibrant area in the creative arts, where practitioners engage in a variety of styles of dance. However, it is plagued by the lack of infrastructure and standards which negatively affect the overall professionalism of the industry. The cost of staging dance shows is high and it is widely accepted that these costs cannot be passed on to the public through ticketing. As a result, the dance fraternity is largely dependent on subsidies for survival. Some respondents shared innovative ways of overcoming the challenges faced by the sector. For instance, some bartered their

expertise by teaching dance in exchange for the use of a space, while others insisted that all members of their company had to be enrolled in dance classes to be eligible to dance. However, all of these innovations underscore the need for a dance policy to stabilise and frame activities in the sector.

☑ Drama

The majority of theatre practitioners are involved in a variety of activities inclusive of acting, teaching, directing, set designing and stage management. Just as their peers in the music and dance categories, the majority of respondents (eighty-seven percent) indicated that they teach both the practical and theoretical elements of theatre. Most respondents (fifty-three percent) spend over forty hours per week in theatre activities, followed by twenty-seven percent who work between twenty-one to forty hours in the sector as shown in Figure Ten below.

Figure 10: Hours worked in Theatre



Theatre practitioners also work in a wide variety of fields outside of the core theatre domain and this flexibility positively affected their capacity to earn an income. Respondents use their skills to engage in corporate work, to train, to carry out developmental workand to facilitate behaviour modification workshops with vulnerable groups. In this regard, close to three-quarters of all respondents indicate that they derive over fifty percent of their total earnings from their theatre related activities. Like their peers, members of the theatre fraternity also earn income from touring primarily in the

region[6], with lesser numbers touring in North America and the United Kingdom. Individuals work largely in groups and like musicians, the average practitioner free lances and collaborates with several groups at any one time.

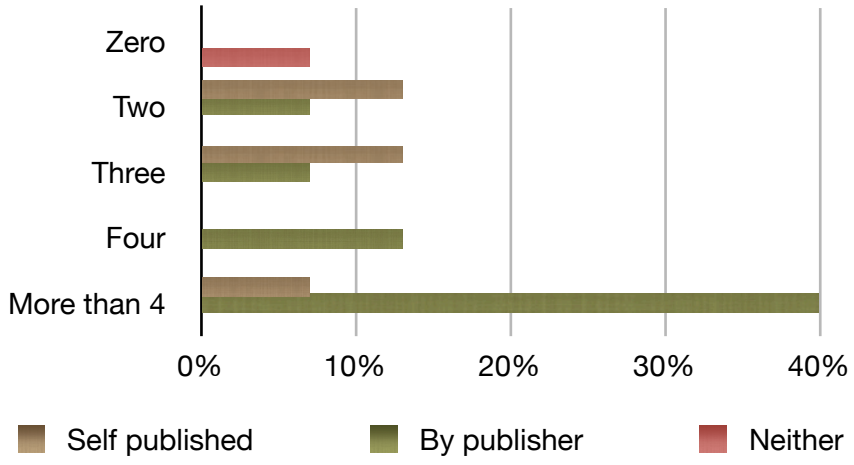
Summary:

Respondents in this category are extremely entrepreneurial and create income opportunities in their field. However, these efforts are stymied by the lack of a supportive infrastructure such as the high cost of renting venues for small or medium sized shows, the low levels of pay accorded to some areas such as film acting and a general lack of support for groups engaged in the developmental aspects of theatre such as training, funding and promotion.

☑ Literary Arts

Respondents in the literary arts are involved in a wide array of activities including drama, editing, writing (fiction, non fiction and poetry), art criticism, blogging and copy writing. Generally, they also contribute to the activities in the publishing industry since many have published more than two books or novels each. Figure Eleven shows the number of publications and shows that an increasing number of writers self publish.

Figure11: No. of works published



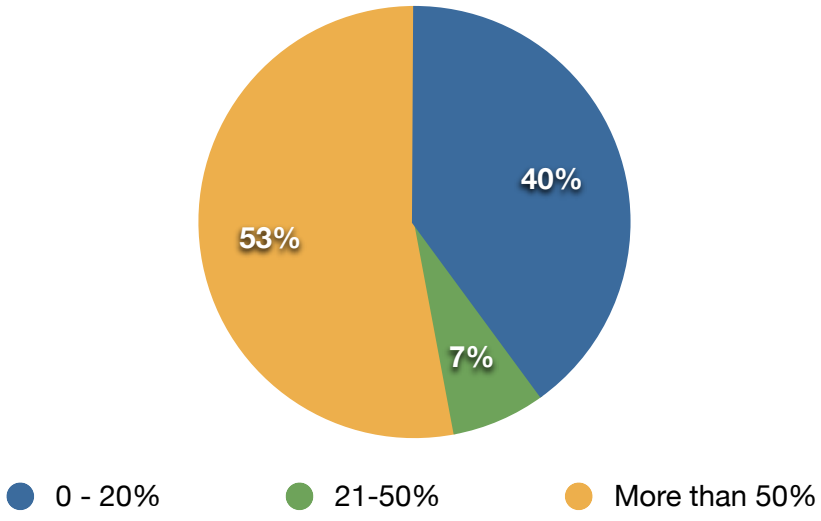
Most writers also teach writing both in public and private institutions. The increased need for training in creative writing coincides with the growing opportunities for writers to sell

[6] Jamaica, St. Lucia, Barbados, Dominica, Cuba, Aruba and Curacao

their work. There are also a growing number of literary festivals throughout the region that promote Caribbean literature. Respondents identified at least twelve literary festivals that they were either aware of, or participated in (eighty-seven percent) to read or distribute their work. Despite the high number of participation in book festivals, only seven percent of respondents indicated that they were members of a trade association[7].

The majority (eighty percent) identified institutions or persons who provide training in creative writing and generally believe that these opportunities are adequate. In this regard, about one-third of respondents spend between twenty-one to forty hours engaging in literary activities, followed by twenty percent who spent over forty hours writing. A little more than half of respondents earn more than fifty percent of their income from writing, while about forty percent earn less than one-fifth of their earnings from the sector as shown in Figure Twelve.

Figure 12: Percentage of overall earnings



Summary

The literary arts represents a dynamic sector that provides its members with a variety of options in terms of training, education, distribution and income generation. Respondents engage in a combination of activities inclusive of copy writing, script writing, copy editing, book publishing, teaching and journalism. However, the various opportunities available in the sector are thwarted by low remuneration. For instance, one respondent indicated that writing for magazines paid TT$1 per word, making the payment for a standard article of

[7] The Romance Writers Association of America and the American Authors Guild.

two thousand words a mere two thousand dollars. This is deemed inadequate given the time required to research and write an article of this length.

Another identifiable barrier in the literary arts scene is the difficulty in finding a publisher, as evidenced by the number of persons who opt to self publish. Some respondents prefer this option because they feel the local publishing contracts are not cost effective and offer fairly small returns for the author. Many believe self publishing ensures greater book sales and more income for writers. Generally, there is no viable trade association in the sector to provide young writers with the knowledge of how to shop a publisher. The First Time Author and One Book, One Community initiatives by NALIS and the Bocas Lit Festival stand out for mention as avenues to promote and distribute the work of first time writers. All of these challenges point to the need for greater support from state and private agencies in creating a more enabling environment.

☑ Visual Arts

There are a variety of activities operating under the banner of visual arts inclusive of sculpting, carnival arts, interior design, fashion design, ornament design and jewelry[8]. Less than half (forty percent) of the respondents had shown their work in a commercial gallery, while about three-quarters (seventy-three percent) had shown in public collections at home and abroad. These statistics suggest that there are barriers to getting work to the market due to the high costs associated with showing[9]. The accessibility of work spaces is another problem facing artists, with only thirty-three percent indicating that they had worked out of a public space. Forty percent work out of private spaces in their homes or other shared facilities. The opportunities for exposure and training are also limited as only two respondents said that they had opportunities to do artist-in-residence programmes (both in the USA), while fifty-three percent indicated that they exhibited outside of Trinidad and Tobago.

Despite these challenges close to half of the respondents (forty percent) spend more than forty hours per week pursuing artistic endeavours, followed by twenty percent who spend between twenty-one to forty hours, and another forty percent who spend less than twenty hours as shown in Figure Thirteen.

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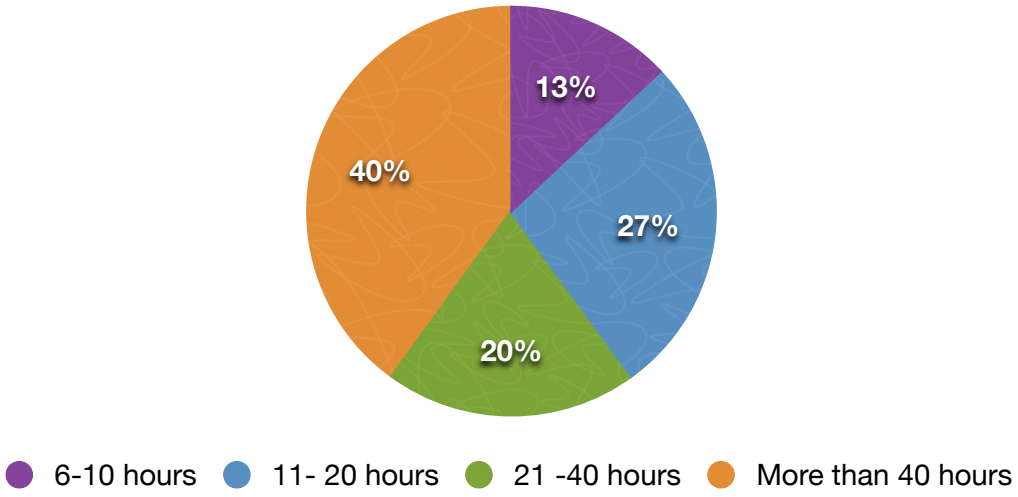
[8] Other areas listed were Mehindi and Tattoo art, Kinetic art, Encaustic (beeswax) painting, wire bending and portraiture.

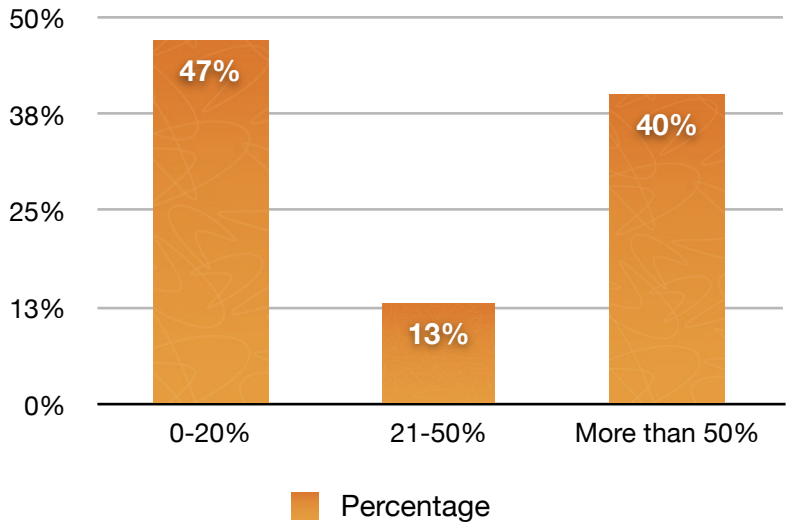
[9] These costs are related to framing of art, marketing and promotion, administrative and gallery fees.

Figure 13: Hours spent on visual arts activities



Earnings from the visual arts sector are average, as only forty percent of respondents indicated that more than half of their overall earnings come from their visual arts practice (see Figure Fourteen). The majority estimate that less than twenty percent of their earnings are derived from their artistic efforts, which seems to bear out the notion that most practitioners engage in other activities to earn a living.

Figure 14: Income from Visual Arts



Summary

The respondents identified many challenges that span the entire value production chain of the sector. On the production side, artists lamented the paucity of suitable spaces to practice as well as the high cost of materials. One jewelry artist indicated that the clay used to make her product had to be imported because the two local varieties were unsuitable. However, there was a customs duty on the imported clay, which increased the cost of making the product, inevitably limiting the segment of the market who could pay for her jewelry. On the distribution side, the dissatisfaction was also articulated by the cost of showing in commercial galleries. On average, most galleries take between thirty to forty percent commission on artwork that is sold, which leaves the artist in a precarious position if a substantial part of their collection does not sell.

The majority of respondents are members of the Art Society of Trinidad and Tobago, and they generally lauded the work of the organisation in terms of providing affordable spaces to show work, training and networking opportunities for members. However, some believe that the membership fee of three hundred per annum was out of reach for many artists. This situation has resulted in the over-representation of painters in the society along with those with the means to pay the fee. In this regard, there is need for more robust public and private sector collaboration to ensure that there is a more enabling environment for local artists to produce work.

☑Arts Education

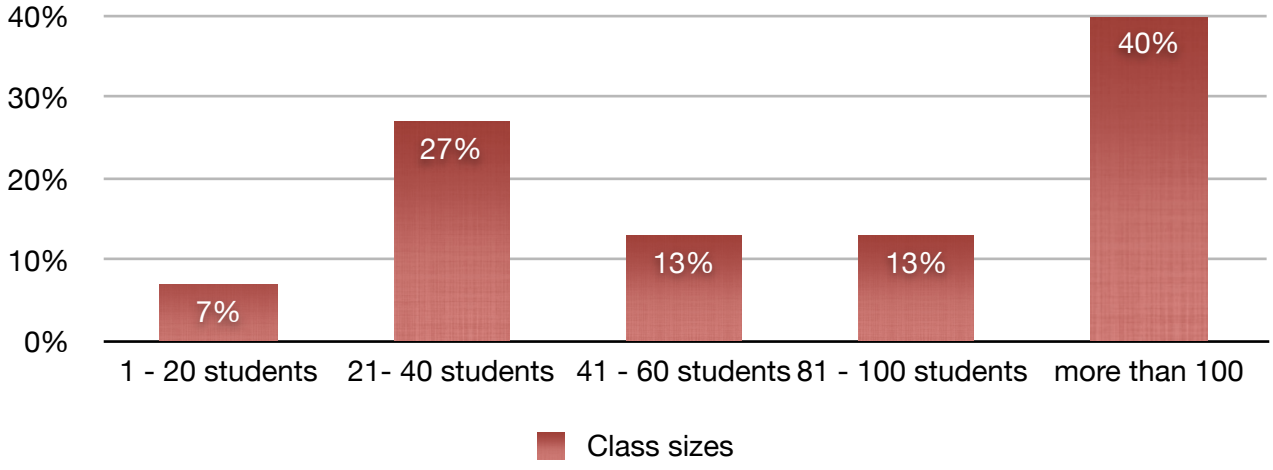
There are a variety of organisations offering training and education in the arts. They include private[10], public, and community based organisations[11] that offer a range of courses including practical, theoretical or a combination of both. Training is available at a variety of levels including recreational (twenty percent), non-academic/recreational (thirty-three percent), non-academic/professional (seven percent) and academic/professional (forty-seven percent). According to the respondents, persons of all age groups engage in arts education but children and young men and women account for the most vibrant participants. The class sizes also vary but the most popular are on opposite ends of the

[10] These include Alabanza Music, Elle NYTT, Lilliput Theatre, Trinidad Theatre Workshop and Laurel Broomes Music School

[11] These include Birdsong Academy, Brown Cotton Outreach, National Serenity Vibes, The Art Academy, 2 cents Movement

spectrum. For example, classes with between twenty-one to forty students accounted for twenty-seven percent of the services, while those with over one hundred students account for about forty percent as shown in Figure Fifteen.

Figure 15: Class sizes for Arts Education



The findings show that while there is a growing demand for arts education, the requisite infrastructure is not generally in place to meet these needs. For example, the introduction of arts subjects in the primary schools is generally viewed as a positive initiative. However, due to the absence of a comprehensive training programme for teachers and the paucity of the requisite physical and material resources, respondents are doubtful that the initiative would yield the projected result. Along with the lack of resources, respondents identified the general attitude where only the academically challenged children are encouraged to do arts subjects as one that is detrimental to the sector. This practice undermines the widely accepted wisdom that arts education positively affects the cognitive development of all children.

There are a few examples of collaboration between community based groups in furtherance of the arts education agenda that deserve honourable mention. The partnership between the Lloyd Best Institute of the West Indies (LBIWI) and the birdsong Academy ensures that participants not only receive training in music theory and practice but that an overall grounding in the history and evolution of Caribbean culture and identity. The additional courses are facilitated by the LBIWI, and forms an integral part of the learning experience. Another example is the Tobago Serenity Vibes, a collective that teaches music literacy to steelpan players whose collaboration with the Music Literacy

Trust has established music scholarships for worthy candidates to pursue tertiary training at the University of Wisconsin. These examples point to the gaps in the arts education sector that can be filled by organisations working together, but who also require more public/private sector support to better meet the felt needs of the communities they serve.

Conclusion

The creative arts sector in Trinidad and Tobago stands out for its dynamism and variety. Practitioners are engaged in a wide range of activities including creating art, teaching and marketing their products and services. Artists are also involved in the creative economy either on a part time (twenty to forty hours), or full time (forty or more hours), or on a paid or voluntary basis. In this regard, they have created a demand for their products in markets outside of Trinidad and Tobago but have developed a stronger presence within the Caribbean diaspora in North America and Europe.

A sizable percentage of creatives are also involved in teaching either privately or in public institutions. This additional activity serves as another source of income and suggests that there is a great demand for instructors in creative arts theory and practice. The level of activity in the market also means that new generations are being exposed to training in the creative arts which can only auger well for the future of the cultural sector.

The findings also unearthed the important role of intrinsic motivation in creatives' choice of career as most opted for this sector to express their creativity or to affirm their cultural identity. This finding is underscored by the fact that many creatives work for long hours without remuneration and under sub-optimal conditions.

However, it is clear that the terms and conditions of work for members of the creative arts must improve if a sustainable industry is to be derived from these activities. The major challenges facing the sector include the lack of access or availability of necessary resources. In the main, the creatives identified the paucity of suitable facilities, the difficulty in accessing necessary equipment and instruments and the lack of adequate finance to carry out their activities as their main concerns. These conditions make it even more difficult to earn a living as evidenced by the uneven nature of the income that is derived from creative activities. Musicians worked the most hours and earned the most income from their activities. Unfortunately, the majority of creatives shared the experiences

of those involved in music ensembles where two-thirds (sixty-seven percent) had less than forty gigs per annum, many of which are unpaid.

Another key challenge undercutting the sector's viability is the absence of strong trade associations to push the agenda for better conditions. This situation may be because the level of collaboration between artists was surprisingly low, and individuals were generally 'suffering in silence'. The low levels of collaboration may stem from the smallness of the community and the general distrust and competition among artists. However, conventional wisdom suggests what the research bears out - that creativity and entrepreneurship are boosted when there is collaboration, networking and sharing. The role of trade associations in bringing members together to network, share resources and ideas while engaging in professional dialogue is an important aspect of building a sustainable industry. In this sense, there needs to be a specific intervention to strengthen and structure the operations of the existing trade associations to ensure that they provide the requisite support to their respective communities.

Finally, the findings reveal that there is limited awareness, knowledge and conviction about the importance of management skills in the development of the creative arts sector. Respondents consistently ranked core business skills at the lower end of the spectrum when asked about their considerations for putting their work to market. Important considerations such as leadership, risk taking and customer orientation were ranked at the bottom of the list of considerations for business development. All of these findings point to the need for a more strategic approach to developing the sector that requires the input of all stakeholders.

All the respondents were asked to identify the skills that they felt would assist them in making their enterprises more successful. They fall into two main categories that are general business skills and specific artistic skills as shown in Table One.

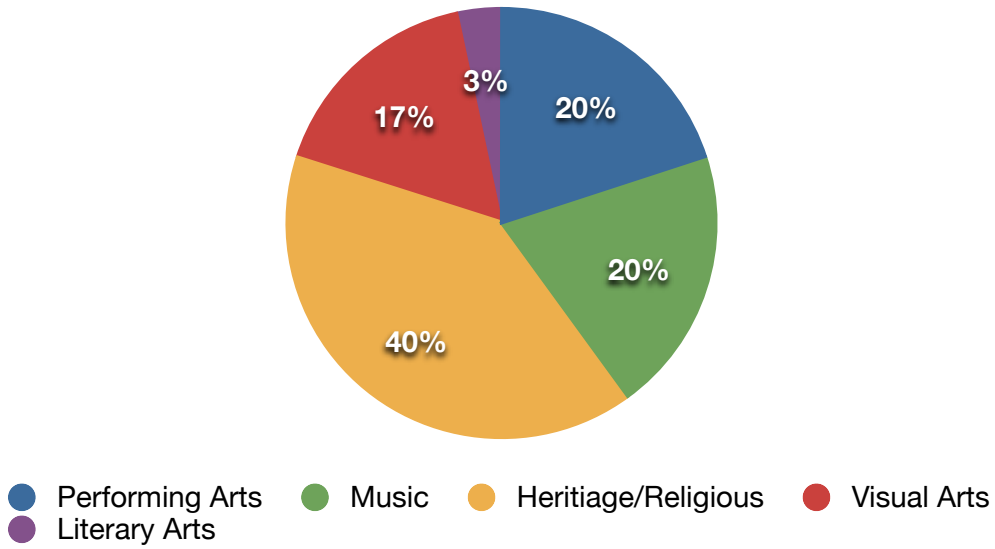
Table 1: Skills required for Creative Arts Sector

NO:	GENERAL SKILLS	SECTOR SPECIFIC SKILLS
1	Business/Entrepreneurial Training	
2	Marketing and Communication	
3	Financial and Accounting for the arts	
4	Legal and Intellectual Property for the arts	
5	Strategic Planning	
6	Team Building	
7	Negotiation and conflict management training	
8	Networking	
9	Fundraising and sponsorship	
10	Leadership and succession planning	
11	Time management	
12	Project Management	
13	Presentation and public speaking skills	
		Music
1		Sound Recording
2		Sound and Audio Engineering
3		Music Literacy
		Dance
1		Choreography
2		Teacher certification in dance
		Drama
1		Moving from stage to film
2		Balancing arts and business
		Literary Arts
1		Scriptwriting
2		Directing
3		Editing
4		Creative writing
5		Publication skills
		Visual Arts
1		Traditional Mehindi Art
2		Figure drawing
3		Sculpting skills

Chapter Two: Festivals and Public Organisations

A total of ninety-nine interviews were conducted to obtain information on the festival landscape in Trinidad and Tobago. There were five categories of festivals including Performing Arts, Literary Arts[12], Visual Arts, Music and Heritage/Religious as shown in Figure Sixteen. There are very few literary arts festivals in the country which is reflected in its representation here. Every effort was made to ensure geographic spread with the Northern region accounting for thirty-eight percent of respondents followed by South (twenty-two percent), East (eighteen percent), Tobago (ten percent), West (seven percent) and Central (five percent).

Figure 16: Type of festivals



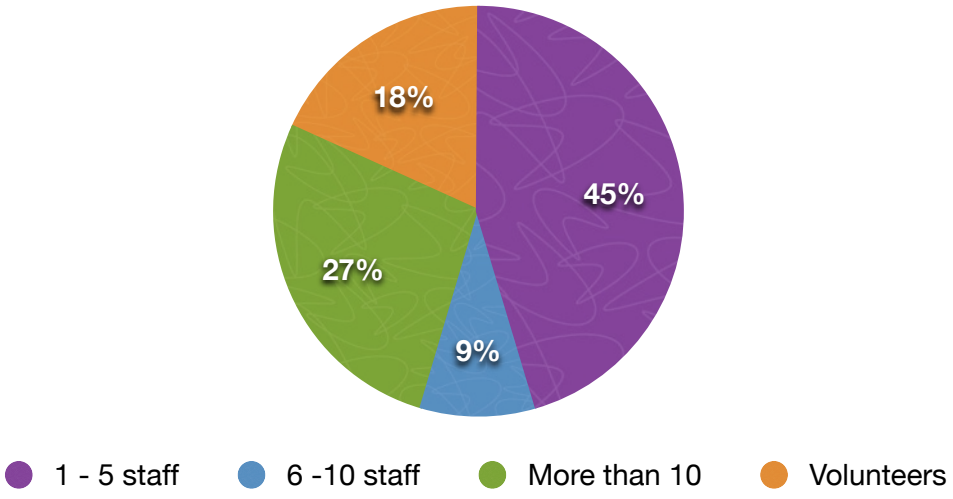
☑ Performing Arts Festivals

There are a plethora of performing arts festivals in the country that have theatre, dance, and comedy as their core content. Most (forty-five percent) of the organisations involved in staging these festivals put on one festival per year and about two-thirds (sixty-six percent) of them exist primarily to host these events. Most of the organisations (forty-five percent) employ between one to five persons on a full time basis, while twenty-seven

[12] Only two participants were interviewed for this category including the Bocas Lit Festival and the Cropper Foundation's Annual Writers Workshop.

percent employ more than ten persons. A sizable minority (eighteen percent) operate on solely volunteer labour as shown in Figure Seventeen. Generally, festivals employ a network structure of governance, where more personnel are retained closer to the staging of the festival, and only a small core of practitioners work on a full time basis throughout the design and planning stages.

Figure 17: Staff numbers



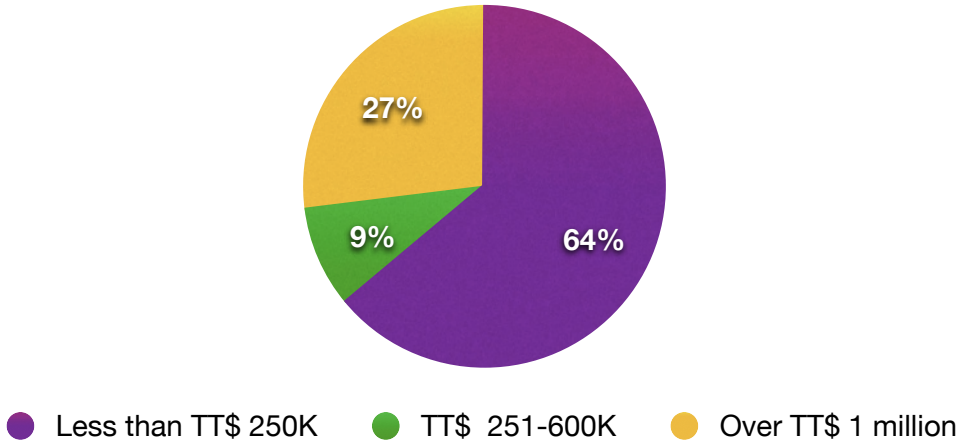
Performing arts festivals occur throughout the year but close to half of respondents have festivals during the latter part of the year, with November being a very popular choice[13]. Festivals are multi day events as most respondents host festivals that last between four to seven days (thirty-six percent), two to three days (twenty-seven percent), eight to fourteen days (twenty-seven percent) or more than fourteen days (nine percent). The average festival hosts many performances, with close to half of them accommodating between eleven to fifty appearances. Competition seems to be a major component of performing arts festivals because it is felt that this inspires participants to excel. However, the element of competition may not always be healthy, as it can breed unnecessary antagonism among practitioners as well as encourage formulaic performances.

Festivals utilise a plethora of venues including schools and community centres (thirty-three percent), theatres (twenty-nine percent), stadia (nineteen percent) and open/created spaces (ten percent each). The use of various types of venues underscores the need for purpose-built venues for the performing arts that can accommodate the various audience sizes. For instance, the festivals that were polled run the full range of capacity from those

[13] Festivals in this month include UWI DCFA 'Festival of Plays', CoCo Dance Festival, Secondary Schools Drama Festivals - one in Tobago and the other in Trinidad.

that attract less than one thousand attendees (thirty-six percent), between one to five thousand attendees (thirty-six percent) and those that host over ten thousand patrons (eighteen percent[14]). Understandably, the cost of staging these festivals vary depending on their size and content. The majority (sixty-four percent) of festivals in this category cost less than TT$ 250,000.00[15] to produce, while a minority cost more than TT$ 1 million to produce as shown in Figure Eighteen. These high production costs make obtaining sponsorship or subventions a necessary component of festival management. The survey found that about one-third (thirty-six percent) of festivals obtain private sector sponsorship to cover up to forty percent of production costs. In this sense, training in developing sponsorship packages, writing proposals and servicing sponsors are all critical inputs to improve festival management.

Figure 18: Cost of production



This group's motivation for staging festivals was overwhelmingly tied to building or re-affirming the cultural confidence of its participants. This is not surprising, since the mission of the festivals are all linked in some way to cultural development. In this regard, there is less emphasis on staging festivals for commercial gain and as such, the arithmetic of putting on a festival is a consideration that only becomes obvious after the fact. In terms of product development, respondents chose planning (eighteen percent), creativity (eighteen percent) and knowledge of the cultural sector (fourteen percent) as critical inputs, while team work and planning were chosen by the majority when thinking about marketing their

[14] These included the Alternative Comedy Festivals and Parade of the Bands

[15] This range includes TT$ 80,000 on the lower end to TT$ 180,000.00 on the higher end of the spectrum

product. The respondents emphasized the role of communication as a critical component in the success of the event to ensure cohesion and a shared sense of purpose.

Summary

The performing arts festival landscape shows that these events are staged primarily for their intangible value. In this sense, the implementing organisations receive a fair amount of support from both private and public agencies in furtherance of their objectives. The data on entrepreneurship capability also shows that the practitioners are less concerned about economic viability when compared to the socio-cultural benefits of their events. The dependence on sponsorship creates a fairly dynamic atmosphere, as these organisations compete with each other for an ever shrinking pool of available resources. As such, a more strategic approach to audience development is critical to offset this over dependence on sponsorship and donations. Organisations are also well advised to increase and enhance their connection to current and potential audiences by making better use of the social media platforms for the purposes of product branding and building loyalty.

The research also found that young men and women are fully involved in the production side of the festival value chain. This augers well for the future viability of these events as it was estimated that over half of the participants in the CoCo Festival, The UWI Festival of Plays, Best Village, The Dance Festival and 1000 Poets for Change are young men and women between the ages of fifteen to twenty-five years. This exposure to the arts from an early age increases the possibility that they will choose arts as a career.

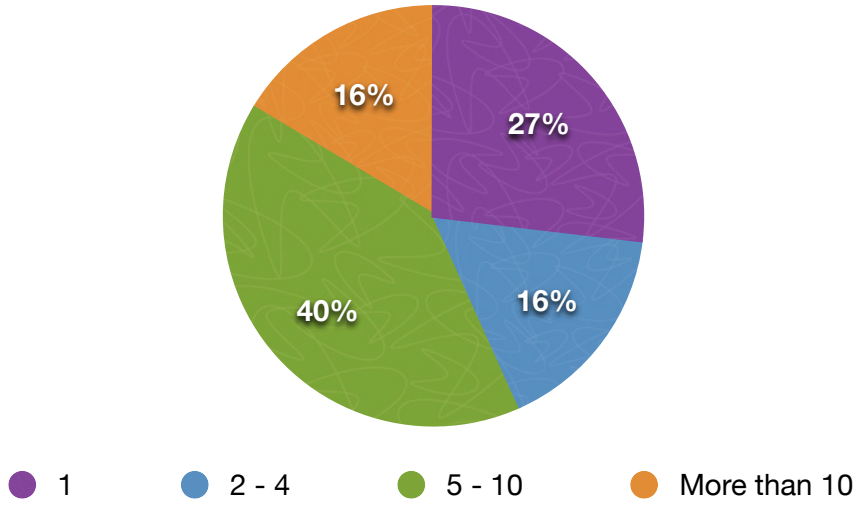
There is some degree of collaboration within the sector, which is not ‘organised but organic’. Generally, practitioners move seamlessly from one festival (Best Village) to another (Schools Drama Festival) or they share resources from one area of a festival (production) to another (performance). The key lesson is to develop an environment that can harness and improve existing collaborations to ensure that there is a more efficient use of resources and increased creativity among the various groups.

☑ Music Festivals

There are a number of music festivals in the country that span a wide number of genres including Jazz, Rock, Spoken Word, Classical, PopRa, Folk, Parang, Calypso and its sub-genres. One-third of the festivals hire more than ten persons on a full-time basis, while twenty-five percent employ less than five persons. These figures represent direct employment, and do not factor the number of persons who obtain work indirectly from the activities that flow from the festival. For instance, the International Soca Monarch (ISM) has a full time secretariat of seven persons, but during the implementation phase of the festival it is estimated that close to one thousand persons come on board in the areas of event production, broadcast, marketing, waste management, security, and logistics. An important feature of these festivals is the use of volunteer labour. Approximately one-third of the festivals use volunteers because they cannot afford to pay for labour.

Generally, the work of festivals is a full-time endeavour, but the hours naturally increase as the event draws nearer. In this regard, seventy-seven percent of respondents indicate that they work more than forty hours per week during festival season. It should also be noted that some organisations host more than one festival per year, and as such they are in the 'business' of festivals. The findings indicate that forty percent of respondents host between five to ten festivals per year, while sixteen percent host between two to four festivals and twenty-seven percent host only one festival as shown in the Figure Nineteen.

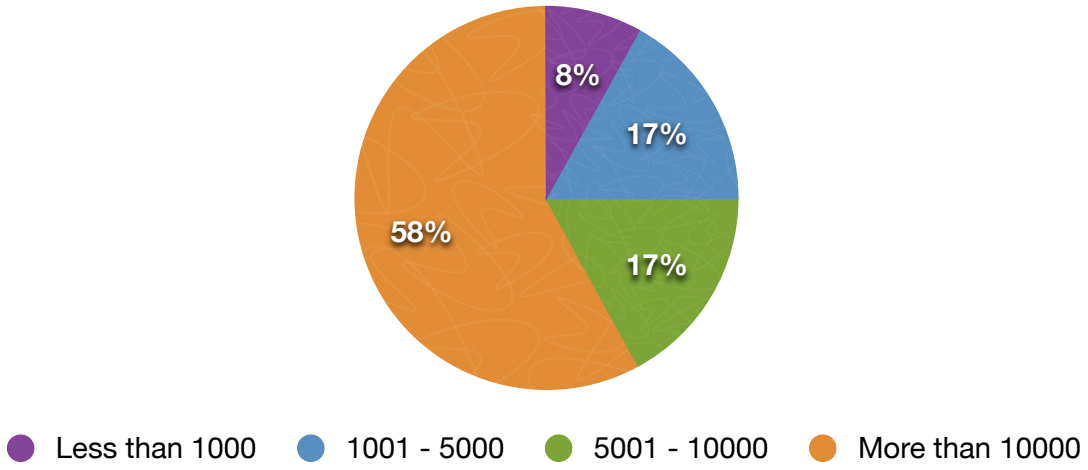
Figure 19: Number of festivals hosted by organisations



Festivals use a multiplicity of venues including schools (thirty percent), stadia (twenty-five percent), and open spaces (thirty percent). However, respondents raised the continuing

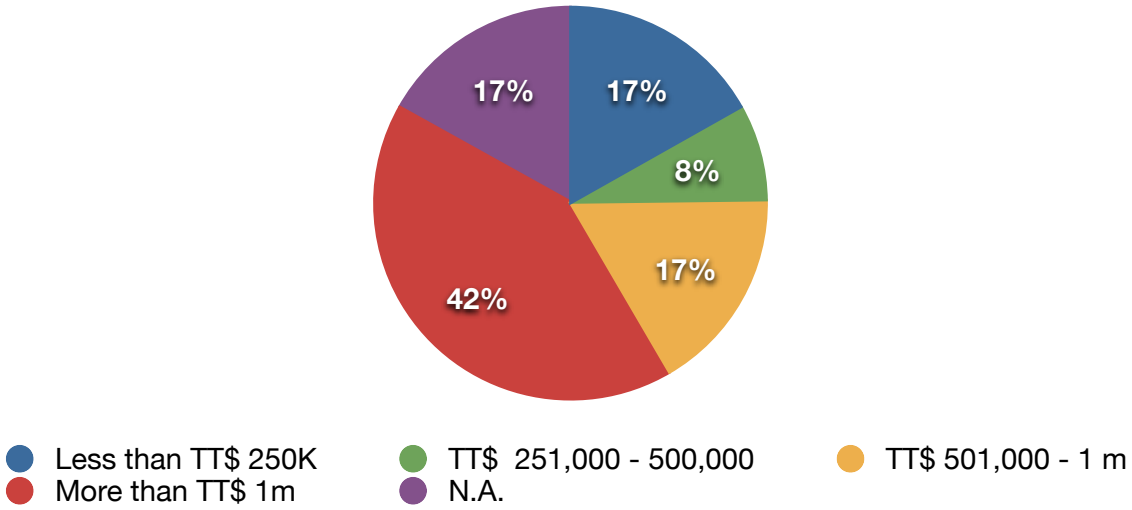
issue of the lack of purpose-built facilities and lament the cost associated with making venues event ready. The size of festivals vary ranging from small events of under one thousand attendees (eight percent), to more than ten thousand (fifty-eight percent) as shown in Figure Twenty. These figures suggest that music festivals are the most popular, have the greatest cachet and have the highest demand within the festival ecology. For example, it is estimated the the ISM draws between thirty to forty thousand persons and the Calypso Fiesta attracts between ten to twelve thousand devotees to the festival.

Figure 20: Number of attendees



The cost of staging festivals is high and generally cannot be off-set by ticket sales. In the main, the festivals polled bear out this fact as production costs vary from TT$ 250,000 to $1 million as shown in Figure Twenty-One. The majority (forty-two percent) indicate that their costs are above TT$ 1 million. As such, the need for sponsorship (both public and private) is a critical component of festival financing. The more popular franchises offer companies excellent opportunities to connect with current and potential customers through branding, product differentiation and product launches. The majority (thirty-three percent) of respondents indicate that between twenty-one and forty percent of their production costs are offset by sponsorship. However, sponsorship remains a difficult proposition, even for the more popular festivals primarily because events do not effectively value the benefit and brand of their events to help them better leverage sponsorship arrangements. In addition, sponsors need to more fully understand and utilise the opportunities that these events provide for them to connect with their customers.

Figure 21: Cost to produce festival



The entrepreneurial analysis reveals that the majority of festivals are established to fulfill goals related to cultural development. This is not a surprising finding given the fact that about three quarters of respondents (seventy-five percent) indicate that they were not established to stage festivals, but that this responsibility falls within the overall mandate of their organisations. Over time these motivations changed somewhat to encompass economic imperatives such as self employment, independence/autonomy and creativity. In terms of their choice of considerations for product development, organisers selected social commitment (thirty-five percent), planning (thirteen percent) and knowledge of the creative sector (ten percent). Finally, in marketing and managing their product, festivals are concerned with customer orientation (seventeen percent), communication skills (fourteen percent), team-building (fourteen percent) and commercial skills (eleven percent). These findings show moret focus on the production end (i.e. content, artists, staging) of the festival value chain than on the consumption side of festival management (i.e. audience, distribution, amenities). The crowded nature of the music festival environment suggests that to remain competitive, festivals must pay greater attention to the consumption end of the value chain to maintain current audiences and attract prospective customers.

Summary

The music festival landscape is arguably the most dynamic in the festival ecology, attracting the most public interest and the greatest amount of private investment. These festivals also tend to be more market oriented with the potential for global reach, in a way that is absent from the other festivals. In this regard, there is a great deal of potential to

widen the distribution channels to enable audiences outside the country to participate. For instance, the growing access to technology can be translated into increased viewership through online streaming, pay per view channels and social media tools like Twitter and Instagram. To capitalise on these established and emerging markets, the production value of these live shows must be improved, and the festival organisers have to mediate the schism between the impulse of putting on a live show and a 'made for broadcast' event.

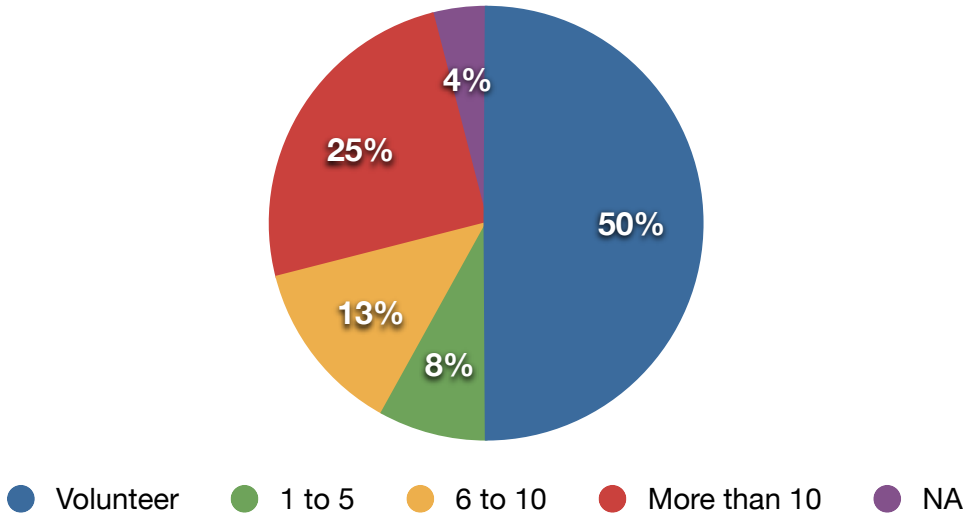
The stiff competition between festivals for private and public funding emerged as a major issue that is thwarting the development of the festival ecology. The decisions that inform how festivals receive funding are understandable, tied as they are to traditional structures from the colonial past where support was more readily given to 'high art' while the 'folk and popular' forms were marginalised and ridiculed. After independence, this approach was changed to remove the folk and popular cultural traditions from their degraded positions in society and understandably, the state threw support behind them. However, this policy change resulted in some music festivals that were not recognised as having indigenous content receiving less support. This win/loose approach belies an understanding of the blurring of lines between the high art and popular culture whereby practitioners and practices in one area crossover from one area to the other. This crossing over or cross fertilisation is implicated in the overall health of the sector. So, a classical horn player is often recruited to play live back-up for a soca artist or a pan player plays solo in a classical presentation. Therefore, private and public support has to be evenly applied to the entire festival ecology because of the synergies between the actors and activities therein.

☑ Heritage Festivals

Festivals that fall into this category represent a wide variety of areas including agriculture, community development, culinary, historical, multicultural and religious activities. Less than half (forty-five percent) of the organisations interviewed were not set up to host festivals, but fell into festival activities based on their respective mandates. Close to two-thirds of respondents identified themselves as NGOs, CBOs or faith-based organisations, with a clear mandate to promote and educate their members. In this regard, they have small staff numbers with the majority (fifty percent) dependent on volunteers to plan and coordinate their festivals as shown in Figure Twenty-Two. About one-third of the

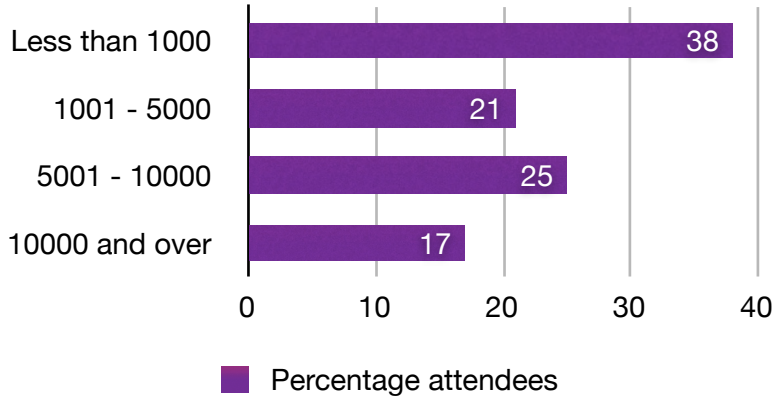
organisations host one festival per annum, while another one-third stage between five to ten per year.

Figure 22: Staffing of Heritage Festivals



The timing of festivals vary, as staging is dependent on other imperatives such as historical (i.e. Emancipation and Indian Arrival Day) or religious (i.e. Eid, Divali, Christmas) mandates. However, there seems to be a peak during the May/August period. The venues for these events are normally open, multi-purposed and are based in specific communities. The attendance is smaller than music festivals, as the majority (38%) indicate that their festivals attract less than one thousand patrons as shown in Figure Twenty-Three.

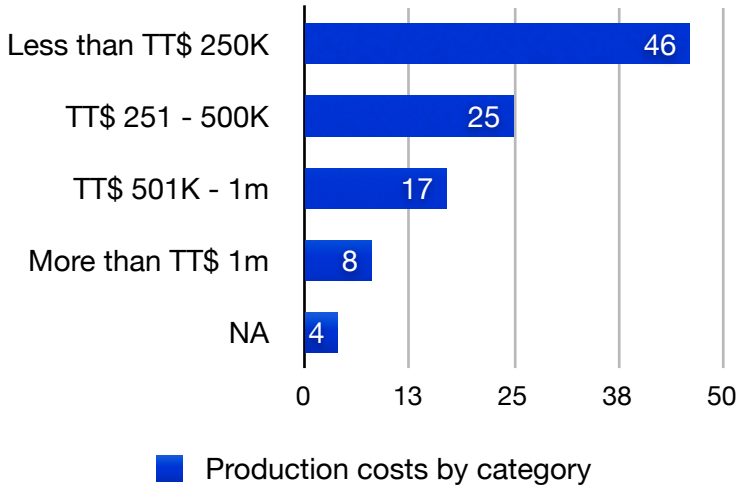
Figure 23: Attendance at Heritage Festivals



The organisers state that festival management consumes a great of time, gaining momentum closer to the festival. The majority (fifty percent) said that they spend more than twenty hours per week in planning. It must also be considered that many in this category plan more than one festival per year, which seems to suggest that festival management is full time business.

Production costs are high for festivals, and heritage festivals are no exception, with the majority (71%) stating that they spend about TT$ 500,000[16] to stage. However, there are some respondents who indicate that their festivals cost more than TT$ 1 million to stage and these are generally those with multiple days and venues. One of the distinctive factors in the heritage festival category is the high number of volunteers, as well as the in-kind donations suggesting that the actual production costs are higher than the managers are estimating.

Figure 24: Production costs



The high production costs inevitably mean that festival organisers are always in search of private and public sponsorship. The nature of heritage festivals makes it more difficult to obtain private sponsorship as organisations may not always be clear about the brand value of their events. About half of all respondents indicated that they obtained about forty percent of their funding from sponsorship, while another seventeen percent attracted

[16] These figures are based on the responses of festival managers who were interviewed. It must be noted that the researchers were not shown any audited accounts to verify these estimates.

between 21 - 40%, and another twenty nine percent obtain sponsorship to cover less than twenty percent of their costs.

This group exhibits even lower levels of entrepreneurship when compared to the other groups in the festival category. They generally cite the motivation for staging the festivals as the need to develop their culture and affirm their identity. These are the same values that motivate them to continue as they selected their social commitment as the main consideration in product development. The majority of respondents cited leadership as the most critical consideration in managing their organisations. In the cases where the founding members are still active in the organisation, the issue of institutional legacy is shown to be a very significant organisational factor.

Summary

Heritage festivals serve a very clear developmental purpose - they foster social cohesion, build cultural confidence and promote diversity and tolerance. These are important factors in a multicultural society such as Trinidad and Tobago and in this regard, more private and public sector support for these festivals are indicated. Generally, the cost to attend is minimal or free, which suggests that profit is not as important a consideration. It is clear from the interviews that the production of these festivals takes place on the shoulders of voluntary labour, donations and a dedication to a specific mandate. However, these very factors may prove unsustainable over the long dure′ if the younger generation does not have the time or motivation to keep these legacies alive. As a result, there needs to be a consistent promotion of the mission of these festivals within and outside of the communities where they are staged. In addition, succession planning must be part of an overall strategy going forward, especially in organisations where there is an over dependence on foundation members for operational and strategic oversight.

Finally, there is a clear urban/rural schism in this category, as many of the festivals in this category take place in rural communities. There is a sense that many are passé and parochial, which directly affects the type of financial support they attract and retain. As a result it is suggested that where possible, tweaking of the festival product is indicated inclusive of programming, marketing, pricing and venue selection to widen target audience both within the communities, the country and the Caribbean diaspora.

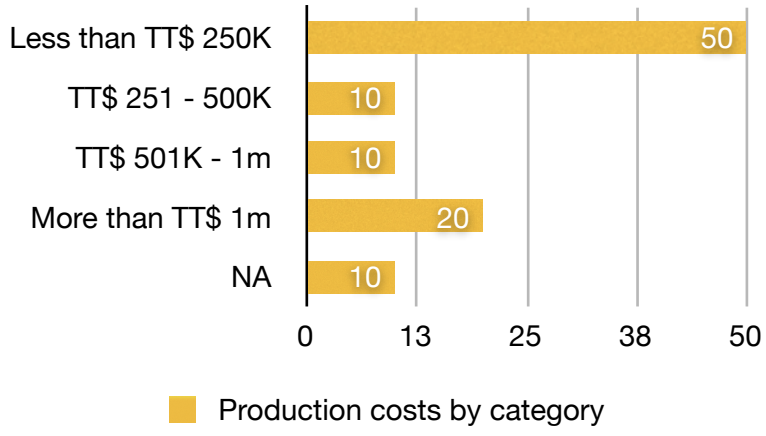
☑Visual Arts Festivals

The visual arts festival scene is a very vibrant one that represents a wide variety of activities including animation, painting, craft, fashion and design. The majority (fifty percent) of festivals are managed by organisations that were not established for that purpose. They are staffed by secretariats of less than five persons and are supplemented in large part with volunteer labour. The organisations have some kind of educational component to their mandate, which takes the form of outreach and training.

In general, visual art festivals attract even smaller audiences than the heritage sector with the majority (fifty percent) of them attracting between 1001 - 5000 attendees and forty percent (40%) attracting less than one thousand participants. Similar to the other festivals polled, the production of visual arts festivals is time consuming as festival organisers spend between twenty-one to forty hours per week planning these events.

Production costs are similar to the heritage category as fifty percent of those polled estimate that their festivals cost less than TT$ 250,000.00 to stage. There are two festivals that topped the TT$ 1million production mark, namely the Trinidad and Tobago Film Festival and the Tobago Fashion Week as shown below in Figure Twenty-Five.

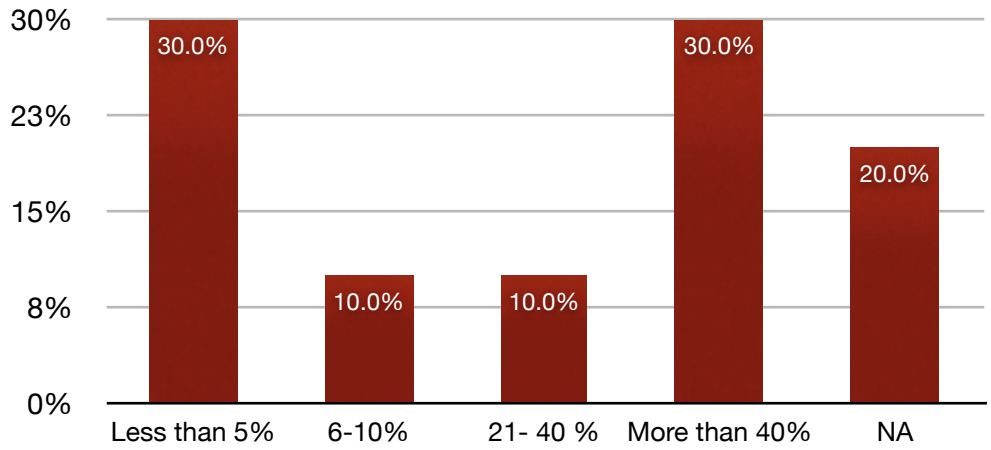
Figure 25: Production Costs Visual Arts



Respondents reinforced the general sentiments of the artistic community regarding the difficulty and unpredictability of the funding environment. For instance, close to one-third (thirty percent) of respondents obtain more than forty percent of their finances from

sponsorship, while another thirty percent obtain less than five percent of the finances from this source as seen below.

Figure 26: Visual arts - Sponsorship as % of total cost



This group also shows low levels of entrepreneurship, as the majority cited the promotion of culture and identity as the main motivators for their involvement with festivals. The key motivators that keep them in the business are social commitment and creativity. This group also identified team work and perseverance as the critical issues in managing their festivals.

Summary

Visual arts festivals represent a diverse group of actors and activities. This diversity is discernible in the varying production costs as well as the different levels of sponsorship in the area. The majority of festivals cost less than TT$ 1 million and generally attract audiences of less than five thousand patrons. Festivals in this category are competing with other types of festivals that have bigger audiences and greater cache′ and this trend ultimately affects their ability to attract funding. Even within this category, there is a clear divide between the festivals that are more traditional and those that are more commercially oriented. For instance, The Trinidad and Tobago Film Festival and The Tobago Fashion Week obtain over forty percent of their costs from sponsors while Women in Art and Bits and Pieces only garner five percent of their production costs from sponsorship. This pattern takes its cues from the current policy focus, where more support is given to the sectors that pay than those that cost. However, this strategy is short sighted because the commercial art sector is dependent on the core creative arts for talent and expertise and vice versa. As such, an environment that is more supportive of one sector than another

belies an understanding that all these activities are part of the same creative ecology that is predicated on interdependence as a key operating factor.

Conclusion

The preceding discussion has shown that festivals play an important role in the overall development of this country. They reflect Trinidad and Tobago's diversity and dynamism and are important catalysts in the promotion of community development, the preservation of traditions and the fostering of innovation. These festivals also provide a platform for cultural expressions that represent smaller, alternative communities such as the Cascadou Caribbean New Voices Spoken Word Festival, 1000 Poets for Change, Gangaa Dhaaraa, Biddeau Drum Festival and The Erotic Art Festivals. The respondents display high levels of internal motivation which propel them to stage these events in an uncertain funding environment and to work for long hours without the requisite compensation.

The festivals receive uneven levels of support from the state and private sector agencies. While all respondents cite the unpredictability of the funding landscape as their main challenge, it was clear that some areas attracted more sponsorship than others. In this regard, the music festival landscape garners the most popular support among sponsors as opposed to heritage and performing arts festivals. The findings also underscore the need for a clearly articulated sponsorship policy by the state agencies who support these events to counteract the feelings of uncertainty and confusion that often surround the funding of events.

The research also points to the lack of coordination among the various actors and agencies in the festival arena which inevitably leads to the inefficient use of scarce resources and low levels of collaboration. The absence of a festival strategy appears to be a gaping oversight in state efforts to utilise the creative sector as a major platform for the country's diversification agenda. The development of a festival strategy through a mechanism such as a Festival Commission will recognise that festivals form the seed bed for many of the country's cultural activities and will assist in harnessing the energies of the creative economy. It is envisaged that these interventions can also help to convert festival activities into tangible developmental resources that will accrue benefits to the widest cross section of stakeholders.

Public Organisations (Literary, Visual & Performing Arts)

A total of twenty-two organisations took part in this survey, of which fifty percent belonged to the theatre fraternity. Generally, this group was engaged in using the arts and culture to enhance the development of selected communities. Examples include theatre as in the case of The Secondary Schools Drama Association, literary arts as in the case of The Writers Union of Trinidad and Tobago or dance as in the case of The National Dance Association. Many of the groups are membership organisations, and their membership ranges from twenty on the low end to ten thousand on the higher end (Table Two). However, many of the members are registered but not active in the organisations, as in the case of the Writers Union that has twelve hundred members on their books but only one hundred and fifty active members.

Table 2: Membership - Public Organisations

No	Name of Organisations	Membership Numbers
1	National Drama Association of Trinidad and Tobago	500
2	Classical Music Foundation of Trinidad and Tobago	30
3	Tobago Drama Guild	20
4	Women in Art	135
5	Artists Coalition of Trinidad and Tobago	26
6	Trinidad and Tobago Carnival Bands Association	125 bands; 125 individuals
7	Tobago Carnival Bands Association	68
8	St. James Cocorite Hosay Association	7 yards
9	National Ballroom Dance Association of T&T	60 clubs; 13 individuals
10	Playwrights Workshop (Trinidad and Tobago)	N/A
11	National Carnival Development Foundation	249
12	National Ramleela Council of Trinidad and Tobago	29 groups
13	Trinidad and Tobago Music Asscoiation	N/A
14	Art Society of Trinidad and Tobago	800
15	Writers Union of Trinidad and Tobago	150 active; 1,200 registered
16	Poets Society of Trinidad and Tobago	150
17	Poetic Vibes	N/A
18	Copyright Organisation of Trinidad and Tobago	3000
19	National Chutney Foundation of Trinidad and Tobago	300
20	Secondary Schools Drama Association	30 schools
21	National Dance Association of Trinidad and Tobago	17 groups
22	Tassa Association of Trinidad and Tobago	10,000 plus

The main issue for these organisations is the retention of members once they become registered. For example, the Poets Society claims to have one hundred and fifty members but audiences at its events average around seventy-five persons. A similar situation exists with the Art Society of Trinidad and Tobago, which has eight hundred members, but can only garner the support of five hundred audience members at its events. The same is true for the trade associations that represent the masquerade sector, namely the NCDF, TTCBA and TCBA who collectively have over five hundred members but have difficulty attracting members to their own carnival related events.

The majority of these groups stsge between two to four events per year, and all host at least one event per year. These organisations generally utilise public community spaces to host their events as these facilities are easier to access. Attendance at these events vary as they attract less than five hundred to ten thousand audience members.

Most of the organisations are affiliated with professional organisations at the national, regional and global levels as shown in Table Three below. These professional affiliations suggest that the organisations understand their role in the professional development of their members.

Table 3: Professional Affiliations of National Public Organisations

No	Name of Organisation	Professional Association
1	National Drama Association of Trinidad and Tobago	IATA
2	Classical Music Foundation of Trinidad and Tobago	n/a
3	Tobago Drama Guild	Culture House
4	Women in Art	Arts Society
5	Artists Coalition of Trinidad and Tobago	TTCSI, FITUN (Federation of Independent Trade Unions)
6	Trinidad and Tobago Carnival Bands Association	n/a
7	Tobago Carnival Bands Association	National Carnival Development Foundation (NCDF)
8	St. James Cocorite Hosay Association	n/a
9	National Ballroom Dance Association of T&T	T&T Olympic Committee
10	Playwrights Workshop (Trinidad and Tobago)	National Drama Association of Trinidad and Tobago
11	National Carnival Development Foundation	Trinidad & Tobago Coalition of Services Industries
12	National Ramleela Council of Trinidad and Tobago	Accreditation Council of Trinidad & Tobago
13	Trinidad and Tobago Music Asscoiation	n/a
14	Art Society of Trinidad and Tobago	n/a
15	Writers Union of Trinidad and Tobago	International Congress of Caribbean Writers
16	Poets Society of Trinidad and Tobago	Accreditation Council of Trinidad and Tobago
17	Poetic Vibes	Circle of Poets

No	Name of Organisation	Professional Association
18	Copyright Organisation of Trinidad and Tobago	BMI (Broadcast Music Inc); ASCAP (American Society of Composers, Authors and Publishers); PRS (Performing Rights Society)
19	National Chutney Foundation of Trinidad and Tobago	International Council of Organisations of Folklore
20	Secondary Schools Drama Association	n/a
21	National Dance Association of Trinidad and Tobago*	Caribbean Network of Artiistes (CARIBNET)
22	Tassa Association of Trinidad and Tobago	National Chutney Foundation

Cross-collaborative relationships with these groups are not well developed. This seems to suggest that organisations tend to operate in silos and miss many opportunities not only to share scarce resources but also to promote innovation. Overall, it is recommended that creative arts organisations examine the reasons for their lacklustre performance in terms of standard setting, as well as their inability to retain the interest of their members. In this regard, the state can play a role in setting some standards for governance based on indices such as transparent and frequent elections, management training for executives and training for members. Meanwhile, the organisations themselves are guided to be more inward looking and to develop the requisite professional development programmes for their members. Short of this, the entire sector will continue to be plagued by uneven standards, uninterested stakeholders and poor organisational branding, resulting in unsatisfactory performance overall.

Public Organisations (Cultural service organisations)

Sixteen organisations took part in this survey, the majority are members of the carnival fraternity and self-identified as government mandated and advisory service agencies as seen in Table Four below. They employ between six to twenty employees who represent a healthy mix of artists, administrators and cultural workers who work full time. About eighty-eight percent of these organisations are government-funded, while the other twelve percent are funded by a combination of public, private and fund raising activities. This heavy dependence on state funds can be viewed as a weakness in the sector since it may point to low enterprise acumen. However, the other side of this coin, points to the limited role of private sector philanthropy or planned giving as an alternative source of investment in the creative sector. The reason for this lacuna in the creative ecology is yet to be determined and should be the focus of further research.

Table 4: Cultural service organisations

No	Cultural Service Organisation	Membership
1	Tobago Festivals Commission	6-8 board members and 2 ex-officio
2	National Carnival Bands Association	350
3	Pan Trinbago	250
4	Department of Creative and Festival Arts (DCFA)	N/A
5	Trinidad and Tobago Entertainment Company	N/A
6	Hindu Prachar Kendra	N/A
7	Government Information Services Limited	N/A
8	Trinidad and Tobago Film Company	N/A
9	National Carnival Commission	3 membership organisations
10	Events Committee, Department of Tourism, Tobago	N/A
11	Sports and Culture Fund	N/A-
12	Regional Carnival Committee	N/A
13	Santa Rosa First Peoples Community	125 members
14	Emancipation Support Committee	200 groups
15	Prime Minister's Best Village Trophy Competition	N/A

Like their counterparts in the arts management sector, this group has not established many cross-collaborative relationships. As such it is suggested that these organisations consider the deployment of (mass and social) media and ICTs in developing fresh and dynamic programming that advances and democratizes the cultural content they create as platforms for 'edutaining' citizens. The internet can be used more strategically to achieve these goals. For instance, new mechanisms can be developed to present content from organisations such as the Santa Rosa First Peoples Community, the Hindu Prachar Kendra and the Emancipation Support Committee to new segments of the population.

The Department of Creative and Festival Arts (DCFA) of the University of the West Indies has developed some networks within the cultural community that can promote new ways of distributing content to new audiences. However, such collaborations are usually initiated by individual lecturers and not formalised within the system of pedagogy. As such, collaborations must be systematised within the cultural sector so that the natural synergies can be exploited. For example, the sector can begin to make better use of existing resources that reside within organisations such as the Government Information Services Limited (GISL) and use these to inform the work and products of agencies like the Trinidad and Tobago Film Company, or the newly minted Creative Industries Council.

Chapter Three: Cultural Industries

Introduction

A total of one hundred and twenty-four respondents participated in the survey on the cultural industries. They included ten categories as shown in Table Two:

Table 5: Cultural Industries

Area	Area
Bookstores	Commercial Arts & Media
Film and Video	Designers
Masquerade bands	Events Management
Cinemas/art houses	Music Instrument/retailer/repair
Sound/Music recording companies	Book Publishing

The sources for the companies were varied and included the National Registry, the TT Film Company Registry, The TSTT Directory, TT Mas Camps Websites and personal contacts.

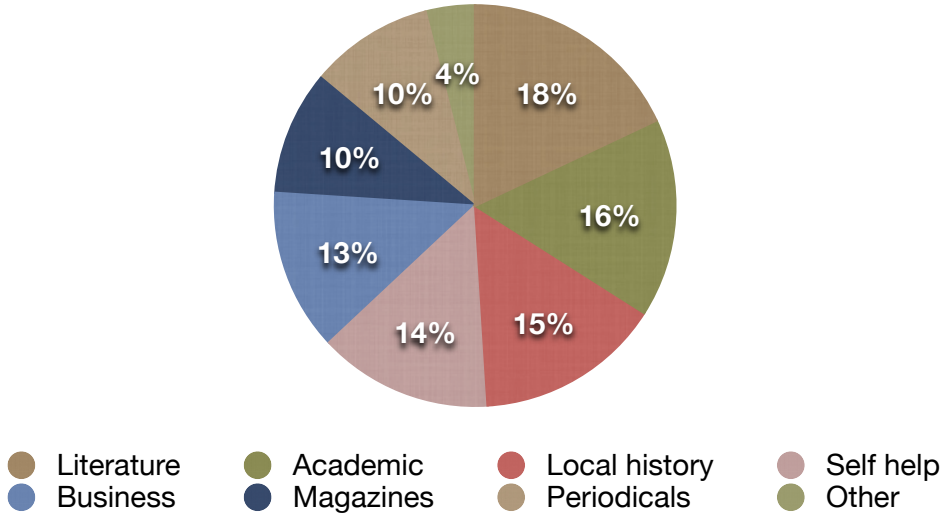
☑Bookstores

Twenty enterprises participated in the survey of bookstores, with the majority (30%) located in the North, twenty-five percent in the South and fifteen percent in Tobago and the West respectively. Bookstores carry a wide variety of books but literature books led the way in retail sales followed by academic material and local history as shown in Figure Twenty-Seven. The primary client base is the national market, but some bookstores identified the regional and international market as a growing area as sales of books with local content (i.e. cookbooks, local history and literature) to Caribbean persons in the diaspora is increasing.

The majority of respondents are well established enterprises that have longevity in the business. For example, fifty (50%) percent have been in business for over ten years, while another forty-five (45%) have been in business for over twenty years. This group includes some well established bookstore chains such as Ishmael Khan, Charrans and RIK Books

that are mainstay of the general retail environment in Trinidad and Tobago and are members of trade associations such as the Chamber of Commerce. However, a significant number (94%) are not members of any trade association and almost half of that number (46%) do not attend trade shows. These findings suggest that apart from the chain stores, the bookstore sector is still emerging as a cohesive industry. There is a need for more co-ordinated approaches to develop their business skills and unearth opportunities in the external environment.

Figure 27: Types of books



The respondents believe that the policy environment is enabling as seventy (70%) state that they are satisfied. The positive response is due in large part to a policy that waives duties on the importation of books. This means bookstores do not have to pay taxes on the books they import. Those who are not satisfied cited the taxes on the importation of certain items as the reason for their displeasure.

Summary

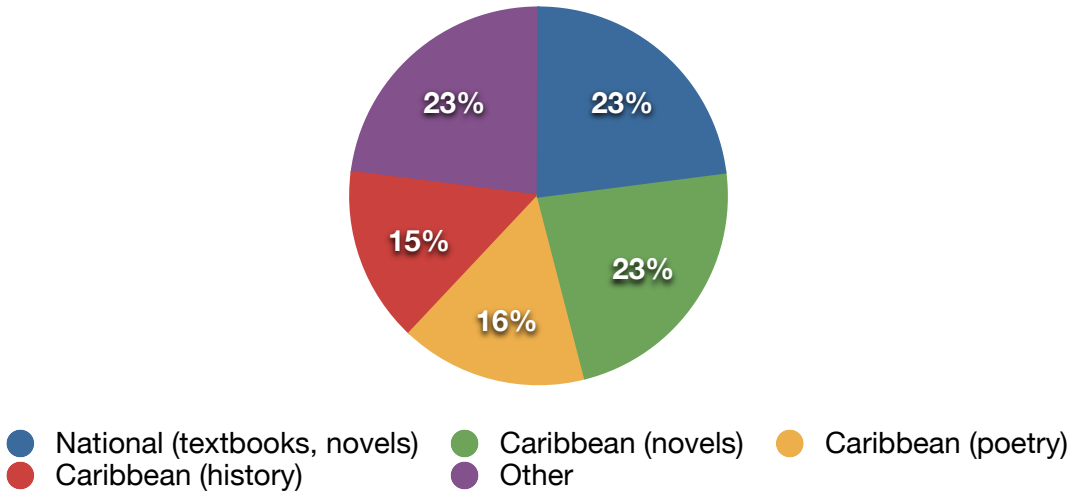
The bookstore sector is led by a few well established chains who enjoy most of the market share. The minority share consists of smaller, independent enterprises that serve niche or community markets such as the Paper Based located in the Normandie Hotel or the Marantha Open Bible Centre. However, all the bookstores are challenged by the onslaught of new technologies such as E books, audio books and tablets that threaten to make the acquisition of the physical book passe′. These trends suggest that the local bookstores have to tweak their product offerings, improve distribution and develop

collaborative strategies to promote their sector. In terms of product improvement, there is some movement here as enterprises such as Nigel Khan now offer 'boutique' services where customers are invited to browse, drink tea and engage in other related activities. This approach will certainly appeal to a niche market and more aggressive marketing may yield growth in this area. In addition, promotional strategies such as loyalty cards, book clubs, discounts and events can help regain an interest in reading. Bookstores can also join the technology wave by providing E Book platforms for local writers which suggests that there should be some collaboration with the publishing sector. The issue of distribution and marketing can only be improved by joint approaches. For example, a major gap in the industry is the lack of a discrete Book Fair for the Caribbean region. The introduction of this strategy can only be achieved if there is cooperation and consensus among key players in the bookstore and publishing business. Finally, a cohesive approach to the sector can be developed through the establishment of a Booksellers Association that can have a greater impact in regional and international markets.

☑Publishing

This sector yielded a small group of respondents due to the high levels of competition and the volatility in the publishing sector. Eight respondents participated and they indicated that they were primarily involved in the publication of national (23%) and Caribbean (23%) content including children's books, classical literature and textbooks. The majority (46%) of publications are classified as books compared to twenty-three percent (23%) of periodicals, sixteen percent poetry (16%) and other type of publications.

Figure 28: Type of publications



The majority (75%) of respondents have been in business for over twenty years followed by the other twenty-five percent who have been in business for under twenty years. The enterprises involved in the textbooks trade were established when the UK publishers left the region in the 1990's creating an opportunity for local enterprises to get into the business. Most (64%) of the businesses are involved in the local market but some are also trading in the regional (18%) and international (18%) markets. The consumers are divided between those buying academic work (31%), business literature (21%), popular works (32%), and specific trade (16%).

Only six percent of publishers are members of trade associations and they represent the more established enterprises. This group also recorded an uneven attendance at trade shows as only fifty-seven percent attend trade shows in the local environment. The group is more evenly split regarding the policy environment, with fifty-seven percent recording a positive view while forty-three percent citing a plethora of issues. Those in support of government policy are largely engaged in the publishing of textbooks and they generally enjoy favourable conditions to print and distribute their books in the local market. There is a demand for their books as they are on the syllabus and are sanctioned by the Ministry of Education. In addition, these publishers benefit from the removal of import duties on printers and ink.

On the other hand, those who are involved in the publication of other types of content such as novels, history and periodicals shared a totally different view of the operating environment. Their main challenges include poor distribution, the costliness of marketing in the overseas market, and the lack of capitalisation which prevent them from keeping up to date with technology. Distribution of books is difficult because local publishers have no representation in the foreign markets, as well as the fact that foreign distributors are usually unwilling to work with small outfits from the Caribbean because of the low return on investment. To add to this challenge, their knowledge of the overseas markets is thin, and although there is a general sense that there is an interest in Caribbean content, the requisite market intelligence to point to where these markets are, and how much they will pay for content is not available to guide business decisions. Finally, the need for capitalisation is a critical problem if this group is to compete in the global market by keeping up to date with all the technological advances to offer the widest range of platforms (digital and hard copy) to their clients. In this sense, publishers are making a case to incentivise the environment for the production and distribution of books through

initiatives like a National Book Award or the development of a Book Policy that are separate and apart from the piecemeal programmes that are offered by private concerns such as the National Library's First Book Award and the Bocas Lit Festival's awards for excellence in various categories of literature.

Summary

The research has shown that there is a lucrative market for Caribbean content both at home and abroad. The evidence seems to suggest that there is particular interest among second and third generations of Caribbean people in the diaspora, and a growing interest in mainstream markets in the US and Western Europe. However, the challenge is getting the product to them through the development of distribution channels. The findings also suggest a schism between the textbook publishers and the 'others' who are publishing literature and periodicals, with the former enjoying a monopoly in the market and the latter experiencing great challenges that revolve around investment and distribution. However, both groups are threatened by external competition, ebooks and the replication/ piracy of text books especially at the tertiary level.

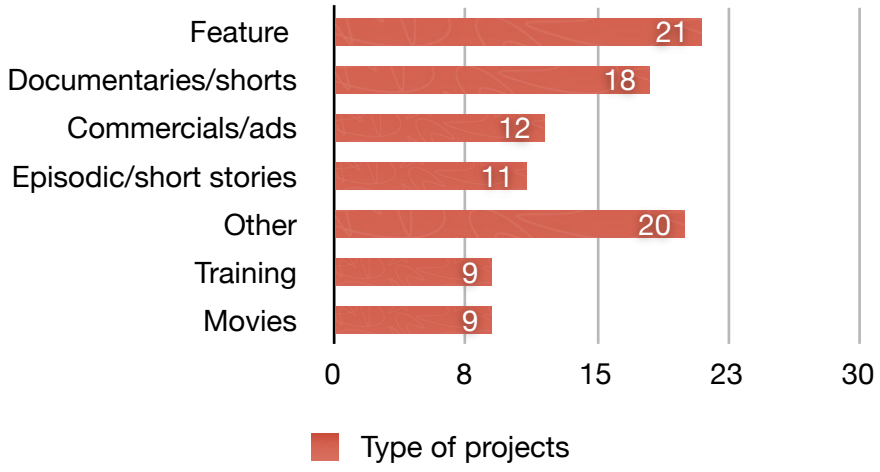
There are interventions that can alleviate some of the conditions described above. Firstly, the sector requires a strong trade association with links to other publishers in the Caribbean region. In this sense, the re-vitalisation of the Caribbean Publishers Network (CAPNET) is indicated since a regional approach is the only strategy that will facilitate entry into the global marketplace due to the smallness of Caribbean markets and limited capacity of publishing concerns. Secondly, state incentives that will improve investment in the sector to facilitate the necessary re-tooling and technological upgrades is necessary. Options such as Print on Demand and E books can attract a different type of talent and make the option of selecting local publishers a more viable strategy for authors. Finally, marketing and distribution challenges can be ameliorated by the development of a Caribbean Book Fair, as well as a more consistent and coordinated presence at the major international book fairs.

☑Film and Video

Twenty firms participated in the survey, with the majority (30%) located in the North, twenty percent from the East, and fifteen percent from Tobago and South respectively.

Most (21%) of the respondents were involved in making feature films, followed by other,[17] documentaries (18%), commercials (12%) and short stories (11%) as shown in Figure Twenty-Nine below.

Figure 29: Activity in the Film Sector



Unlike those enterprises in the bookstore business, participants in this sector can be described as emerging enterprises with the majority (54%) in business for less than five years and another thirty-three percent operating for between five to ten years and thirteen percent for over ten years. These groups operate in the local (39%), regional (26%) and international (31%) markets, with an interest in local content fueling an interest in the overseas markets.

The emerging status of this group may account for the fact that the majority (88%) did not belong to a trade association, and almost half (46%) did not attend trade shows. Meanwhile, a little more than half (59%) state that the policy environment is not enabling and cite the preference for foreign film makers over local ones for the production of films as their main grouse. This sentiment is central to the complaints of the emerging film makers who have trouble in obtaining funding for their ventures in spite of the ongoing work of the Trinidad and Tobago Film Company. Practitioners acknowledge the role of the TTFC in improving the profile of local films as well as increasing the access to technical training opportunities. However, they identified the need for a more enabling environment to help develop the industry. Their main suggestions include:

[17] These organisations were involved in animation, video and music production, photography and the rental of video and sound equipment.

1. Lowering the taxes on the importation of video and audio equipment.

2. More transparent funding criteria and increased investment by both state and private sector actors.

3. More exposure for local work. Besides tiff and The Secondary Schools Film Festival, there are not many platforms to expose the work of young film makers.

Summary

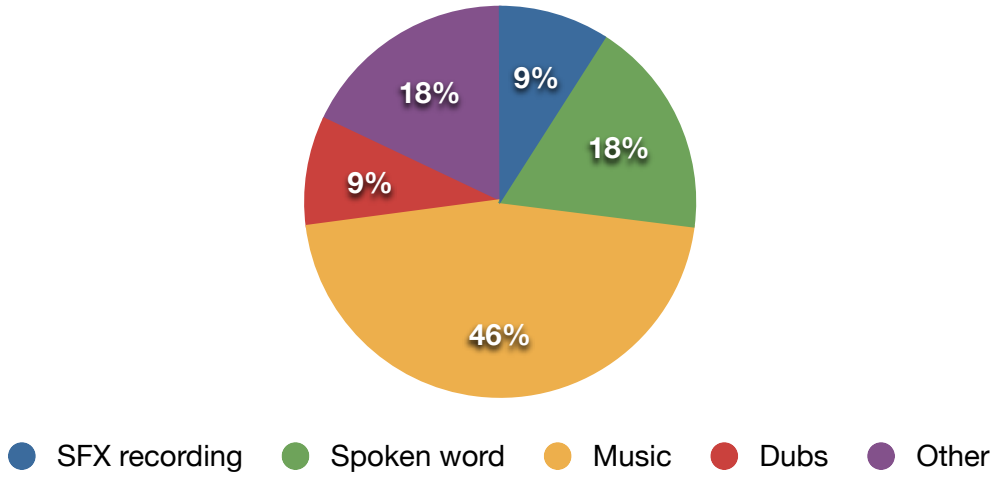
The increased training of film makers has resulted in the production of many young film makers who require a different type of support than their more established peers. For example, young film makers resort to bartering their services or using family or personal savings to purchase equipment and services. Meanwhile, the more established film makers usually take on corporate work to accumulate funds for film projects. However, these alternative avenues still do not generally yield enough resources to fully develop films. As such, the profile of work in the sector involves long hours, low levels of remuneration and juggling multiple jobs to make ends meet.

In this regard, increases in the level and scope of investment in the film industry, directly through the TTFC and indirectly through private sector initiatives, is a much needed intervention. Incentives to encourage more private sector involvement can also ameliorate the dependence on one public agency for financing. As such, the environment has to encourage a range of financing initiatives including but not limited to, angel investment, venture capital and cloud funding. In addition, a more targeted approach to distribution and training is critical to any effort at marketing films outside of the country. The formation of a strong trade association as well as attendance at industry trade shows must be developed alongside the stated thrust to export local films

☑Sound recording

Eighteen firms participated in this survey including twenty-eight percent from North, six percent from the East and West, eleven percent from Central and six percent from South. The firms engage in a variety of activities inclusive of SFX recording, spoken word, dubs, audio and graphic content, mixing and mastering of music and the rental of sound equipment. However the majority (46%) of respondents are involved in music recording as shown in Figure Thirty.

Figure 30: Activities in recording industry



The respondents are all well established businesses and operate on a full time basis. For example, sixty-one percent (61%) have been in business for under ten years, while thirty-nine percent (39%) were involved for over ten years. Generally, the majority (89%) of participants operate out of home offices because the technology has become more accessible and requires less physical space, capital and expertise to operate.

Only twenty-eight percent (28%) of respondents are members of trade associations, namely RIATT and COTT[18]. Generally, membership in these organisations is dominated by the more established enterprises, whereas, the younger enterprises (72%), are not affiliated with any trade associations. This group believes there is little benefit in belonging to trade associations and prefer to operate individually. However, at least two-thirds (61%) say that they attend trade shows to keep abreast of the new technologies.

The majority of the respondents interface with three state enterprises, namely The Ministry of Tourism, The Ministry of Labour and MoAM, and share different views on the level of support they receive. For instance, the group had mixed responses on the role of the state in facilitating their business and creativity. About one-third (31%) indicated that the policy environment was friendly to their business, while another two-thirds (69%) felt it was not. The latter group identified two main areas requiring state support, namely the lessening of taxes on the importation of equipment and software, and the introduction of more incentives to attract private sector investment in the sound industry. While they did not identify the need for a vibrant trade association to effect these changes, this type of

[18] RIATT- The Recording Industry of Trinidad and Tobago; COTT- The Copyright Organisation of Trinidad and Tobago.

support will undoubtedly foster a more cohesive approach to the industry and provide a platform from which they can lobby the various state and private sector actors.

Summary

Sound studios represent a vibrant growth area in the cultural industry sector and are implicated across many areas of activity such as music, advertising, spoken word, the performing arts and film. The area is experiencing growth primarily because of the relative ease of setting up home based studios because of the advances in technology, and the availability of training in the area. So, in this sense the barriers to entry are relatively low.

Sound studios also create employment, as the majority in this survey employ between one to three persons. Sound engineers work with a wide range of persons within and outside of the cultural domain and stand out for the high levels of cross fertilisation and collaboration that they foster. However, there are challenges with the sector. For example, scaling up from a home-based studio to a commercial property is difficult because the cost of renting commercial property is beyond the reach of many in the sector. In this regard, the policy environment can assist by subsidising the cost of commercial property through the development of a cluster. Clusters can help reduce operating costs as well as encourage innovation and collaboration (see Chapter Eight).

Another area requiring state intervention is the importation duties on sound equipment which according to those surveyed, is as much as twenty percent of equipment costs. For small entrepreneurs, these taxes are onerous. In addition to the afore-mentioned infrastructural challenges, the work in the cultural sector can be seasonal in tandem with major festivals such as Christmas and Carnival. In this regard, members have to look for work in the corporate sector during the industry's 'down time' by doing voice overs for advertising and other corporate projects. However, the overall contribution of the sector to the economy is solid as the majority of the respondents own and operate their studios and employ others on a project basis.

☑Cinemas

Four respondents participated in this survey, including the Movie Towne franchise with three locations in Invaders Bay, Chaguanas and Tobago and the Palladium cinema in

Tunapuna. The discussion with these two groups reflects the growth of the multiplex cinema in the local entertainment landscape and the concommitant phasing out of the single screen cinemas. The Movie Towne franchise which was established in 2003 manages a total of twenty-one screens (eight in Chaguanas, ten in Invaders Bay and three screens in Tobago) while Palladium, which was established in 1950 has only one. Attempts to interview the other cineplex owners at Caribbean Cinemas Eight proved futile. However, this franchise manages eight screens.

Movie attendance is still one of the most popular and cheapest forms of entertainment in Trinidad and Tobago and the enhanced experience that is offered by the multiplexes account for the sustained growth of this form of entertainment. The wider choice of food and entertainment options as well as enhanced comfort and sound technology all help to make the movie viewing experience a more enjoyable one. It is estimated that the Movie Towne franchises sell over 200,000 tickets per year in each location[19], while Palladium sells between 100,000 - 200,000[20] tickets as shown in Table Two below. The estimates are also based on a conservative assumption that each movie goer spends additional funds on food and drink as part of the movie going experience.

Table 6: Estimates of Cinema earnings

No:	Cinema	Estimated tickets sold	Gross Earnings ($TT)
1	Movie Towne Franchise - 3 locations	200,000 per location	600,000 x $50 = $30,000,000.00 (tickets) 600,000 x $65 = $39,000.000.00 (snacks)
2	Palladium = 1 location	150,000	150,000 x $15 = $2,250,000 (tickets) 150,000 x $40 = $6,000,000 (snacks)
3	Cinemas Eight - 1 location	200,000 (estimate pegged against Movie Towne sales)	200,000 x $25 = $5,000,000 (tickets) 200,000 x $50 = $10,000,000 (snacks)

The multiplexes also enhance their income generation by hosting live events including fund raisers, launches and music shows. This is not the case with the Palladium or Cinemas Eight where live events are not held due to the lack of infrastructure.

[19] Estimates given by managers, which roughly works out to a total of 600,000 tickets at TT$50.00 each. The addition of another TT$ 65.00 for food and drink per person means that the average person conservatively spends TT$115.00 on each movie going experience at Movie Towne.

[20] Estimates by owners is conservatively put at 150,000 tickets per annum at the ticket cost of $TT 15.00 and snacks at TT$40.00

Both groups attend trade shows outside of Trinidad - primarily the Cinemas Conference in the USA. They however disagreed on whether the policy environment was an enabling one for cinema business. The Movie Towne franchise recorded a positive response and Palladium responded negatively. Palladium cited the introduction of the multiplexes as the main obstacle to its growth because of the unfair competition that they wield against the traditional cinemas. They believe that the quantity of tickets that a multiplex can sell in one night helps to drive down the overall price point for tickets as shown in Table Two. Lower ticket prices mean lower profits for the single screen cinemas like Palladium. However, all cinemas are being threatened by competition from old and new sources. For example, the relatively cheap cost of pirated DVDs retail on the streets for approximately TT$10.00 - 20.00, or the many internet sites that offer 'free' viewing are attractive entertainment options for many. In addition, the advent of cheaper more flexible home entertainment options such as Netflix or the more expensive IMAX both have a deleterious impact on the cinema business.

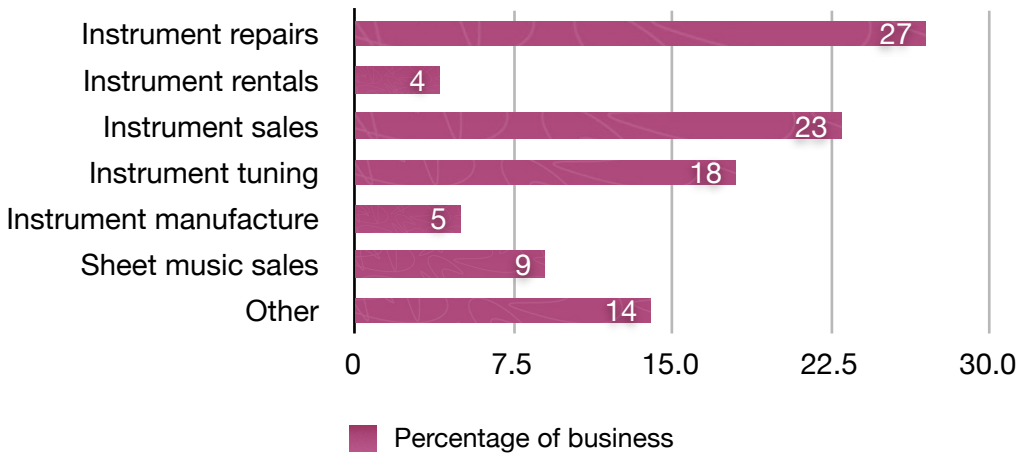
Summary

The findings reveal two business models operate within the cinema business, each of which require a different type of support. The traditional cinemas such as Palladium, Globe and National must re-tool their equipment to keep abreast with the enhanced visual and audio technologies that are now the norm for cinema goers. On the other hand, the cineplexes have to keep on increasing the value added to the movie going experience by enhancing the entire entertainment experience with add ons like more varied food options, gaming and live entertainment. Both groups can improve their caché by increasing their collaboration with the local film industry and doing more to promote local movies.

☑ Music Instrument Retail and Repairs

Only eight enterprises participated in this survey because of the high closure rate of businesses operating in this area. The majority (27%) of respondents repair string instruments, followed by another twenty-three percent (23%) who are involved in instrument sales, eighteen percent (18%) tune instruments and fourteen percent (14%) fall into the other category which involves selling sheet music, books and audio equipment for homes and cars as shown in Figure Thirty-One.

Figure 31: Music Instruments and Repair



Close to seventy percent (70%) of respondents were established in business for over ten years and can therefore be classified as mature businesses. The other twenty-nine percent (29%) have been in business for less than five years, represent new business areas and carry a smaller set of instruments. The respondents generally cater for the local market (52%), but some are engaged in the regional (13%) and international (13%) markets. The overseas trade primarily involves the export of steel pan instruments and accessories. The results also reveal that participants very rarely attend trade shows in their area[21] and they do not belong to a trade association of local music manufacturers.

These enterprises are vulnerable, threatened as they are by competition from online stores offering similar services. For instance, there are now many apps that simulate a wide variety of instruments, that also provide practice tutorials. Another challenge is the business model for these stores that is highly dependent on the sale of instruments, which represents a significant expense resulting in slow sales turnover. Retailers are also affected by high import duties on instruments, which in some cases is as high as twenty percent of the cost price. In addition, the steel pan manufacturing business is plagued by inconsistencies in the supply and quality of steel to make the instruments. In some cases, the steel is imported because of these supply issues. For example, Panland Limited imports fabricated material used in the manufacturing of its pans from Mexico. They do not get any concessions on the importation from the state.

[21] The exception is Panland Trinidad and Tobago Limited whose principals attend the National Association of Music Manufacturers (NAMM) and Percussive Arts Society International Convention (PASIC) both held in the United States.

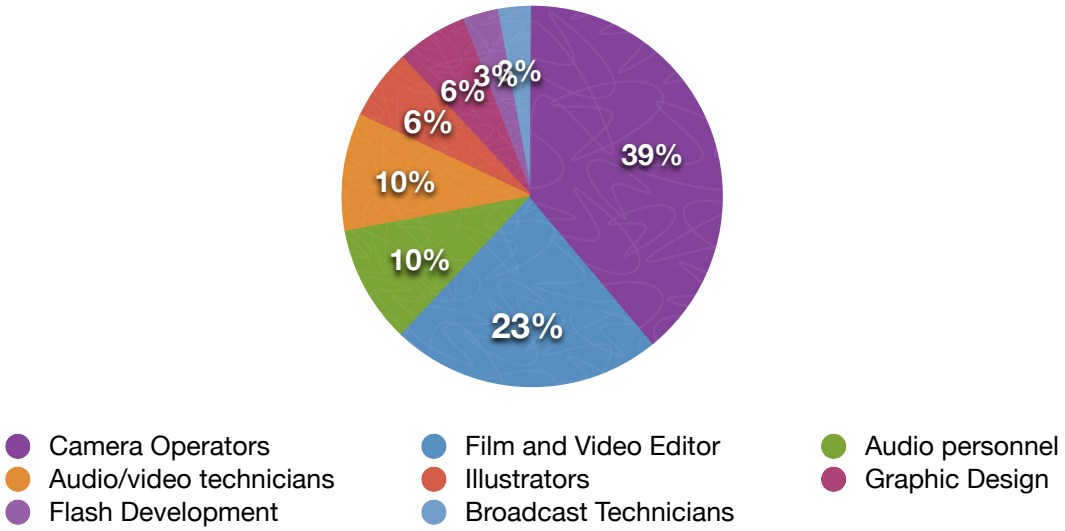
Summary

The music instrument and repair sector is operated by a small cadre of players who have been in the business for over ten years. Like many in the sector, they are threatened by the newer, cheaper technologies. To overcome some of these issues, these enterprises are advised to increase the value added to the shopping experience by ensuring that sales personnel have expert knowledge on the available online resources as well as including tutorials and training as part of their service package. For instance, Panland offers training and certification in pan tuning that adds to their service value. In addition, retailers can improve collaboration within the sector through the formation of a trade association for music manufactures, similar to the National Association of Music Manufacturers (NAMM) in the USA to create a platform for their needs. This initiative might be of particular importance for the enterprises involved in the manufacture of the steel pans who often require concessions for importation of raw materials such as steel to make the instrument. The findings suggest that greater collaboration either through a formal initiative like a trade association or through more informal or loose mechanisms such as networks will go a long way in improving the overall environment for this group of creative entrepreneurs.

☑Commercial Media Arts Companies

Fifteen enterprises participated in the survey. They are involved in a variety of media based activities including flash developing, camera operations, gaming, illustrating, graphic design, programme directing, audio and video operations as shown in Figure Thirty-Two. The field was almost evenly split between those who have recently entered the field in the newer technologies such as gaming and flash development (46%) and those who are skilled in the traditional forms of media such as camera operators and audio operators (46%).

Figure 32: Commercial Art and Media



The majority of enterprises operate in the national market (56%), while about seventeen percent (17%) are involved in the regional market and another five percent (5%) are involved in the international market. Membership in trade associations is also split along the traditional and contemporary lines, with those respondents involved in the more traditional aspects of media affiliated with the Media Association of Trinidad and Tobago, while the newer professionals are not affiliated to any group. However, some of the camera men identified the need for a separate organization to represent their specific needs to counteract some of the debilitating conditions that are the norm in their industry[22]. The uneven development of the industry is again discernible by the uneven rate at which respondents attend trade shows. For instance, about fifty-seven percent (57%) of the participants said the went to trade shows such as the Trade and Investment Convention (TIC) and expos developed by the Trinidad and Tobago Film Company. However, another forty-three percent (43%) indicated that they did not attend any trade shows in their professional area.

Generally, the respondents believe that the policy environment is enabling and this was due in large part due to the outreach of the Trinidad and Tobago Film Company through training, funding opportunities and the provision of a platform to feature their work. However, the terms and conditions of work for the technical personnel still is a key issue

[22] The camera men indicated that there are no standards regulating the rates of pay within their industry. This means pay rates experience great levels of variability and volatility. They cited the very long hours of work another area of concern.

affecting this industry. Mediation by an independent body can assist the affected parties in solving these issues.

Summary

This sector represents a small but dedicated group in the creative economy that forms part of the new growth area. In this sense, the sector is in need of structure and support as is the case with most new industries. A sizeable percentage of this group operate as 'free agents' and this exposes them to a volatile market where they are subject to haphazard industry standards regarding how they are paid. This problem is also exacerbated by the lack of consensus among the practitioners regarding terms and conditions of work, thereby creating an environment where price cutting is the norm. These practices drive the cost of business down to unsustainable levels. As such, a trade association is needed to to give much needed structure and standards to a sector that represents an integral part of the new creative economy.

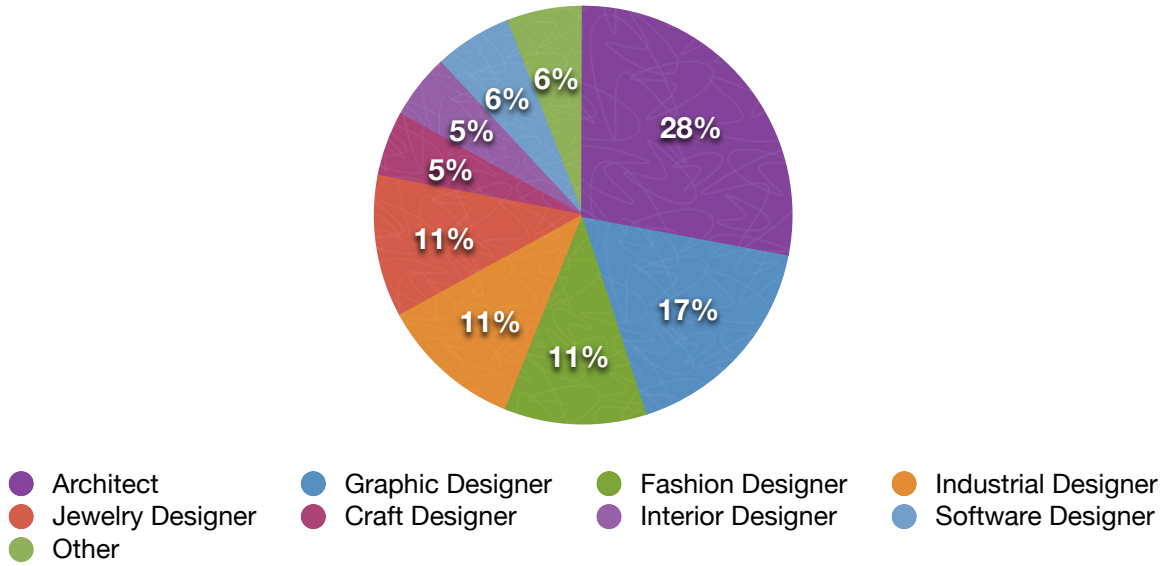
☑Design

A total of sixteen designers were interviewed from this sector, the majority (28%) are architects, followed by graphic designers (17%) fashion design and industrial design respectively at eleven percent (11%) each as seen in Figure Thirty-Three. Most of the respondents (86%) are sole traders and are not represented by a gallery or fashion house. The architects in the survey are represented by the Trinidad and Tobago Institute of Architects.

The design sector is not organized and structured in the way that obtains with more mature markets and as such most respondents had not presented in a public collection. This point can also be discerned by the fact that only seven percent (7%) of the respondents[23] have participated in an in-residence programme either here or abroad.

[23] One respondent had participated in a programme in Brazil.

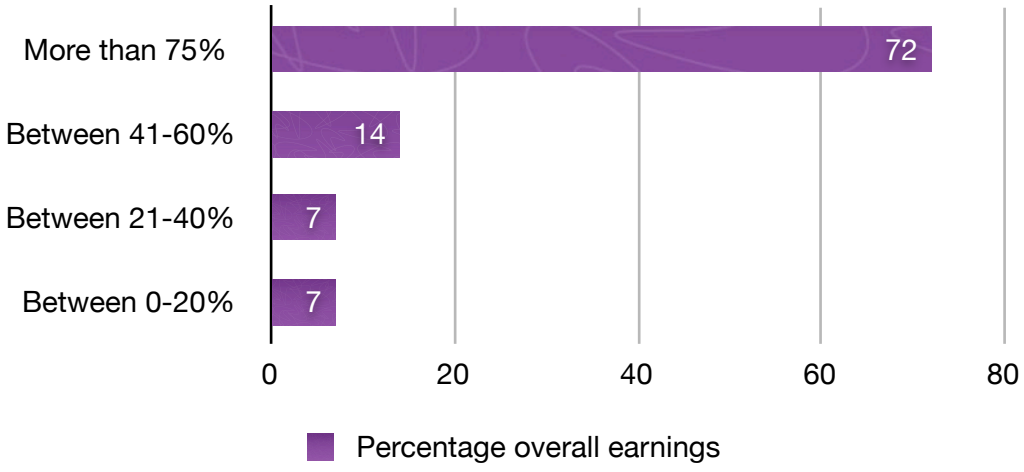
Figure 33: Design Profession



The majority (50%) of persons in this sector work on a full time basis, but a sizeable percentage (29%) work between 21-40 hrs per week, fourteen percent (14%) work less than five hours and seven percent (7%) work between eleven and twenty hours. This suggests that except for architects, many in this sector are doing more than one job and pursuing their design career as a second occupation or as a free agent. Most of the participants operate in the national market, with only seven percent (7%) indicating that they have worked in the overseas market. The same trend is discernible in the locations that they exhibit, with about one-third (36%) indicating that they exhibit in the overseas markets.

An overwhelming majority (72%) state that over seventy-five percent (75%) of their earnings come from their work, while about fourteen percent (14%) say that between forty-one to sixty percent comes from their designs as shown in Figure Thirty-Four below. This seems to suggest that income in this area is more stable than in some of the other areas such as the commercial media, so that persons can survive on their design earnings even if they were devoting less than forty hours per week to their trade.

Figure 34: % Overall individual earnings from design



Most agree that the policy environment is enabling but in need of a little more structure. However, some designers said that there are not enough platforms to feature their work. For instance, the need for appropriate workspaces was highlighted as a major challenge because many respondents need bigger spaces to work but costly rental fees for commercial spaces make this a difficult option.

Summary

The design sector is made up of mostly sole traders and free lancers who work on their own and set their own hours of work. The very flexible nature of their work provides opportunities to cross over into related sectors. For example, a fashion designer could also operate as a graphic design and vice versa. There was a great deal of multitasking in the sector as individuals are engaged in the administrative and business aspects of their enterprises. However, members identified the need for assistance in the form of work spaces and platforms to showcase their designs as their main challenges. As a result, many respondents had not shown their work publicly or were not represented by a gallery, fashion house or agency. The issue of distribution and management is a critical first step in developing the sector and helping practitioners getting their work out.

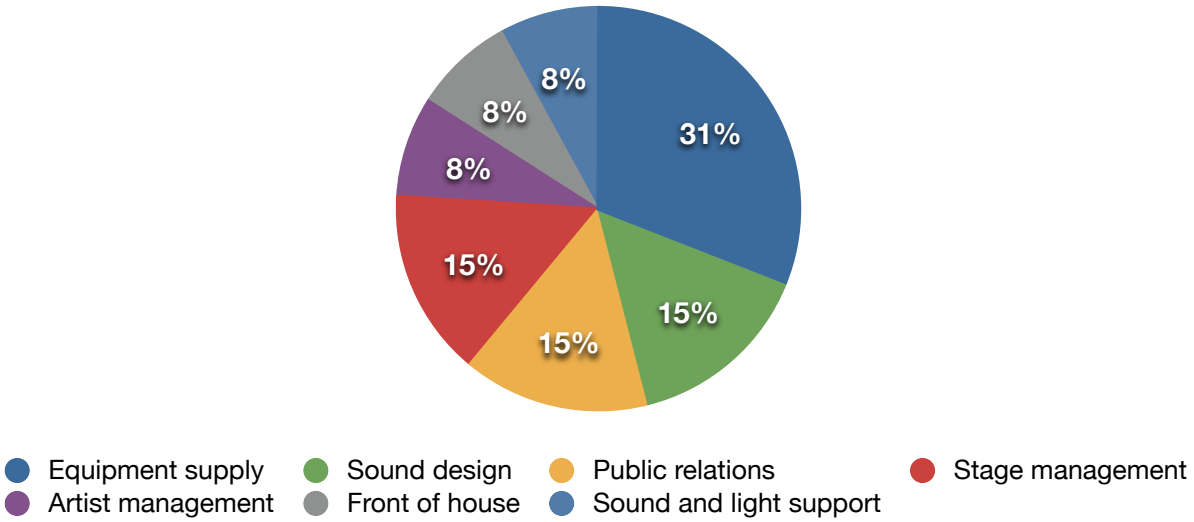
The findings suggest that the business model for the design sector is not fully developed as evidenced by the paucity of representation of workers, as well as the absence of a gallery or agency structures to support and distribute design works. The fashion industry stands out as an exception, with two representative bodies, namely The Fashion Association of Trinidad and Tobago (FATT) and the Fashion Entrepreneurs of Trinidad and

Tobago (FETT). Both groups require institutional strengthening and the steamlining of their activities to harmonise work in the sector. In this regard, the trade associations that make up the design sector need to be strengthened and emboldened to ensure that they can effectively lobby the appropriate state and industry actors in fulfillment of their respective mandates.

☑Event Management

Eleven practitioners participated in the survey of the events sector, representing a mix of free lancers and enterprises. Participants were involved in various aspects of the event industry, including equipment support (31%), stage management (15%), public relations (15%) and sound and light support (8%) as shown in Figure Thirty-Five.

Figure 35: Events Management Activities



The majority (55%) have been in business for over ten years, while another thirty-six (36%) were in it for between five to ten years. Half of the respondents operate primarily in the local market, while about one-third (33%) operate in the regional arena. A slim minority operate in the international market (17%).

Only twenty-seven (27%) percent belong to a trade association such as The PR Association of Trinidad and Tobago, The TT Chamber of Commerce and The American Chamber of Commerce, all of whom are business associations and do not specifically represent the events management sector. Research has shown that there is no discrete association for event managers in spite of a fairly long and stable history of competent professionals operating in the country. Attempts to form a local chapter of International

Special Events Society (ISES) have not materialised. However, there are sector specific trade shows in this area, such as bridal trade shows and Eventology, an events trade show and exposition which debuted in 2009 as an annual event but was discontinued in 2010 due to the difficulty in obtaining the requisite sponsorship.

The majority indicated that the policy environment was enabling but were quick to point out that the need for industry standards regarding who operates and trades as event managers or event coordinators is of critical importance. The increase in tertiary level training in events management has resulted in a rush of new entrants into the marketplace, but this has not necessarily resulted in better coordinated or managed events. As such, the need for professional certification is critical if Trinidad and Tobago is to be competitive in the regional and global events market.

Summary

This sector comprises of old and new entrants who operate on a full and part time basis. This variety is also discernible from the fact that many operate as free lancers for hire or as formal enterprises that offer the full range of event support from conceptualisation to implementation. This sector represents a growth pole for the creative industries as events are implicated across all aspects of the industry value chain from design to distribution. The effective implementation of events is also an important consideration in the overall competitiveness of the local creative industries. In this sense, the increased access to training in the area is a positive development. However, this must now be supported by the requisite professional accreditation and the development of accepted industry operational standards.

Conclusion

The members of the Creative Industry sector operate at a variety of levels. Some, like sound engineers generally operate on a full time basis, while others, like media operators function primarily as free lancers or on a part time basis. Earnings also vary - with some practitioners earning most of their income from their craft, while others (i.e. architects and gamers) are not earning enough to sustain their livlihoods (camera operators).

Industry standards are uneven with many areas operating without established rates of pay and conditions of work resulting in increased internecine competitiveness and the lack of industry standards. The emerging areas such as design and event management are still in need of trade associations to improve the operating environment. Policy support is also uneven with enabling conditions for firms in the textbook publishing business who have concessions on importation of ink and printers, while others such as music manufacturers obtain no concessions on the importation of raw materials.

More policy support is needed to create an enabling environment for the cultural industries. On the production side of the value chain, policy support can facilitate the capitalisation of the industries through the enhancement of investment incentives. In addition, policies are needed to encourage subsidies for the acquisition of equipment, raw materials, and commercial spaces to work. The establishment of standards also merits special attention specifically as it relates to the terms and conditions of employment, business practices and product quality. On the distribution side of the value chain, there is need for training of marketing professionals with specializations in cultural industry products. As such, the establishment of empowered and transparent trade associations who can set and monitor industry standards is critical. Finally, if the cultural industry entrepreneurs are to become competitive, they must attend their respective industry trade shows to stay on top of industry developments as well as encourage much needed collaboration among their peers.

Chapter Four: Facilities

Introduction

Seventy-two facilities were part of this survey inclusive of public and private institutions. They consisted of amphitheaters, archives, art galleries, community arts organisations, heritage sites, libraries, museums, parks and theaters. Every effort was made to obtain a representative sample in terms of size, location and usage levels.

☑ Amphitheatres

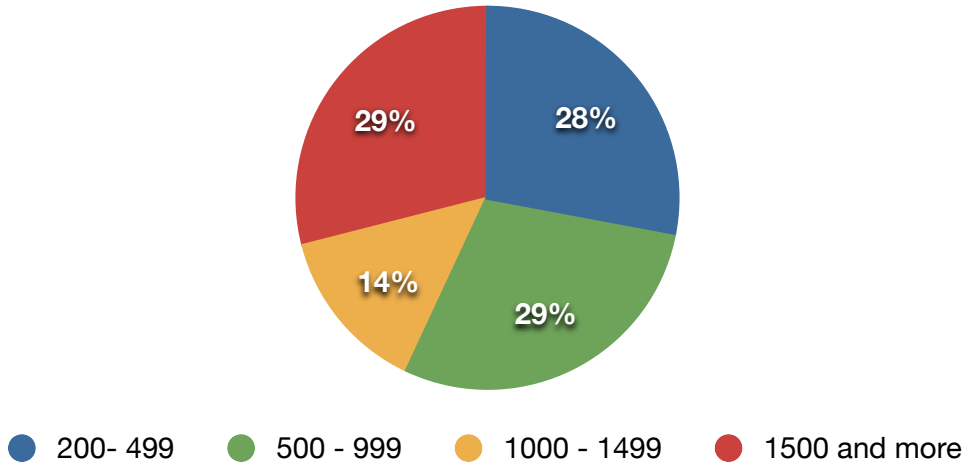
Seven facilities were surveyed - two from the North and West, two from the East and three from the South. Most of the facilities (72%) were built between 1997 and 2005, while two were built in 1957 (Harris Promenade) and 1962 (Naparima Bowl) respectively, as shown in table below.

Table 7: Selected Amphitheatres

No:	Name
1	NALIS, Port-of-Spain
2	St James, Western Main Road
3	Harris Promenade, San Fernando
4	St. Stephen's College, Princes Town
5	Maloney Shopping Mall, Maloney
6	Naparima Bowl, San Fernando
7	Exodus, Eastern Main Road, St. Augustine

None of the amphitheaters have an arena stage, while about half have no stage at all. Only one of the facilities, the Maloney Shopping Centre has fixed seating, while the others have none. The seating ranges from two hundred (Harris Promenade) to fifteen hundred (Exodus) as Shown in Figure Thirty-Six below. The stage dimensions range from between five and fifteen metres and are all semi circular in formation except for the St James facility which is a circle. The average stage width is ten metres.

Figure 36: Seating capacity of Amphitheatres



Most facilities have basic amenities inclusive of power, lighting, water and washrooms. Only some of them have change rooms and all except Maloney have wheel chair access. Meanwhile neither St. James nor Harris Promenande have washrooms and change rooms. Harris Promenande has no water as shown in table below.

Table 8: Amenities at Amphitheatres

AMPHITHEATRES	Rain-protected stage	On-site lighting	On-site power	On-site water	Audience washrooms	Change facilities	Fixed food stands	On-site parking	Vehicular access
Exodus	✔	✔	✔	✔	✔		✔		✔
Harris Promenade			✔						
NALIS			✔		✔	✔			
Naparima Bowl	✔	✔	✔	✔	✔	✔	✔	✔	
St. James		✔	✔	✔					
St. Stephen's College		✔	✔	✔	✔	✔	✔	✔	
Maloney		✔	✔	✔	✔	✔	✔	✔	

Forty-two percent (42%) of the facilities have an annual audience of three thousand persons while a similar number (42%) average approximately nine thousand in annual audiences. The St. Stephen's facility is not used by any other group but the school population. Rental charges vary based on the needs of the user, but are based on factors such as technical requirements and amenities. Some facilities do not charge a user fee.

Summary:

Amphitheatres in T&T are generally aesthetically pleasing in terms of design and/or locality, offering the charm and atmosphere of the outdoors. They also offer flexible

staging areas that could theoretically host a large variety of cultural and entertainment shows, such as music concerts (steel band, parang, calypso, jazz, etc) plays and pageants, as well as non-entertainment events like community rallies.

However, in comparison to indoor facilities, amphitheatres are severely underused. Vulnerability to bad weather, lack of general infrastructure (including lighting water, toilet facilities, etc.) and the perception that crime is a threat to the public are some of the factors contributing to this under-usage. For example, the vulnerability to rainy weather is a real concern. However, this challenge can be addressed by introducing lower “dry season rates” during the first half of the year, when rain is less likely. These rates would encourage users and generate more use of these facilities, at least during the dry season.

A systematic programme of improving amenities at amphitheatres should be embarked upon. Providing affordable and effective security to user groups would help to address the crime issue. These improvements should be advertised to the public and targeted to cultural groups and practitioners. In addition, the rental costs for amphitheatres should be kept low, thus attracting more use by greater numbers and more diverse groups of users. A promotional campaign can be developed to target specific groups so they are made aware of the benefits of using the venue. Publicity should be developed, so that potential users know they have options, instead of feeling that their choices are between using the prohibitively priced conventional theatres or not producing any shows at all.

☑ Archives

Seven facilities were surveyed in this category, with the majority from the North/West, two from the East and one from Central. The main aim of the archives is to preserve key aspects of the nation's cultural heritage. and their main objectives are conservation, information preservation, the protection of public records and protection of private legacy.

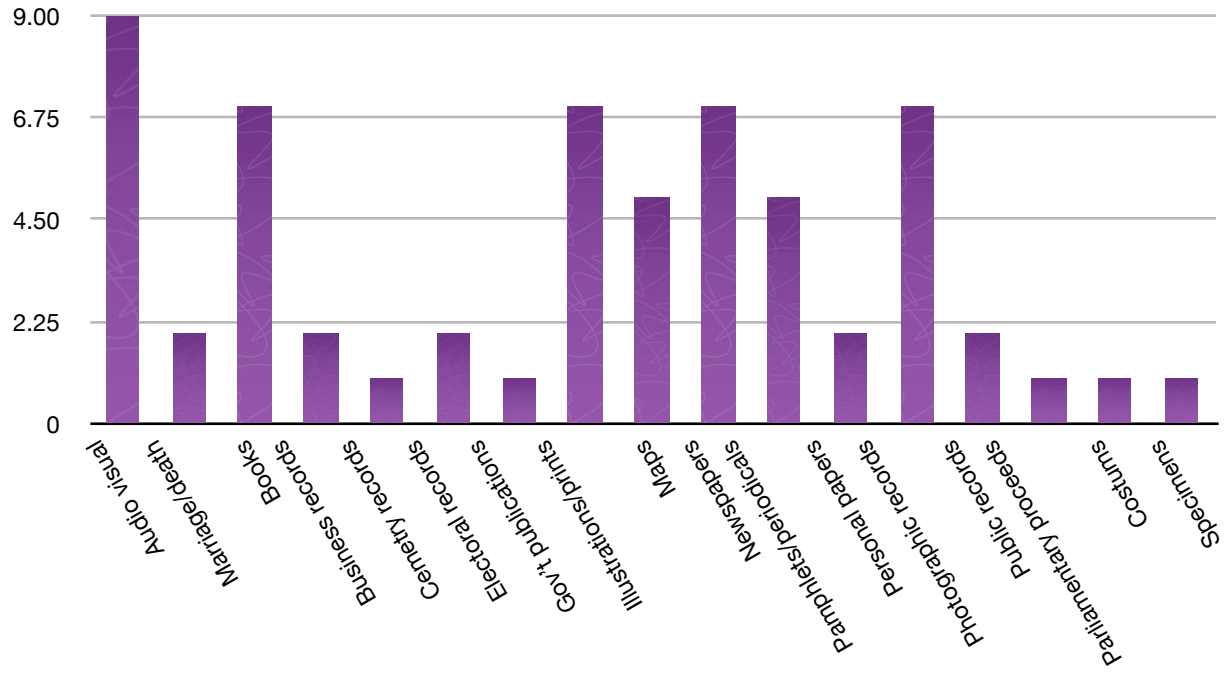
Most (78%) of the facilities are purposed built while some are housed in private residences. They range in ages from the early (1920’s) to late (1990’s) 20th century. Only half of the facilities have wheel chair access, and many are in need of professional support for building maintenance and archiving the materials.

Table 9: Archives

No:	Archive
1	National Archives
2	Lloyd Best Institute of the West Indies (LBIOWI)
3	Banyan
4	National Trust
5	Carnival Institute
6	Gayelle
7	Citizens for Conservation

In the main, holdings include a wide spectrum of materials such as maps, photographs, specimens and audio-visual records as shown in Figure Thirty-Seven. Unfortunately, the archives in this survey do not have accurate figures for the number of holdings in their archives. About one third of those surveyed are holding special collections, such as the LBIWI, that holds the Lloyd Best and TAPIA collections.

Figure 37: Types of archives



Summary

Archives are of crucial value to the legacy of the country's cultural heritage. Despite their importance, they have been largely left to develop independently, without guidelines for preservation. As a result, they operate in an ad-hoc manner and do not have proper records. Many house holdings that inadequately documented, stored or catalogued.

Many archives are developed as a labour of love by one individual or a small group of interested persons. As a result, they are challenged by many issues including insufficient funding, the paucity of adequate storage facilities and improper archiving processes. As such, many of the records are at risk of being damaged or lost. Therefore, training programmes should be developed for the organisations in charge of managing and keeping archives. This service can be offered at a subsidised cost because most of these groups operate on a shoestring budget.

☑ Art Galleries

A total of nine galleries were surveyed, with the majority located in the North/West region, two from the East and one in Tobago as shown below. Generally, the galleries state their mission as supporting the visual artist as well as developing the cultural sector. In this regard, about two-thirds of those surveyed are engaged in some form of educational activity including art education, lectures, discussions and art instruction.

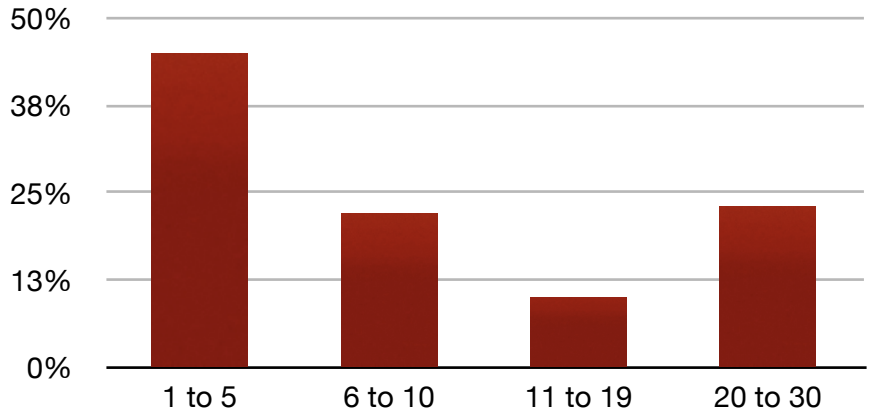
Table 10: Art Galleries and date established

No:	Galleries	Date Established
1	Medulla Art Gallery, Fitt St, Woodbrook	2010
2	Y Gallery, Taylor Street, Woodbrook	1960's (est.)
3	Soft Box Studios, Alcazar St, St. Clair	1965
4	Horizons Art Gallery, Mucurapo Rd, St. James	1970's (est.)
5	Art Society of Trinidad & Tobago, Federation Park	1966
6	Suede Molte, St. Joseph	1910
7	UWI Visual Arts, Gordon Street	2000
8	Central Bank, Port-of-Spain	1986
9	Tobago Arts, Scarborough	2010

The size of galleries varied but generally averaged between 2500 square feet or less. One-third (33%) of the galleries feature permanent collections, usually from a single artist. One fifth (22%) of those surveyed tour with exhibitions, while another one-third (33%) have their own special collections. About one-third (33%) of the galleries are purpose built venues, while the remainder are private homes that were converted into galleries. The age of the galleries also vary - the oldest was established in 1910 while the most recent was established in 2010 as seen in Table Ten.

Generally income from galleries is derived from exhibitions. The respondents indicated that they put on an average of twelve shows per year, which roughly translates into one show per month. However, the majority of galleries put on one to five shows per year as shown in Figure Thirty-Eight. Only The Art Society, the main trade association for visual artists, has a membership category. However, most of the five hundred members registered are listed as inactive.

Figure 38: No of exhibitions per year



Summary

Most of the galleries are privately owned and located in the capital of Port-of-Spain. In communities outside of the capital, there are almost no art galleries. This trend mirrors the structure of the global arts economy where art galleries are clustered in urban centres. As such, the visual arts economy is centred around a small number of buyers who pay premium prices for artistic work. The business model is based on selling the works of the more established artists to capture high sales. However, there is a large community of artists who are seeking exposure but who have not yet made the connection with the gallery system or their audiences. This situation can be redressed by opening up visual art spaces outside of the capital to facilitate more exposure to visual art by non urban communities. At the same time, policies to develop the newer visual arts fields that are attracting younger participants, such as animation and film, require greater investment. If facilities for exposing this type of visual art can be incorporated in art galleries, they will understandably attract enthusiastic users, whether in or out of Port-of-Spain. There are many opportunities to democratise and develop the visual arts sector by improving the training of artists, encouraging international/regional art exchanges and growing the appreciation of visual art within the wider populace.

☑Community Arts Organisations

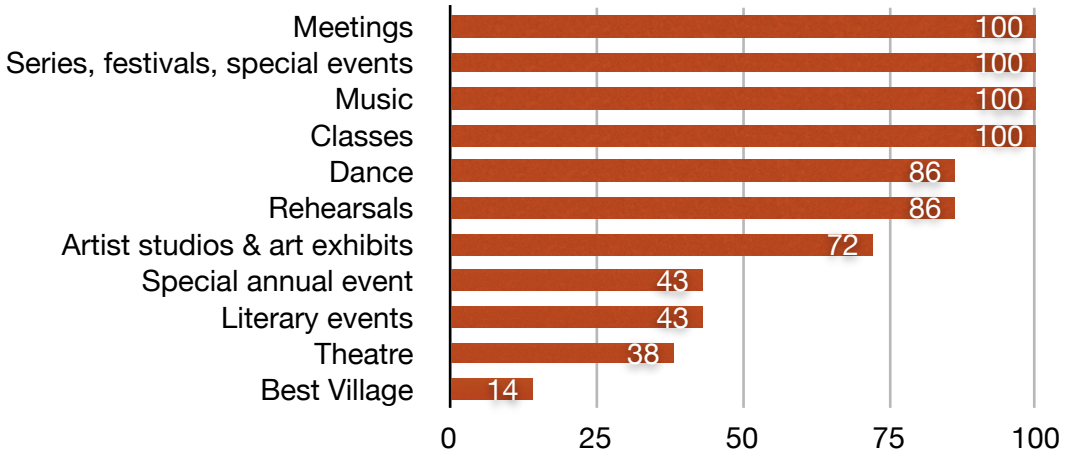
A total of seven organisations participated in the survey - three from the North/West region, two from Central and one each from South and East as shown in Table Eleven. Most of the organisations have a mandate to serve their communities in various ways. For instance, most of the spaces are used for music performances (86%), visual arts exhibits (43%), rehearsals (43%), festivals or special events (43%) and competitions (73%). All of the facilities are available for rent.

Table 11: Community Spaces and Date Built/Established

No:	Community Space	Date Built
1	Alice Yard, Roberts St, Woodbrook	1930
2	Bohemia, Murray St, Woodbrook	1913
3	Exodus Pan Theatre, St. Augustine	1986
4	Garden Jewellz, Point Fortin	2012
5	Pamberi, San Juan	1965
6	Studio 66, Barataria	1995
7	Propaganda Space, Belmont	1973

The use of the space varies from once per week to five days per week. The main activities include administration (meetings) and training (classes), followed by performing arts activities, rehearsals and Best Village events as shown in Figure Thirty-Nine. Other uses include product launches, special events (weddings, funerals), plant shows, yoga, mas camps and open mic shows. However, the findings seem to suggest that the use of these facilities is uneven, with some facilities being terribly under-utilised due to issues of accessibility. All the spaces have wheel chair access, although some had only partial access.

Figure 39: Activity Usage



Summary

Community Arts facilities are filling a crucial role in the development of the arts in Trinidad and Tobago and are popular because of their multi-functionality. These spaces are flexible and adaptable, with activities that respond to the needs of residents as well as the outside environment. The leaders of these community facilities are often well attuned to the changing needs of their clientele and exploit the opportunities available to them. However, because they operate with very little external support, funding is a constant concern. This impediment often results in artistic and logistical limitations for the organisations and the spaces they manage. These venues represent cultural resources that are at the heart of strong community networks. For this reason they should be engaged and supported through grants, training and assistance.

☑ Heritage/Historic Sites

Nine facilities were surveyed in this sector, three from the East, two each from Central and Tobago and one each from North/West and South. Historic sites are aimed at preserving and promoting the cultural heritage of Trinidad and Tobago. The government is in the process of listing all heritage properties through the National Trust. Tobago has a different arrangement as their heritage sites are listed under The Tobago House of Assembly.

Table 12: Historical Sites and dates established

No:	Site	Date Established
1	Temple in the Sea	1995
2	St Joseph RC Church	1817
3	Lopinot Estate	1805
4	Hanuman Murti	2003
5	Fort George	1804
6	Carib Centre	1976
7	Mystery Tombstone	1783
8	Knolly's Tunnel	1898
9	Fort King George	1780's

Generally all sites have a marker in the form of a plaque or a sign. All the sites in this survey are marked, with the exception of Knolly's Tunnel where the plaque has either fallen off or has been stolen. There are secondary signs at two locations, namely Knolly's Tunnel and the Carib Centre. About three quarters (77%) of all sites are wheelchair accessible.

Records for visitor traffic are not available at any of the sites and this is partly because most sites have neither a system for keeping records nor any personnel to perform these duties. This fact makes it very difficult to ascertain the popularity of the sites or the earnings they accrue. Each site offers different levels of visitor support, but most do not offer guided tours because this would incur higher costs. The paucity of tour guides represents a lost opportunity to educate the populace about their heritage. All the sites are used to host events and more than half (56%) of respondents are engaged in event activities, while about one-third (33%) also host educational events.

Only the Carib Centre sells merchandise. This reluctance to monetise the memories that visitors have of these places seems very short sighted and in the long run may have a negative impact on the overall sustainability of these sites. All the sites in the survey are open to the public and only about one-fifth (22%) offer guided tours.

Summary

Heritage sites are physical markers of the country's shared historical and cultural past, with deep resonance for both the present and future. However, some heritage sites are like forgotten relics of the past. They are generally under-staffed and under-maintained,

while most do not keep records of how many people visit – information that could inform maintenance schedules and staffing.

Better systems must be put in place to record visitation patterns. Personnel should also be available, both on-site or and at phone/internet resource centres, to provide visitors with information. Meanwhile, information displays should be updated to reflect ongoing research and developments. Opportunities to brand and monetise these sites abound but are not being fully exploited. For instance, merchandising such as books, videos, and memorabilia can boost the cachet of the heritage sites and also contribute to the growth of heritage tourism. A programme to revitalize heritage sites would see on-site, uniformed staff armed with relevant information, handouts and souvenirs for the visiting public.

☑ Libraries

Eight libraries were polled in this survey, four from the North/West, three from the East, and one from the South region. The type of libraries varied but included universities (38%), public (38%), legal (12%) and embassies (12%). They have a variety of holdings as shown below.

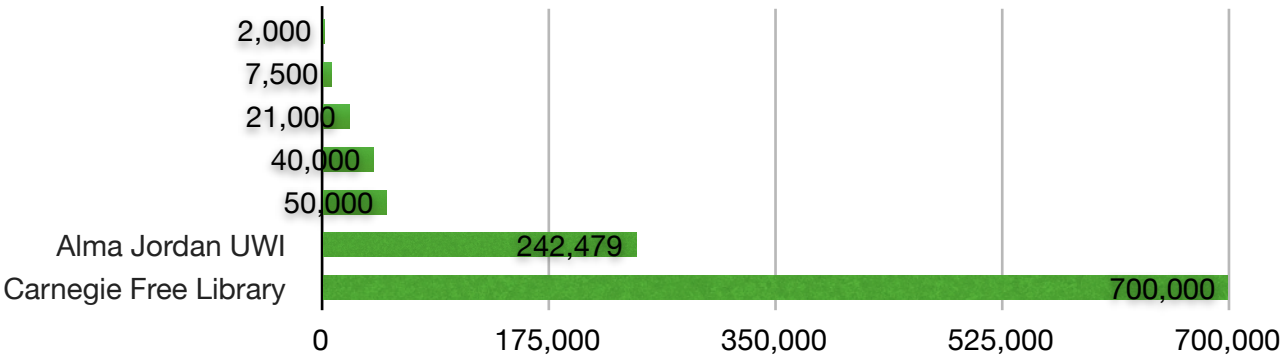
Table 13: Libraries and dates established

No:	Library	Date Established	No of holdings
1	Carnegie Free Library	1919	21,000
2	Supreme Court Library	1930	2,000
3	Heritage Library	2003	7,500
4	NALIS, Port-of-Spain	2003	NA
5	US Embassy Information Centre	unavailable	50,000
6	Forde Library, USC	1972	242,479
7	UWI Medical Library	unavailable	40,000
8	Alma Jordan Library, UWI	1975	700,000

The universities and specialised libraries do not allow public lending of their holdings but members of the public can write to request access on a 'one off' basis. The Supreme Court Library is the only facility in the survey that does not allow public access. Most of the libraries (75%) have special collections that are of some cultural, religious or other significance. The data from these libraries are collated to analyse how many books are borrowed as opposed to the number of visitors. In this regard, UWI had 242,000 books

borrowed in the last year. NALIS could not provide data on the number of books borrowed, and USIC does not lend out its collection as shown in the figure below.

Figure 40: No: of books borrowed



Most of the libraries host events (88%) and about seventy-five percent (75%) offer classes or educational activities. The majority (88%) of the libraries are custom built and twenty-five percent (25%) have wheel chair access.

Summary

Libraries are thriving educational resources that form an integral part of the country's cultural capital. In this regard, every effort should be made to ensure citizens are offered adequate access to the information within their walls. As such, the improvement of record keeping is critical if they are to fully serve their communities. In this regard, it is advisable that they begin keeping data on the number of holdings, along with the borrowing patterns of their visitors.

Outside of specialized collections, libraries face heavy competition for sustained audiences from the internet. For this reason, social activities, including workshops, demonstrations, talks, films and lectures should be used to create communities around libraries to ensure they continue to thrive.

☑Museums

Eight museums form part of this survey: five from the North/West, and one each from South, Central and Tobago as shown in the table below. Their mandate is the preservation and education of national heritage. Museums vary in size from 1,800 - 25,000 square feet. Only half of those surveyed were purpose built.

Table 14: Museums and dates established

No:	Museums	Date Established
1	Military Museum	1991
2	Indian Caribbean Museum	1952
3	Money Museum	1986
4	Angostura Museum	1973 circa
5	Police Museum	1876
6	National Museum	1923
7	Tobago Museum	1777
8	Pitch Lake Museum	2009

Most of the museums polled exercise some degree of condition control through air conditioning (63%), humidity (12%) or lighting (63%). However, one museum, the Indian Caribbean Museum has no controls at all. All the museums surveyed feature the same exhibition every day and are open between four (25%) to six (12%) days per week. A minority (13%) have special membership for individuals or groups.

Collections are diverse and include photos, machinery, commercial products, money, paintings, cooking utensils, tools, war medals, weapons, clothing, models, vehicles, aircraft, documents and human remains. The respondents could not give exact figures for their holdings but they gave averages that can be put into three categories - three to six hundred (300-600); one thousand to nine thousand and ninety-nine (1000-9999), and ten thousand or more (10,000+).

Three respondents had special collections as follows.

1. A butterfly collection - Angostura Museum
2. Jean Michael Cazabon collection - National Museum
3. Register of criminals from the 1880's - Police Museum

The popularity of the museums vary, but the majority (38%) have over two thousand visits per year. They also engage in a number of activities and about fifty-nine percent (59%) of them host events, while about twenty-five percent (25%) host special tours. Only two-thirds have wheelchair access, while the majority (75%) offer some sort of educational activity

Summary

Museums, like heritage sites are important repositories of the country's history and culture. However, they must not become stuck in the past, but their displays and information must be kept alive and relevant to the present. Some museums have not changed significantly in decades. As such, an emphasis must be placed on updating information and reflecting any new information in the fields of concern. Books and films on related subject matter should also be available for sale.

Most of the museums are under-staffed, and not properly maintained. Better systems should be put in place to improve these weaknesses, so an accurate account of record visitation patterns, as well as the number of holdings can be recorded. These institutions should be offered incentives to catalogue and organise their collections.

☑Parks

Nine parks were surveyed for this section, three from the South, three from the East, two from Central and one from the North/West. They include city, community and conservation parks as shown in the table below.

Table 15: Parks and dates established

No:	Park	Date Established
1	Woodford Square	1917
2	Asa Wright	1967
3	San Fernando Hill	1980
4	Fun Splash Park	2008
5	Harry's Water Park	2008
6	Nickey Trotman Park	not available
7	First Capitol Park	"
8	La Vega	1986
9	Auzonville Park	not available

The parks have a variety of natural amenities inclusive of lakes, rivers, swamp and open fields as well as a variety of man made amenities to enhance visitor comfort as shown in Table Sixteen below. The parks have a variety of amenities such as play areas for children, flower gardens, benches, swimming areas and food stands. Other facilities include cabins, nature trails, conference rooms, change rooms, water slides, bandstands, fountains, sport courts and exercise equipment. Visitors engage in a variety of activities at these facilities including pedal boating, kayaking, special events, workshops, tours, film

screenings, seminars, political meetings, concerts, horse rides, tractor rides, golf and sports and the majority (89%) have wheelchair access.

Table 16: Activities in Parks

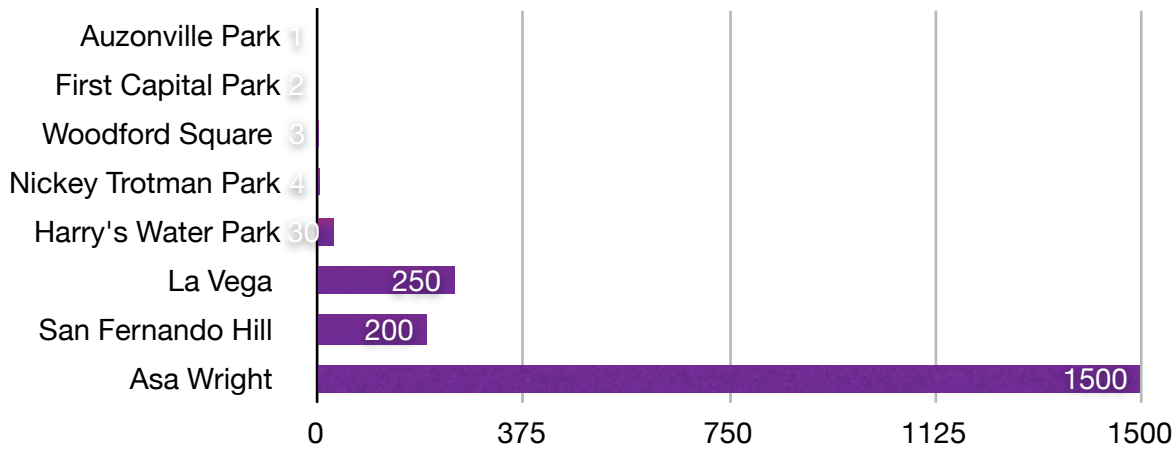
	Asa Wright	La Vega	San Fernando Hill	Fun Splash Park	Harry's Water Park	Woodford Square	Auzonville Park	Sandy Hill	Nickey Trotman Park	First Capital Park
Camping		✔		✔						
Fishing	✔				✔					
Hiking										
Nature programme	✔	✔	✔	✔	✔			✔		
Swimming			✔				✔			
Wildlife viewing	✔		✔		✔	✔			✔	
Water sports						Large trees				Large trees

Table 17: Added amenities to Parks

	Asa Wright	La Vega	San Fernando Hill	Fun Splash Park	Harry's Water Park	Woodford Square	Auzonville Park	Sandy Hill	Nickey Trotman Park	First Capital Park
Amphitheatre										
Cooking pits			✔		✔			✔		
Beach										
Boat launches										
Benches	✔	✔	✔		✔	✔	✔	✔	✔	✔
Shelter	✔	✔	✔	✔	✔					
Children's play area		✔	✔	✔					✔	✔
Flower gardens	✔	✔	✔						✔	
Food stands	✔	✔	✔	✔	✔					
Running paths										
Swimming areas	✔				✔					
Washrooms	✔	✔	✔	✔	✔			✔	✔	
Other	Cabins, nature trails	plant nurseries, shrine	Conference rooms	emergency room, change rooms, pools, water slides	pools, water slides	Bandstand, picnic tables, fountain, paved footpaths	paved footpaths		pavilion, sport courts, exercise equipment	Picnic tables, paved footpaths

The park sizes vary, with the smallest at one acre and the largest, Asa Wright, at fifteen hundred acres as shown in the Figure Forty-One below:

Figure 41: Size of parks (acres)



Forty-four percent of the parks surveyed charge an entrance fee, while another fifty-five percent (55%) have on site parking. Forty four percent (44%) of the parks are open all day while the remainder close by 6.30 p.m. The majority (89%) have wheelchair access.

Summary

Private parks seem to be growing in popularity and are representative of a thriving niche for outdoor family entertainment. While community parks are sometimes neglected or used seasonally, several private parks have opened in the last decade, offering a variety of recreational activities. Privately funded venues tend to be equipped with amenities – including but not limited to the basics like toilets. However, public parks are not generally as well equipped and neighbourhood parks often have no amenities whatsoever. Public toilets that are well maintained would be a worthy investment in infrastructure.

Public parks tend to be well-lit, and could be more frequently used for cultural events. However, perceptions regarding the threat of crime cause underuse. Providing security on a regular basis could help to create a culture where these facilities are more readily utilized by the public. In addition, a standardised approach to the provision of amenities such as washrooms, running water and shelter is recommended.

☑Theatres

A total of eight theatres participated in this survey, five from the North/West, two from the South and one from the East. Most (89%) were purpose built venues and only one ((Scarborough Centre) of the group is a community centre functioning as a theatre. They vary in size and most (89%) have proscenium stages as seen in Table Eighteen below.

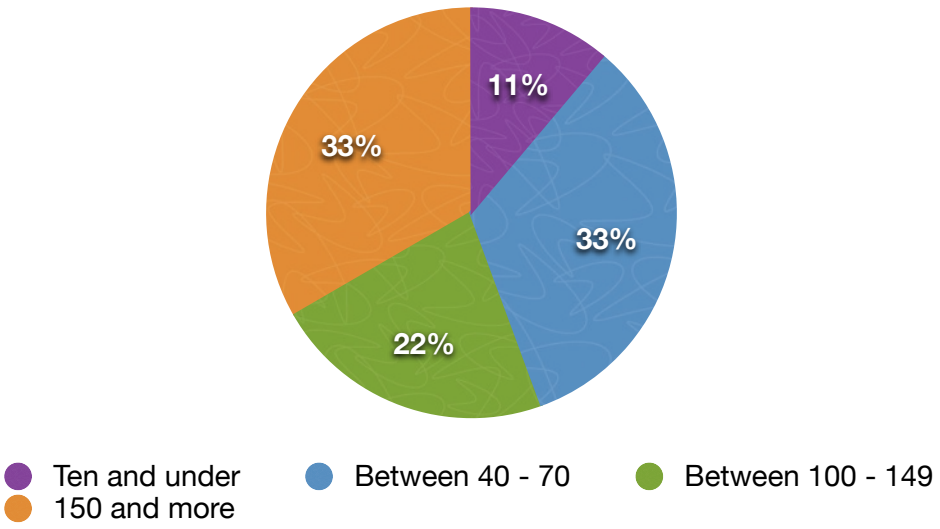
Table 18: Theatre size and stage type

No:	Facility	Established	Stage Area & Height (m)
1	Trinindad Theatre Workshop	1903	300 x 0
2	The Little Carib	1948	168 x 3
3	Scarborough Centre	1955	18 x 1.5
4	Queen's Hall	1959	115 x 3.7
5	Central Bank Auditorium	1986	300 x 1
6	Naparima Bowl Auditorium	1988	150 x 1.5
7	Learning Resource Centre (UWI)	1997	200 x .5
8	NAPA	2008	500 x 11
9	SAPA	2011	480 x 1

The facilities have a variety of amenities including fly galleries (44%) and orchestra pits (44%). They have varying seating capacities from between one and two hundred (33%); four to six hundred (33%) and eight to twelve hundred (33%). Generally, theatre facilities are in use by a variety of groups with the majority of venues hosting between forty to fifty groups per annum (33%).

The average number of performances per year also vary, but most facilities host between forty to seventy, followed by those theatres that host more than one hundred and fifty performances per year as shown in the figure below.

Figure 42: Performances per year



The average arrangement for house fees is set at around seventy-five percent (75%) across the board, except in Scarborough where it is over ninety percent (90%). Only one-

third (33%) of the companies polled had resident companies and seventy-eight percent (78%) had wheelchair access.

Summary

The more renowned theatres are well-used and enjoy frequent bookings. The notable exception here is NAPA. Even though the venue attracts many events, the seating capacity of over one thousand is beyond most shows to fill. Generally, the facilities are used for a multiplicity of events ranging from dramatic presentations to music concerts and dance shows.

Another challenge is the rental cost of venues. Many practitioners complain that the fees for renting theatres are prohibitively high. This situation results in the limited use of the venues because groups can only afford to stage about one show per year. The high rental costs also influence the ticket prices as producers pass these costs onto the consumer to prevent financial loss. This business model also forces groups to take fewer creative risks resulting in the presentation of shows in limited genres that are more likely to score large audiences. For example, sex comedies are very popular, but more experimental, dramatic or serious plays are rarely staged.

Most theatres do not have resident companies and are normally used as performance facilities by groups. It is suggested that resident groups could offer workshops and classes to encourage a more vibrant culture around the theatres themselves. For example, they could initiate special "seasons" during which they present their own productions at lower rates. This would add to the development of theatre in the country while allowing for greater experimentation.

Conclusion

Facilities in Trinidad and Tobago provide a space for cultural expression and play a critical role in preserving and promoting national culture. However they are challenged by a set of inter-related problems that are linked to the business model that has developed for the arts and culture over several decades. In the main, there are a small number of venues that are fully utilised but are costly to rent. These venues primarily operate in urban centres and promote the more popular types of events to a limited but loyal segment of the population. Meanwhile, the majority of other venues are under-utilised due to limited

amenities, poor maintenance and poor marketing resulting in a large part of the population not being exposed to artistic and cultural activities.

Generally, all the facilities function in an environment marked by underfunding, poor regulation, inadequate training of facility administrators, poor security and the lack of maintenance. In addition, inadequate record keeping in areas such as visitor arrivals, types of holdings and the number of holdings make it difficult to prescribe evidence based solutions that will result in more effective management of the facilities.

The respondents in this survey underscored the need for increased and improved support from the state in terms of human, physical and financial resources. Generally they identified a core set of activities that would improve the management of facilities in the country. These include standardisation of processes related to the preservation and presentation of archives and holdings at museums, libraries and other facilities in both the private and public domain. The training of administrators and managers is an imperative to ensure these standards are maintained. In this regard, the state can play a role by providing incentives to make this training attractive to the people managing the facilities. Also, there is a serious need to improve the amenities at some of the community based facilities such as the amphitheatres, historic sites, museums and parks to include basic things like washrooms, safe parking for vehicles, wheel chair access for the differently-abled and covered areas for open air facilities.

All of these interventions can be activated by the convergence of tourism, heritage and educational policies that seek to develop a more holistic approach to the promotion and preservation of culture in the country.

Chapter Five: Stakeholder Satisfaction

Introduction

A selected number of respondents from the creative arts and cultural industries were questioned about the state agencies they interacted with. Their views on the level and type of service they received were solicited and analysed. The respondents were asked five questions as follows:

1. Identity the state agency/ies with whom you interact with the most in your role as an arts practitioner or creative entrepreneur.
2. On a scale of 1 to 5, rate your satisfaction with their performance.
3. Describe what you believe to be most effective about their performance.
4. Describe what you believe to be least effective about their performance.
5. Identify any areas for improvement.

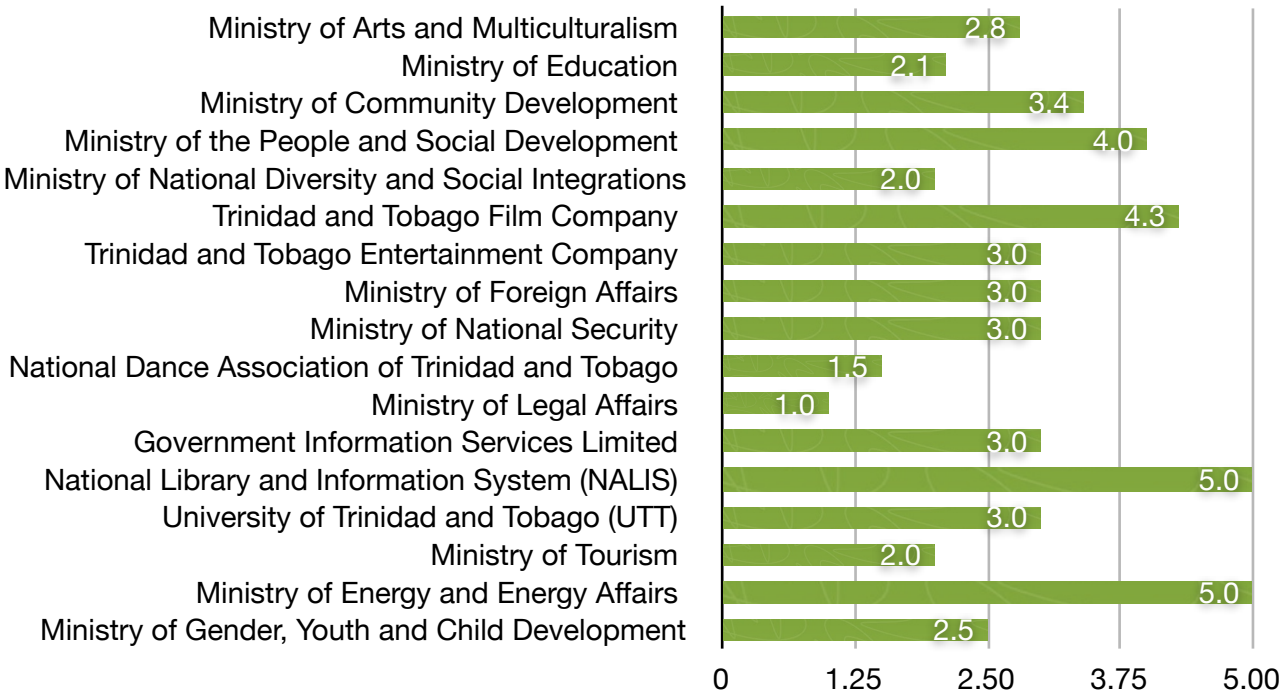
The respondents were also asked to describe the effectiveness of the agencies based on five key areas. These included (i.) application for grants, (ii.) timeliness of response to project proposals, (iii.) timeliness of payment for services rendered, (iv.) events management and (v.) the effectiveness in fulfilling their mandate.

Findings

The most commonly used state agency is the Ministry of Arts and Multiculturalism (MoAC) with thirty-seven percent (37%) of the responses listing them as the stage agency they interact with the most. The agency that garnered the next highest set of responses is the Ministry of Education (12%). However, about one-fifth of the respondents (19%) reported that do not interact with any State agency at all. In terms of overall satisfaction, the practitioners were asked to rate their interactions with the state agencies using the rating scale (1 being the lowest score and 5 the highest). The top performing agencies were NALIS and the Ministry of Energy with perfect scores, followed by the Trinidad and Tobago Film Company (4.3) and the Ministry of the People (4). The MoAM received close to 'good' for performance with an average rating of 2.8.

State Agency : Satisfaction levels - 0 is the lowest and 5 is the highest

Figure 43: Satisfaction with State Agencies



Generally, the respondents state that the MoAM fulfilled its contractual arrangements with practitioners in a timely fashion especially in terms of service provision. The group believes that the ministry is now doing more to create opportunities for artists, even though they realise that the ministry does not have adequate resources to fulfill its stated mandate. They also feel that the agency has improved its capacity to conceptualise and manage events. Finally, respondents indicated that the ministry's officers understand the nature of cultural work better than those in other state agencies. One respondent stated '*There is some level of empathy that seems to suggest that they understand the work differently to other Ministries. Many of the current workers would have gone through the Department of Festival Arts in some form, so this may have had an impact on how the arts are viewed and appreciated*'

On the negative side, the MoAM came in for a great deal of criticism for what was perceived as the length of time it takes to expedite payments. The other common criticism was the issue of internal communication. According to one respondent '*No one ever really seems to know what is going on when attempting to source information for projects beyond the individual who may be working on with them. There is always a lot of run*

around, and back and forth involved with them.' It seems that an internal communication strategy has to be developed to ensure that information transfer between departments is improved. The issue of decision-making was also raised as a weakness, as respondents believe that it takes an inordinate amount of time to receive a decision on the status of a submission. For instance, one respondent said it took over five months to receive a decision on a project proposal to fund a vacation programme for young men and women. This uneven decision-making was present even when there was approval, and some respondents said that it took a long time to move from approval to implementation of projects.

The general perception is that the public did not have enough information about the process to submit funding proposals. Respondents stated that they were not aware of a person or a department in the ministry that deals specifically with project proposals. According to a respondent '*If you happen to know someone in the Ministry they may be able to locate your proposal and let you know where it might be, but there is no specific mechanism in place to have all of this done efficiently*.'

Generally, the respondents support the overall direction of the ministry. In this regard, certain community projects like the pan camps and vacation programmes received high commendation. There is also a sense that ministry personnel are more open to listening to the views of practitioners than was the case previously. However, the respondents feel that while there is some clarity in the overall vision and mission of the ministry, the operational framework including its specific objectives, strategies and tactics are not clearly outlined or understood by both its internal and external stakeholders. This uncertainty sometimes gives the public a perception of confusion and inefficiency. Finally, there is a sense among respondents that some decisions are influenced by political expediency rather than by the stated needs of the sector or the merit of a project proposal.

The views about the Ministry of Community Development (MoCD) centre around the Prime Minister's Best Village (PMBV) programme. Respondents believe that as the main agency tasked with carrying on the PMBV mandate, the ministry did a satisfactory job in promoting the heritage and indigenous art forms of Trinidad and Tobago. On the other hand, there is a sense among practitioners that there is little room for innovation or trying new things, as the MoCD simply continues to use the same programming, the same groups to perform, and the same experts to inform its projects. This results in a stagnant

approach and a feeling especially among the nation's young men and women that culture is an irrelevant relic of the past. In this regard, the need to engage in ongoing evaluation of its programming might help the agency become more creative in fulfilling its mandate.

The Ministry of National Diversity and Social Integration (MoNDSI) scored well on interpersonal relations and communication with practitioners. Survey participants state that ministry personnel are respectful, efficient and open to have discussions with members of the arts community. However, on the issue of fulfilling one of its major mandates, namely the protection and preservation of heritage buildings, the ministry received very low commendation. This feeling was attributed to the lack of expertise and/or commitment to this aspect of their mission. The Ministry of Sport and Youth Affairs also received mixed reviews. On the one hand, respondents commend the agency for its community outreach programmes but criticise its personnel for not really being committed to the development of young people. These two factors resulted in the MSY's uneven performance.

Art educators are generally not pleased with the performance of the Ministry of Education specifically, their management of teaching the arts and culture in the school system. Complaints include administrative inefficiency that affect the timeliness and the remuneration rates of teachers. For example, one respondent reported that her transcript was lost in the ministry's archaic manual filing system resulting in three years underpayment of her salary. A re-assessment was conducted, but this document was also misplaced, so the situation remains unresolved. Communication is generally viewed as ineffective and one-way, coming from the ministry to the teachers with little room for responses or meaningful consultation. The teachers also state that they are not granted sufficient time for training. They believe that this policy of cutting down on training time adversely affects their performance in the classroom. In addition, several respondents lament the lack of adequate resources to carry out the various VAPA programmes, including insufficient instruments to teach music, or the absence of studio space to teach dance. Art educators also called for a change in the mind set of ministry officials and school managers who believe that only the academically challenged students should be encouraged to register for the art subjects. Finally, the role of research in conceptualising, implementing, and evaluating projects was identified as a shortcoming of the ministry. Respondents believe that the adaption of these managerial tools is necessary to ensure constant improvement in the content and delivery of courses. Meanwhile, the University of Trinidad and Tobago

was praised for developing a wide range of tertiary level programmes in the arts and culture. However, the issues of accreditation, high staff turnover and poor communication reduce confidence in the institution.

The Government Information Services Limited (GISL) was generally criticised for its handling of private contracts with media workers. Respondents describe the GISL's role in sub-contracting private entrepreneurs to cover events for the various government ministries as inefficient. They complain that the requests are often late, and practitioners are being asked to do more for less pay. On the other hand, the Ministry of Legal Affairs (MLA) and the Ministry of Trade and Investment (MTI) both received favourable ratings from the respondents. The MLA is used to register creative businesses and respondents generally found the directions about the registration process to be clear, even if they had to stand for a long time in lines. The MTI was also commended for developing a platform to facilitate the trade in cultural goods and services but respondents are unclear about the roll-out of the programming or the role of the newly established Creative Industry Company. The Ministry of Energy is not directly involved in the sector's development but hire members of the artist community to perform at its events a ndto assist in their community outreach programmes. Generally, they fulfilled their contractual obligations promptly.

The special purpose companies have clearer and more precise mandates that are aimed at specific target groups. Perhaps this fact makes their output easier to evaluate. For example, The Trinidad and Tobago Film Company (TTFC) was one of the few state agencies that received high commendations from the creative arts community. Generally, their personnel are seen to be respectful, knowledgeable and committed to the mission of developing the film sector, even though it was clear that the TTFC did not have adequate resources to do its job effectively. The Trinidad and Tobago Entertainment Company (TTENT) also received positive responses for its various training programmes but like the TTFC, the perception is that they are not adequately resourced to take on their mandate, specifically as this relates to developing platforms for the export of entertainment products. Respondents also raised the high attrition rates among staff (at both the operational and executive levels) as another challenge with TTENT, and complained that this trend adversely affected the continuity of its work programmes, relationships with practitioners, and confidence in the agency to deliver on its mandate. Meanwhile, NALIS was com-

mended for its promotion of authors through its various programmes such as the First Time Authors project. They also assist writers in coordinating book launches through their One Book, One Community initiative.

Summary

The preceding discussion shows that the practitioners have mixed feelings about the performance of state agencies tasked with developing the arts and cultural industries in Trinidad and Tobago. The overall rating for the seventeen agencies under review was 2.97, which can be graded as close to average. This average performance is a result of strategic and operational issues. Generally, there is a great deal of overlap and confusion among practitioners regarding the mandates of the various ministries. Therefore, it is suggested that each agency's role in the arts and cultural milieu must be clarified and communicated to practitioners. Also, it is recommended that a reporting mechanism to ensure better inter-ministerial co-ordination is established. Once this is clear, every attempt should be made to resource the agencies in accordance with their specific mandates. The evidence suggests that the special purpose companies are most affected by this problem, whereby they have clear mandates but not enough resources to fulfill these effectively. This situation inevitably leads to a general lack of confidence in the state to do what it says it will do. Small wonder then, that close to twenty percent of the respondents do not interact with state agencies. Every effort must be made to ensure that this sentiment does not become the norm.

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Section Two: Analysis and Discussion

Chapter Six: Entrepreneurial Development

Introduction

The cultural industries represent an important component in local and national development because they facilitate convergence of diverse areas such as creativity, culture, security, urban and rural planning and economic growth. A critical cornerstone in the creative sector's growth is entrepreneurship, and when combined with innovation, it improves the overall competitiveness of the sector. The human resource aspect of the entrepreneurship is generally overlooked in studies of this nature, even though the vast majority of creative enterprises are made up of free-lancers, sole traders, micro or small businesses that employ between five to ten persons. This study seeks to unearth some of the entrepreneurial characteristics of industry participants to better support the sector's development.

The entrepreneurial analysis is based on the feedback from a selection of participants who met three main criteria. They had to be in business for over three years, be involved in the commercial aspects of the cultural sector and meet the standard definition of a creative entrepreneur. Participants were deemed to be creative enterpreneurs if their activities represented '*cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as their primary inputs*' (Kooyman, 2009). The information that forms the basis of the study was obtained through the deployment of a questionnaire (see appendix) which was based on the work of Neugovsen (2009), who examined cultural entrepreneurs in Buenos Aires. The methodology was later adopted by UNCTAD as an accepted framework to examine cultural entrepreneurship. The research examines three major aspects of the entrepreneurs profile, namely their motivation for getting into and staying in business, the strategies they employ to develop their enterprises, and their core competencies. When analysed as a whole, these three indicators reveal if the respondents have either High commercial Vision (HCV) or Low Commercial Vision (LCV).

The chapter is divided into four sections, including the findings and analysis of the creative arts, the cultural industries, festivals and a summary statement. In each case the top three popular choices are measured against the bottom three choices to show the

hierarchy of choices. Generally, the findings show a strong consistency between the declared motivations, the deployed strategies and the development of competencies among entrepreneurs. The strategies were divided into three categories, interpersonal, systemic and instrumental/institutional as shown in Table Nineteen below.

Table 19: Entrepreneurial Competencies

No:	Systemic Competencies	Instrumental Competencies	Interpersonal Competencies
1	Customer oriented	Flexibility	Perseverance
2	Commercial skills	Strategic view	Persuasion power
3	Creativity/Innovation	Intuition	Communication skills
4	Leadership	Permanent learning	Team working
5	Social commitment	Decision making	Interpersonal Communication skills
6	Uncertainty management	Risk taking	Conflict management
7		Management skills	
8		Planning skills	
9		Knowledge about the sector	

Adopted from Neugovsen (2009:84)

☑The Creative Arts

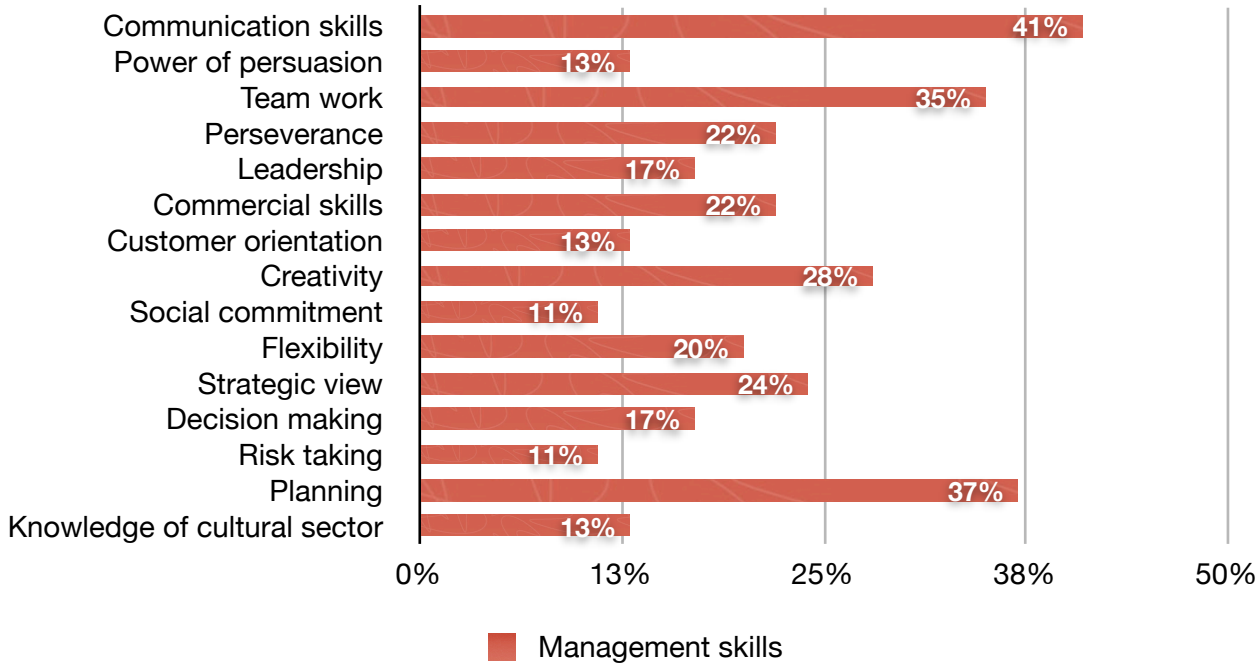
A total of forty-six respondents were interviewed for the enterprise analysis of the creative arts sector. The initial motivations for getting involved in the sector were varied but responses concentrated on the following three areas - putting their creativity to use, contributing to their culture and identity and self development. The least important reasons included taking advantage of a business opportunity, social recognition and leaving a non satisfying job. The reasons for staying in business showed one very interesting change with the inclusion of earning money, which moved into the top three choices as shown in the Figure Forty-Four below. The current motivations also show that entrepreneurs now place greater emphasis on taking advantage of business opportunities. These findings suggest that this group was initially motivated to get into the sector by an intrinsic need to express themselves creatively. However, as they became more involved in business some of their motivations shifted to include more commercial considerations such as making money and taking advantage of business opportunities. While it is clear that entrepreneurial sensibilities grew over time, the need to be creative remained a central component of these firms.

Figure 44: Motivations for Entrepreneurship - Creative Arts

The strategies that entrepreneurs use to develop their products are divided into three categories including interpersonal, systemic and instrumental/institutional. Entrepreneurs consistently identified creativity (67%) as the most popular strategy, followed by communication (28%), perseverance (28%) and knowledge of the cultural sector (28%). Meanwhile, the least popular choices included decision-making (9%), commercial skills (7%), flexibility (11%) and strategic view (11%). This suggests that entrepreneurs are more dependent on intrinsic inter-personal skills and creativity than on extrinsic knowledge and competencies when developing their products.

However, when thinking about the market for their products, respondents identified knowledge of the sector (forty-eight percent), customer needs (forty-one percent) and creativity (thirty-nine percent) as their most important considerations. The business aspects of the sector were less popular with commercial skills (fifteen percent), risk-taking (seventeen percent), planning skills (nine percent) and leadership (seven percent) factoring as the least popular choices. Finally, when asked about managing their enterprise, respondents opted for communication skills (forty-one percent), planning skills (thirty-seven percent) and team working (thirty-five percent) as the most valuable skill set needed. These findings suggest that less emphasis is placed on the necessary business acumen needed to become a successful entrepreneur such as leadership skills, customer orientation, risk-taking and decision making as shown in the figure below.

Figure 45: Consideration for managing my enterprise



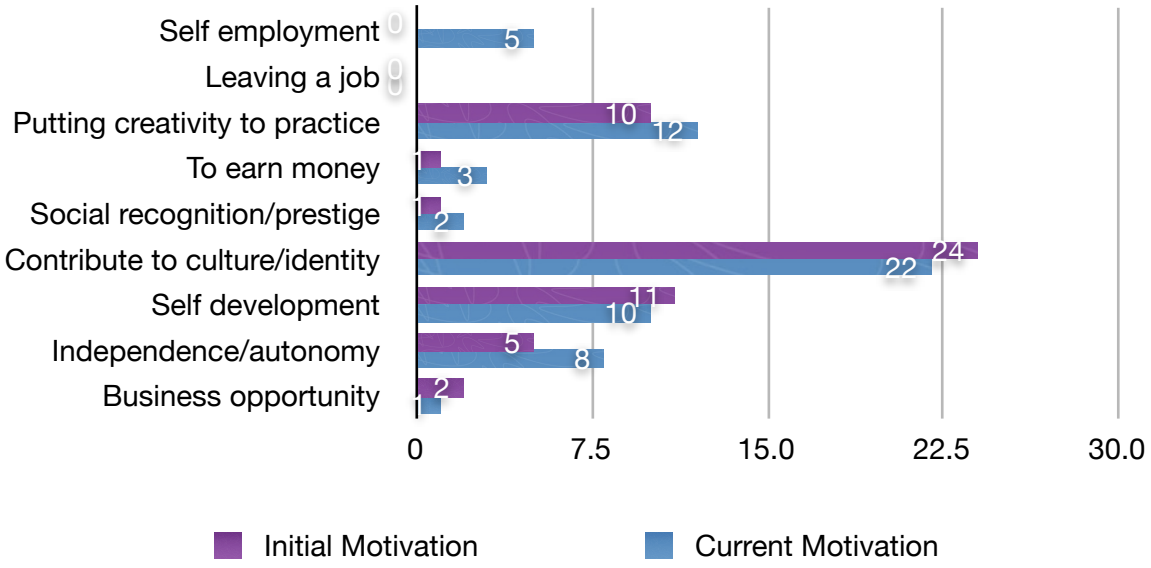
The respondents identified a wide range of management skills that they believe will assist them in managing their enterprises more efficiently. Chief among these are financial management, leadership skills, strategic planning, marketing and networking skills.

☑Festivals

Over thirty respondents were involved in the festival enterprise survey. They belong to the four festival categories of music, heritage/religious, visual arts and performing arts. When asked about their initial motivations for getting involved in the sector, the majority of respondents indicated that they became involved in festivals to contribute to the culture and shape the identities of their constituents. This factor remained relatively constant as the key mandate for their involvement over the period. There were some interesting trends in the areas of self employment and autonomy, whereby more respondents cited these reasons as their current motivations for being involved in the sector. This seems to suggest that these motivations become more important later on in the business cycle even if they were not important initially. The more commercial indices such as earning money, taking advantage of a business idea and leaving a job consistently registered as the least important considerations. These findings held even in the more commercial area of music festivals, as the highest scoring reason for getting into the sector was to contribute to culture and identity. However, there are some subtle differences between the

various festivals as religious/heritage practitioners were motivated almost exclusively by intrinsic factors such as enhancing culture and identity, whereas music had more of a mixed set of motivations including putting creativity into practice, self development and autonomy.

Figure 46: Motivations for Entrepreneurship - Festivals

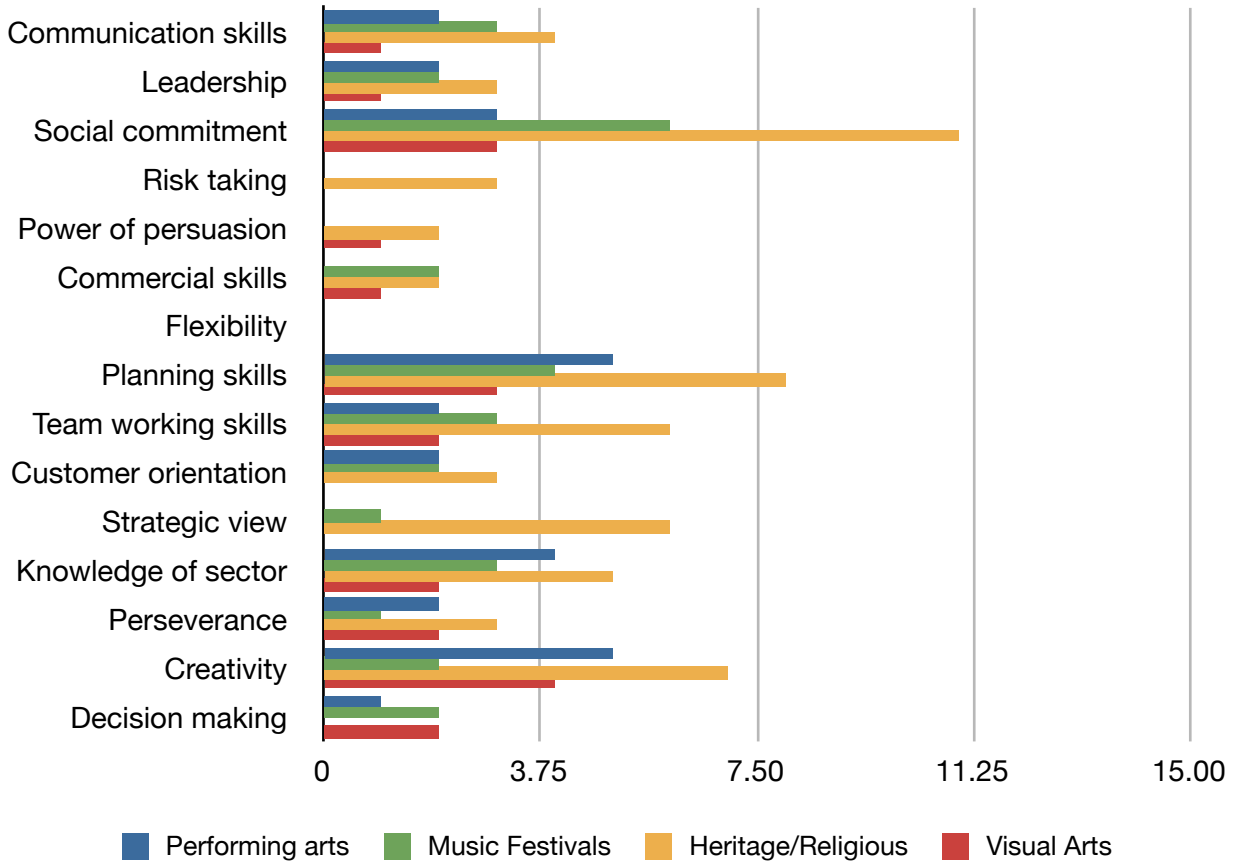


The strategies that festival entrepreneurs employ to develop their product vary, depending on the nature of the festival. For instance, the heritage/religious and music festival administrators rate the notion of social commitment as their main consideration, followed by planning skills and creativity. The more commercially-driven music sector rate social commitment highly because the producers are keenly aware that if the festivals loose meaning to the consumers, they will cease to be profitable. Meanwhile, the performing arts respondents chose creativity, planning skills and knowledge of the cultural sector as their main considerations which suggests a mixture of intrinsic and management skills are required to fulfill the mandate of festivals. Finally, the visual arts sector selected creativity, planning and social commitment as the main considerations when developing their festivals. On the other hand, the majority of respondents rate customer orientation, risk-taking, strategic view, flexibility, knowledge about the creative sector and commercial skills as the areas which they considered the least important.

These findings seem to suggest that respondents do not take the long view when planning their festivals, which probably means that they tend to plan with one festival cycle in mind. This factor may be due to the funding and sponsorship environment which usually

supports one staging of a festival at a time as opposed to multiple year agreements. The low ranking of customer orientation seems to suggest that the festival organisers place a great deal of focus on creating meaning with the festival product, but less emphasis on the customer needs including amenities such as parking, seating, programming, toilets, ticketing and other event management considerations. Another interesting finding is the low ranking for risk-taking and commercial skills in the development of festivals. This seems to suggest that innovation, risk taking and moving resources from low to high areas of productivity, which all represent critical aspects of entrepreneurship are not highly developed capacities among festival providers.

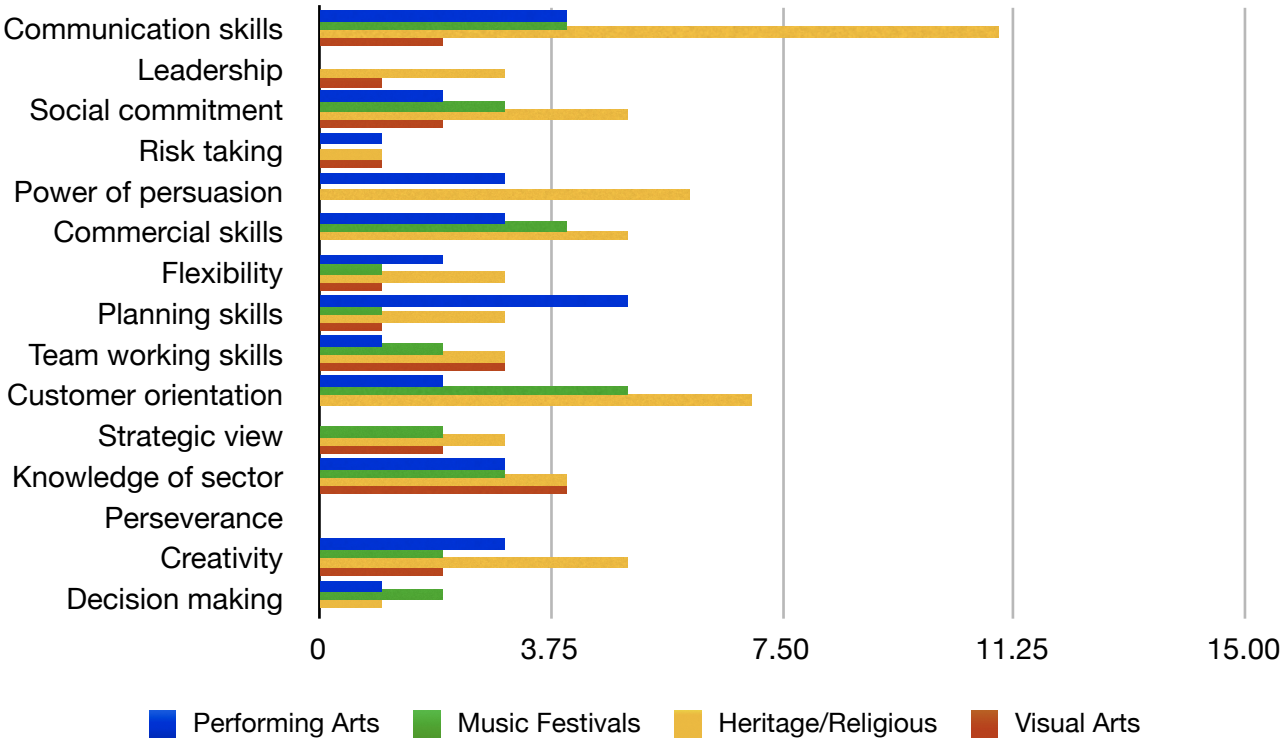
Figure 47: Factors in developing my product



In terms of marketing, many of the festival entrepreneurs chose communication skills as their top consideration because this is seen as an important part of their relationship with potential sponsors and consumers. This was followed by commercial skills and customer orientation as these relate to the creation of new, and the maintenance of existing market segments. Of less importance, are institutional considerations such as decision-making, team working, leadership, perseverance and risk-taking. The findings suggest that the

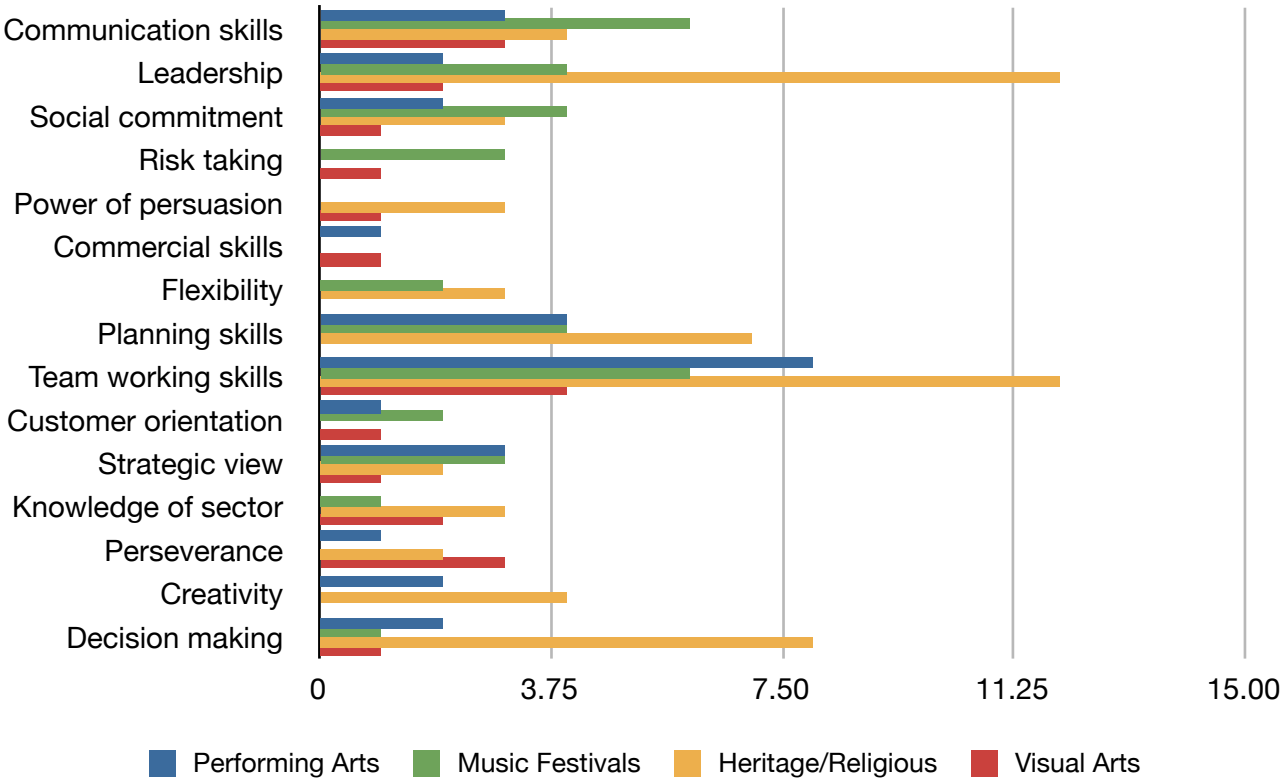
linkages between the internal and external processes of marketing may not be as strong as is required. For instance, there seems to be greater focus on the external customer but less focus on the management mechanisms to develop the internal customer (i.e. employees and volunteers) such as team working, decision making and leadership.

Figure 48: Factors to consider when marketing my product



Finally, the survey analysed the management of the festival enterprises. The top choices include institutional factors such as planning, leadership, communication skills and team work. Leadership plays an even more important role in the festivals that had to attract investment (private and public) such as the Guayafest, Divali (Palmiste), Gelede and We Beat. Generally, the leaders who head these festivals manage a product brand that influences their enterprises' capacity to attract funding. The least important factors are creativity, risk taking and commercial skills as shown in Figure Forty-Nine.

Figure 49: Factors to consider in managing my enterprise

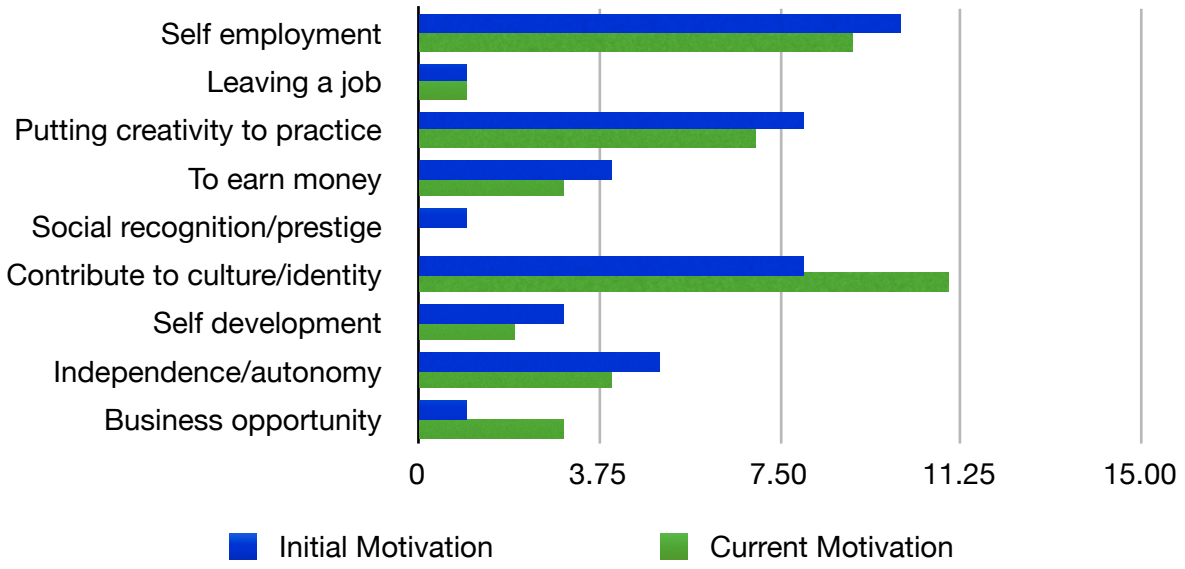


☑Cultural Industries

A total of thirty enterprises participated in the enterprise survey, the majority belonging to the categories of sound engineers and masquerade bands. Unlike the previous groups, respondents in this sector are more commercially-oriented from the inception of their businesses and generally identify self-employment as the key reason why they became involved in the cultural arena, followed by wanting to contribute to culture and putting their creativity to practice. Interestingly, the hierarchy changed somewhat when they were asked about the reasons that motivated them to stay in business as shown in Figure Fifty below. This finding suggests that as the entrepreneurs become more involved in the sector they gain greater awareness about the contribution of their products to the shaping of cultural identity. Most of the respondents in this survey, like the sound engineers own their studios and exhibit a fair amount of flexibility in finding work. Their outputs include developing cultural products like music, as well as corporate work such as the production of advertisements and other public relation tools such as videos. Unlike the respondents from the other sectors, they generally live by their craft with no second job, such as teaching to fall back on such as those in the creative arts sector. In that sense, they have

no choice to be entrepreneurial because their livlihoods depend solely on the earnings from their activities.

Figure 50: Factors for becoming an entrepreneur



This group is also more market oriented than the other groups and selected the customer as the key consideration when thinking about their product, followed by leadership and perseverance. These respondents are also high on the entreprenuerial scale for marketing their product as they identified the customer orientation, decision making and risk taking as their main considerations. They believe that leadership, customer orientation and social commitment are the main ingredients in managing their enterprises. The key management choices are leadership, customer orientation, social commitment and a basket of institutional competencies such as decision making, risk taking, perseverance and creativity.

Conclusion

The preceding findings are based on the respondents' perceptions of their own motivations, strategies and competencies. As such, more research is required to triangulate this data by observing them in their organisations over a longer period of time. In spite of this limitation, the findings represent a dynamic data pool from which some preliminary observations can be made.

The findings reveal that the different sectors exhibit varying degrees of entrepreneurship. Those enterprises located within the two inner circles of Throsby's framework, namely creative arts (i.e. music, literature, performing arts) and other core creative industries (i.e. visual arts, photography) generally show low to intermediate commercial vision (LCV) according to Neugovsen's model. In this sense, the findings reinforce previous studies on creative entrepreneurs that found the main motivator for this group is cultural/creative content, as Klamer states 'everything else, including the economics is subsidiary' (2006). This group entered the cultural sector as an avenue to express their creative aspirations, and the entrepreneurial realities became apparent and important later on in their organisational development. They are also more concerned with the development of a product that has cultural value as this relates to the shaping of identity. In this sense, they entered the sector with very little understanding of, or preparation for the dynamic market demands and the unpredictable funding and investment environment in which their organisations operate.

However, those respondents belonging to Throsby's two outer circles, namely the wider cultural industries (i.e. radio, TV, sound recording, video and gaming) and the related industries (i.e. advertising, design and fashion) have higher levels of commercial vision (HCV). As the data shows, this group was motivated to enter the sector for employment purposes and are more aware of commercial considerations in the development and marketing of their products. Generally, they are also less dependent on private investment or public funding. For instance, sound engineers benefit from the availability of tertiary level training in sound engineering and the relative ease of entry into the business. Technological advances have made it possible to set up home studios with relatively small investments from either personal or family savings. However, the motivations for this group showed a slight change after the initial establishment, as they became more aware of the cultural value of their products.

However, all the entrepreneurs exhibited a tension caused by three competing factors, including the primacy of their creative desires, the demands of the market and the need for investment. These three demands influence the ways in which business decisions are made and determine the ways in which firms engage in process and product innovation. In this sense, creative entrepreneurs have a distinct business model that seeks to mediate between both financial and cultural values. For example, those who exhibit HCV gener-

ally represent businesses that engage in 'open' innovation as a matter of survival (Chesborough, 2003). In this regard, they tap into knowledge about their areas from experts outside of their organisations, they do not spend scarce resources on research development and they have no problem using the IP of others. In addition, they create an environment where there is a great deal of knowledge cross-overs. One such example is of a sound recording studio in East Trinidad that utilises a talent pool that includes a trained sound engineer, a graduate in music from UWI, and someone in the general cultural field. They work on an ad-hoc basis with another sound engineering studio from South Trinidad that has access to a network of artist managers and media houses. The two studios collaborate on 'mixes', and then use their media contacts to promote and distribute their music, thereby boosting demand for their services. This type of collaboration is possible because of their openness to the outside world, the purposive inflows and outflows of their decisions and operations, and their willingness to move labour from one studio to another.

The levels of entrepreneurship in the cultural sector vary and exhibit a degree of complexity that merits further study. More work in this area can reveal if there is a distinct creative entrepreneur business model, as has been found in other countries (Ostwalder & Pigneur, 2002). In addition, more research can show if there are differences between the various sectors that comprise the arts and cultural industries, as well as establish a typology of the various sectors. Most importantly, more research can help educators, policy makers and investors develop a model for the establishment of more sustainable creative enterprises through the provision of the requisite training, policy, technical and funding infrastructures.

Chapter Seven: Case Studies

Introduction

The case studies that are highlighted in this chapter were chosen to show how some cultural organisations and creative enterprises operate in the current environment. They have each devised a core set of strategies that warrant closer examination to ascertain if and how their approaches can be replicated across the sector. A case was taken from each of the five sectors under review, namely creative arts (The Strolling Players), cultural industries (Valleywood Productions), festivals (International Soca Monarch), Organisations (Hindu Prechar Kendra) and facilities (Alice Yard).

Each case will be analysed through the deployment of five key organisational factors, namely funding, governance, talent, marketing and leadership. However, the indices for success examine longevity, sustainability, community linkages, cultural content, critical success and institutional structures. Profitability was not used as an indicator because the research team was not privy to the financial statements of the enterprises and therefore could not validate their financial status. However, it must be noted that all the respondents identified funding as an ongoing challenge for their organisations.

☑The Strolling Players

Taking drama to every community

The Strolling Players (TSP) is a theatre company that was founded by Freddie Kissoon on Friday June 14th, 1957. The company has produced over one hundred and thirty-seven plays that have been staged over two thousand times since its inception. The company's plays are held at the City Hall on Knox Street in Port of Spain three times a year in March, July and November. TSP also tours the country performing at least once a month at other locations. These include remote locations like Blanchisseuse, Princes Town, Guayaguayare and Guaico in community spaces such as church halls and regional complexes. In the communities, the producers make every effort to minimise the cost to audience members because the company never wants the inability to pay to be the reason for non-attendance to their events.

The plays are often written by members of the theatre company including Mr. Kissoon but can also include any local play that is considered stage worthy. Although TSP also produces foreign plays, the emphasis is on local plays. This strategy is justified by the creative director Mr Kissoon and is based on TSP's philosophy that "people like to see themselves on stage."

The plays are brought to life by the members of the theatre group who must adhere to a very strict rehearsal schedule. Members have to attend at least thirty-two hours of classes or workshops before being allowed to perform in the staged plays. If an actor is selected for a play, s/he must attend rehearsals once a week for three months before the presentation. Classes are led by Mr. Kissoon every Monday at the Tranquillity Government School from six to nine p.m. The group operates with very strict rules and regulations and special emphasis is placed on punctuality, with members not admitted into workshops if they are even five minutes late. Governance is hierarchical and the longer serving members have the most decision-making power in the company.

Cast Members from The Bandit (2008) on stage

The funding to produce plays comes from ticket sales and the personal funds of members, while transportation expenses are offset by a grant received from the Ministry of Arts and Multiculturalism. The company maintains an amateur status and as such, performers are not paid salaries. Instead they are given an honourarium at the end of each performance based on the gate as well as their position in the company. At the end of every production, each member is also given a statement of accounts. The plays currently cost twenty dollars to attend and are usually very well subscribed. The theatre company has also performed regionally in Guyana, Grenada, Dominica, Barbados, St Vincent, St Lucia, St Kitts and internationally in Toronto and Miami.

The Unique Selling Point of TSP is the element of participation encouraged from all of its members and the sense of community that is enshrined in the culture of the group. These factors when coupled with the element of affordability, accessibility and local content has earned TSP players a loyal following among certain market segments. The attention to punctuality and other points of discipline may also be a significant contributor to the success of the group. When taken together, these factors have contributed to TSP's longevity, strong brand awareness and overall competitiveness.

☑ Valleywood Productions

Telling our stories, our way

Valleywood Productions (VWP) was founded in 2006 by its Artistic Director, Mr. Jeffrey Alleyne. Beginning with very little resources or training in film making, Mr. Alleyne was moved to tell the stories of ordinary people in his community of Petit Valley. He used the only equipment at his disposal, a cell phone and started making short films. Four years later in 2010, he acquired enough funds to buy start-up equipment and registered his company as a sole proprietor. VWP's core personnel comprises Mr. Alleyne and a close family member who has some expertise in videography and sound. The firm makes shorts, mini series and feature films that focus on the experiences of people in their community.

Cast and Crew getting ready to shoot, Vallleywood Productions

The company employs a unique business model and uses untrained actors in its films, which are shot primarily on location in Diego Martin. In addition, members of VWP are enlisted to sell the films in DVD format to various outlets such as grocery stores, eating places and other business places throughout the community for TT$25.00. This model is built on low production costs, amateur talent, small markets and local content. The funds that are earned from DVD sales, together with government subventions and private sector sponsorship, help to offset production and marketing costs.

VWP established the Valleywood Youth Film Academy (VYFA) in 2007 with a mandate to 'transform lives through films'. VYFA trains young, vulnerable persons under the age of sixteen in a variety of skills both behind and in front of the camera. The goal of VYFA is to provide training that bridges the gap between creativity and industry by supplying the film sector with a cadre of trained practitioners, while creating lucrative enterprise activity for unemployed young people. The Academy provides both long and short term courses, the latter is run during the school holidays while the former lasts for as much as two years. The Academy's training is offered free of cost with a flexible learning structure. VYFA addresses topics such as violence, bullying, teenage pregnancy and drug abuse.

VWP serves a dual purpose of enabling enterprise development while serving the needs of the community. In this sense, the company has a strong social purpose and rootedness in its community. It is envisaged that with more resources they can replicate these efforts throughout the country.

☑ The Hindu Prachar Kendra

"Building bridges to our future by validating our present"

The Hindu Prachar Kendra (HPK) was established in 1985 and was officially registered as a non-profit community based organisation in 1987. Grounded in Hindu philosophy, the Kendra was founded to undertake social, cultural, and religious, project oriented work in the community. Today, the Kendra manages six major events/festivals - which include Phagwa, Baal Ramdilla, Gaanga Dhaara, the Vasant Panchami Music Festival, the Community Heritage Vacation Course and the Memory Festival for Indian Arrival. In addition, the HPK manages nineteen other smaller scaled events that are attached to the Hindu calendar.

To manage these projects, the Kendra draws on the services of its four (4) principal volunteers, its two (2) full-time staff members, and the support of its wider two hundred and fifty (250) registered members. The Kendra depends heavily on the in-kind contributions of this core and its wider membership along with sponsorship. One respondent noted that for its festival/s this combined support can offset more than forty percent of its project costs.

Another one of Its strength lies in its strategic approach to developing the organisation by taking a leadership role in validating the practices that were created in this nation space. As such, the Kendra's leadership consciously engages the knowledge of Hindu practices from India, while integrating them with their knowledge and practice of the Hindu/Indian community in Trinidad and Tobago. One example of this is the Kendra's insistence on the use of the word 'Ramdilla', as opposed to 'Ramleela', which is the original local word for the popular pre-Divali festival drama. 'Ramdilla' acknowledges and affirms the pronunciation of the festival in Trinidad, validates and affirms the innovations that are inhered in this new word/space, while acknowledging the festival's root in India.

Devotees of the Kendra at the Gaanga Dhaara Festival

Furthermore, the Kendra also consciously locates its religious work, within the larger national community. For example, Gaanga Dhaara, a river festival that pays homage to the water deity is at once a 'treatise' on raising consciousness about water preservation and environmental conservation. In this same vein, the Kendra has institutionalized its collaborations with non-Hindu and even secular organizations, whose interests in culture meet with, and support its own philosophy. It is a long-time partner with the Department

of Creative and Festival Arts (UWI), where its founder, Ravi Ji, serves as an adjunct lecturer. In the same way, the Kendra has expanded its own 'curricula' by involving itself in the cultural work of the Department. The HPK also consciously engages the Orisa (African) community in its festivals, especially given the philosophical similarities.

Governance also plays a major role in the HPK's relevance and longevity. For instance, a critical issue that plagues cultural enterprises is the lack of succession planning where leadership and visioning are left up to one person. This approach usually results in the collapse of the organisation when this person is no longer involved. In contrast to this norm, the HPK is actively involved in succession planning. For instance, the spiritual head Ravi Ji passed over leadership to Gita Ramsingh in 2009. Moreover, members of the youth arm of the Kendra are actively involved in managing certain aspects of the organisation in an effort to groom them for future leadership.

The combination of strong leadership, attention to succession planning, a clear philosophical grounding, and a holistic approach to its work account for the Kendra's success. These factors underscore the Kendra's peculiar USP, which has to do with its very holistic approach to its work; at once impacting its sustainability and its cultural/ community potency and relevance.

☑Alice Yard

'Collaborating to facilitate creative experimentation'

Alice Yard (AY) is a community arts space located in the backyard of a house at 80 Roberts Street, Woodbrook, Port of Spain. The property passed down through four generations of the family of one of Alice Yard's directors, Sean Leonard. The building is owned by the company and is administered and curated by a collective including architect Sean Leonard, artist Christopher Cozier, and writer and editor Nicholas Laughlin, with the help of a growing network of creative collaborators. Alice Yard is a non-profit organisation incorporated under the laws of Trinidad and Tobago.

Alice Yard is a space for *creative experiment*, collaboration, and improvisation. The space hosts book launches, visual arts exhibitions, discussions, film screenings, musical performances and workshops. The facility includes an open yard, an enclosed gallery, a band

room, a two-storey open space, an apartment, and a rooftop area. According to Leonard "We have access to resources – a space. We asked ourselves, how can it be used to facilitate development of art practice?" He noted that the members of the collective have different areas of interest and expertise that straddle many creative disciplines and this informs the management and programming of the facility. A great deal of the facility's development has been guided by requests and inquiries for the space. "This process keeps taking us to next level. It's a continuous work".

Funding of the facility comes from a combination of sources. According to Leonard the facility charges nominal fees such as fifty dollars an hour for the use of the band room, while the directors do not pay for use of the facility. The income from rentals is insufficient to operate the facility and as such the directors source additional funds from corporate and individual donations and sponsorship, "We're also funded by donations from individuals who appreciate what we do, and artists in residence who give a contribution." Leonard's architecture firm, CO-RD Architects, also supplies incidental funding, as well as some major infrastructural investments. "Its not expensive to run. Cleaning etc are inexpensive, but the biggest expenses are when we want to buy equipment, like – amps, chairs, or a projector. There are moments when we do need investment. But it's not onerous, and development has been very slow. Any investment increases the inherent value of property." Notably, AY does not approach government for any assistance.

The governance structure is simple and comprises of three directors and a band room manager. The three directors have different areas of responsibility - artist Chris Cozier is responsible for curating, writer Nicholas Laughlin determines communication strategy and Sean Leonard is the lead on infrastructure. Leonard believes that the various skill sets of the three directors account for a great deal of AY's success, "*the combination allows for a multidimensional perspective. We have access to different kinds of information*."

Alice Yard's utilises collaboration and networking as key parts of their organisational strategy. This strategy allows them to grow their brand while fulfilling their core mandate of using the facility as a platform for creative experimentation. In this sense, AY has collaborated with many foreign and local initiatives and organisations in furtherance of its goals. These include the Amsterdam Arts Organisation (The Netherlands), the Bocas Literature Festival (Trinidad & Tobago) and the Thembe Studio (Suriname). According to

Leonard the networking among individual artists and practitioners also accounts for AY's success, "*through being there, they give it presence and foster accessibility to others. This is the most important – not the physical space. The real Alice yard is the network of people who use it and who come to the space. These individuals also have projects and we are on board to help them make it happen and provide what is needed*." This artist networking also encourages the transfer of expertise from one person to another.

However, managing AY has not been without challenges. Chief among these has been the incorporation of its non profit status which took three years to finalise. Accounting is also an ongoing challenge as they have not been able to afford proper administrative staff, "*We are working out how to afford that. We know it's necessary. When it comes to getting notices out, or giving info and assistance to artists in residence, we need someone for that role. But we want it to be a natural fit, to happen organically. That's how the initial collaboration happened. There's a kind of commitment that comes out of a real desire to be part of something. We're waiting for that to happen*."

Art work on display at Alice Yard

A critical component of AY's success is communication both with its members and the wider public. The principals believe that communication is an essential component in fostering interaction among its various publics. According to Leonard, "*we also recognise the responsibility for the public / people outside the organisation to lend support. This can be by donating food, a scholarship, money, any support. These community arts spaces provide a real way for crucial interaction and artistic development to happen*."

In this way, AY stands out for its collective approach to management that is underscored by its philosophy that the space must foster artistic experimentation and must be grounded in the communit(ies) that it was set up to serve. Furthermore, it stands out for its non dependence on the government for financial assistance believing that something like AY can only survive if the communities that believe in it manifest their support through financial endowments, even if this means that the pace of growth is affected. Leonard encapsulates these sentiments accordingly, "*there can be an anxiety that things aren't happening quickly enough. But we have to let it happen and allow ourselves to grow, allow time to shape things. A lot of things around seem to be rushed and that often does not lead to success*."

☑International Soca Monarch

'Soca as a platform for a tourism branding strategy'

The International Soca Monarch (ISM) Competition, is arguably one of the premier events on Trinidad and Tobago's Carnival calendar. First staged in 1993, the festival, is a twenty-one year old music competition held over three evenings in the Carnival season, culminating in a final night show dubbed 'Fantastic Friday'. The event is produced by the Caribbean Prestige Foundation (CPF) for the Performing Arts and its mandate is the promotion of Soca music. The CPF which was established in 2002 as a non-profit company is run by a board of directors, and is chaired by Mr. William Munro[24]. Its vision is that "Soca will stand proudly among other world music forms satisfying millions of music lovers… worldwide…".

The event is arguably the most highly attended live event in the Anglophone Caribbean with the possible exception of Reggae Sumfest which attracts about thirty-thousand patrons every year. ISM attracts between thirty to forty-thousand patrons on its live final night showing, depending on the popularity of the songs and the effectiveness of the promotion. Statistics from Neilson Media reveal the ISM attracts the most advertising spend among all carnival events at TT$ 2.4 million and it has reputedly garnered more than one million viewers via its made for television format.

[24] In late 2013, the Chairmanship was passed on to Mr. Peter Scoon.

Costing approximately TT$20 million to produce, Soca Monarch attracts funding from both public and private sector. Public sector support covers about sixty-six percent (66%) of price monies and private sponsorship, broadcast rights and ticket sales account for other expenses. The introduction of categories started in 2005 with the establishment of the Power Soca and Groovy Soca competitions which are sponsored by Play Whe and Digicel respectively. The majority of the top-tier local and regional soca artists have participated in the competition or appeared as guest artists at the event. Selected regional Soca Monarchs are allowed automatic qualification to the semi-final round of the competition in Trinidad, thereby establishing the festival as a the definitive soca festival.

Section of the crowd at the Soca Monarch Finals

The event has also garnered international branding through the use of B-list Hollywood stars who they believe can open up markets among the African American urban population. In the last few years, the festival's organisers have been able to attract a number of prominent African-American artistes and entertainment personalities including Danny Glover, Boris Cudjoe, and Chris Tucker to serve as celebrity hosts. The efficacy of this branding strategy has had some positive results as evidenced by BET's ex host, Terrence J's profiling of the event on one of the network's most popular platforms, the music show, 106 and Park.

All of these elements converge to establish a very strong USP that is built around three main components, namely the promotion of the festival as the carnival's premier event, the best forum to see the top-tier soca acts during the season and the most renowned global event during the carnival. The economic impact of the ISM can be measured directly through its employment of approximately one thousand persons and the generation of millions in advertising revenue. Indirectly, ISM's impact on the ancillary industries such as food and beverage, transport, accommodation and clothing is significant. ISM's last-

ing impact lies in recognizing the power of the festival with mass audiences at home and abroad, the appeal of developing a soca tourism brand, and defining the economic benefits to be derived from the festival.

Conclusion

The five cases in this chapter stand out for their varied approaches to operating in the local environment. In this regard, they share some common strategies but have also developed divergent tactics based on their stated objectives. In the main, they all use a mixed model to finance their organisations which includes a combination of public, private and personal funds. Alice Yard stands out as the only entity that does not seek public assistance. Another commonality is the presence of outstanding talent in both the creative and managerial areas. This is evidenced by above average artistic output as in the case of Alice Yard, or longevity as in the case of The Strolling Players or astute entrepreneurial acumen as in the case of the International Soca Monarch.

In addition, all the organisations show a clear understanding of their markets. For instance, The Strolling Players' market can be defined as 'ordinary, working class' persons and as such they are committed to make ticket prices affordable for that market segment. They also locate their performances in accessible facilities within communities. Meanwhile, the ISM recognises the global appeal of soca music and pitches its marketing messages throughout the Caribbean and in the metropoli of North America and Western Europe. The Hindu Prachar Kendra recognises its primary market as the Hindu community and secondarily the national community. This understanding informs their programming which is premised on outreach within the national community to educate and edify all citizens about Hinduism.

Finally, all five organisations have strong links with the communities that validate their practice, which contributes to their evolution and relevance. For instance, the ISM has ongoing contact with the soca fraternity through the hosting of workshops and consultations throughout the year. Meanwhile, Valleywood Productions uses members of its community in Petit Valley for its productions and engages them in the marketing and retailing of their products.

The organisations differ in the area of governance structures but are well suited to their underlying philosophies and modes of operation. For example, Alice Yard employs a

collective approach to governance which is in keeping with its overall philosophy of encouraging creativity and experimentation, meanwhile the ISM has a fairly well defined and hierarchical structure based on the imperative of income generation which is predicated on clearly defined roles and consistency in operations. The Strolling Players has a governance structure that is suited to its emphasis on the rigid discipline of theatre, and is very hierarchical with maximum authority residing among the senior company members and the artistic director.

The firms operate with different business models. For instance ISM plays to a mass audience and therefore emphasizes high production value and concentrated marketing and promotion to ensure wide market reach. This model results in the consistent use of and reliance on foreign inputs and expertise. On the opposite end of the spectrum is a firm like Valleywood Productions which primarily plays to a local or community market. It requires a minimum of foreign resources or expertise to operate. The two business models have different effects on the local economy. The satellite model which is used by ISM utilises a fair amount of foreign exchange, while the maroon model used by Valleywood is less dependent on foreign input and is a more effective example of import productivity[25].

Finally, the issue of leadership is a critical success factor in all the cases reviewed. All the firms are led my charismatic visionaries who were clear about the role that they want their organisations to play in the development of the cultural sector. For example, William Munroe started ISM because there was no critical space for soca music in the calypso arena, Freddie Kissoon started The Strolling Places to show ordinary persons on the stage, Sean Leonard envisioned an accessible space for artists to experiment and Jeffrey Alleyne wanted to transform the lives of vulnerable young men and women by using film. This clarity of vision also converts to goodwill and fuels the legacy that these organisations embody.

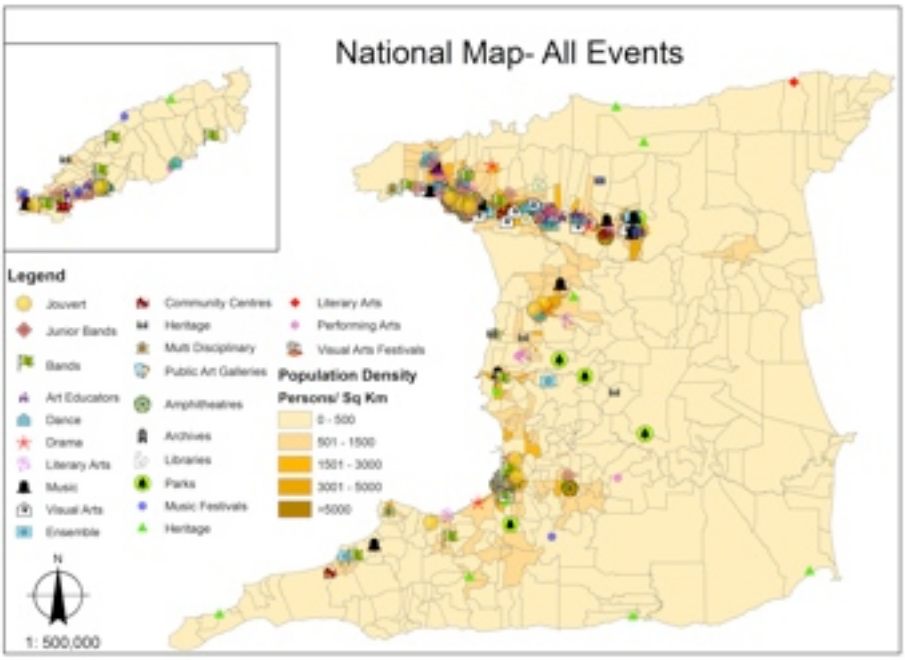
[25] According to renowned economist Lloyd Best, one of the most effective ways for small size economies like Trinidad and Tobago to become competitive globally is to encourage the development of maroon firms as opposed to satellite firms. Maroon firms are indigenous entities that are less dependent on foreign inputs and develop the capacity towards 'domestic software as an ongoing substitute to imported hardware'. (Best, 2012:6)

Chapter Eight: Geographic Information System Mapping

Introduction

The GIS component of this exercise is aimed at mapping selective cultural enterprises and actors to show the synergies and gaps in cultural production and consumption systems in Trinidad and Tobago. The mapping culled both quantitative (demographic[26]) and qualitative (motivations, unique cultural activities, management and business processes) data. The data was put into the software programme ESRI Arc GIS 10.0, and then transfered unto the map of Trinidad and Tobago. The information was then overlaid with demographic trends such as population, building density, and urban/rural spread. Attempts to analyse the mapping information using other indices such as poverty, household income and education levels were impossible to complete at this time, but should certainly be considered for a later mapping exercise. The chapter will address each of the four sectors and then conclude with a statement on the implications for policy and planning.

Figure 51: GIS of Arts & Cultural Sector in Trinidad & Tobago (Selected)



[26] The addresses and contacts of all respondents were captured, coded and put into the GIS for future reference

☑Creative Arts

The data suggests that there is a correlation between population density and the creative arts sector. The areas with the highest concentration of creative arts activities include the wards of Port of Spain, St. Anns, Diego Martin, Tacarigua, Arima, Chaguanas, San Fernando, Couva and Naparima, which are all high density areas. While the heaviest concentration of all creative arts activity is in Port of Spain and San Fernando, areas such as music and heritage arts are more evenly spread throughout the country. The concentration of activities also suggests that there is an urban/rural trend in the production of creative arts activities as shown in the figure below. The same trends are discernible in Tobago, where the concentration of activities is highest in Tobago West in communities such as Canaan, Signal Hill, Lowlands and Scarborough. This clustering of creative arts activities may be due to the access to training, performing venues, and audiences with the necessary cultural capital to consume these type of activities.

Figure 52: GIS of Creative Arts (Selected)

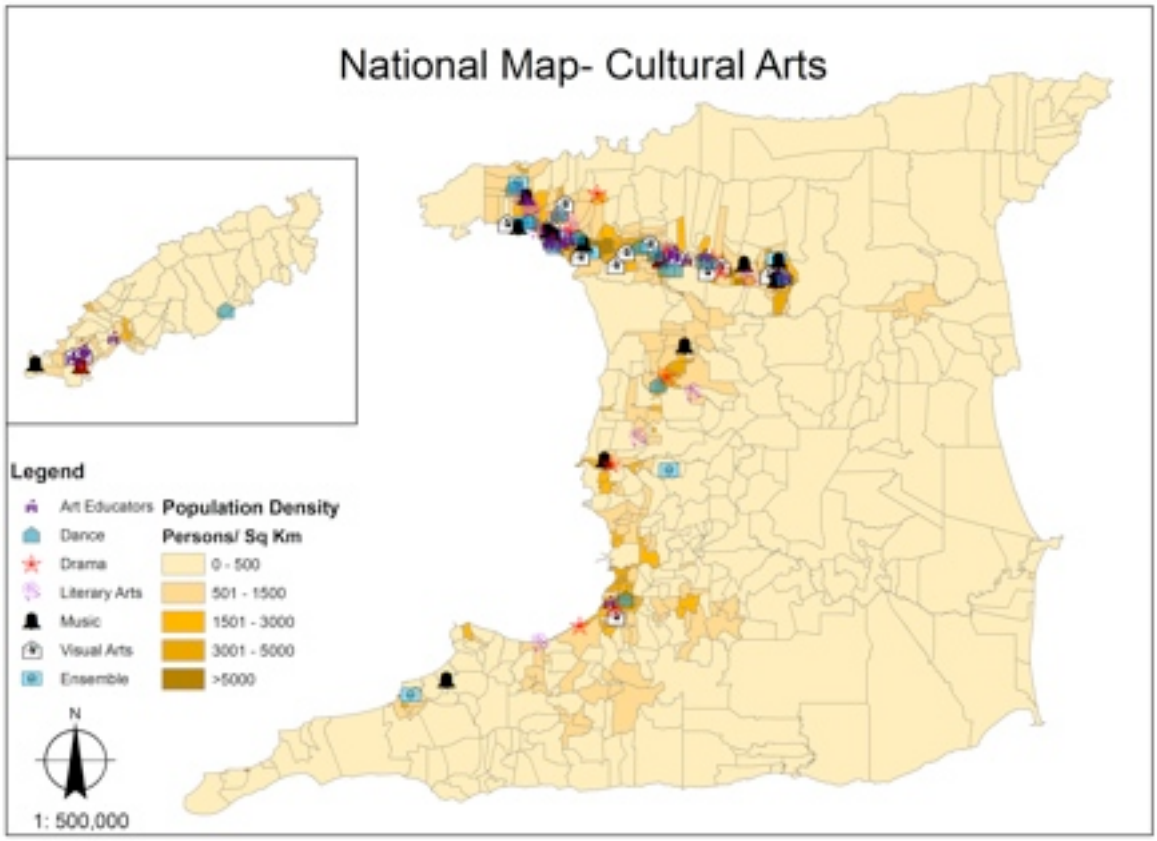
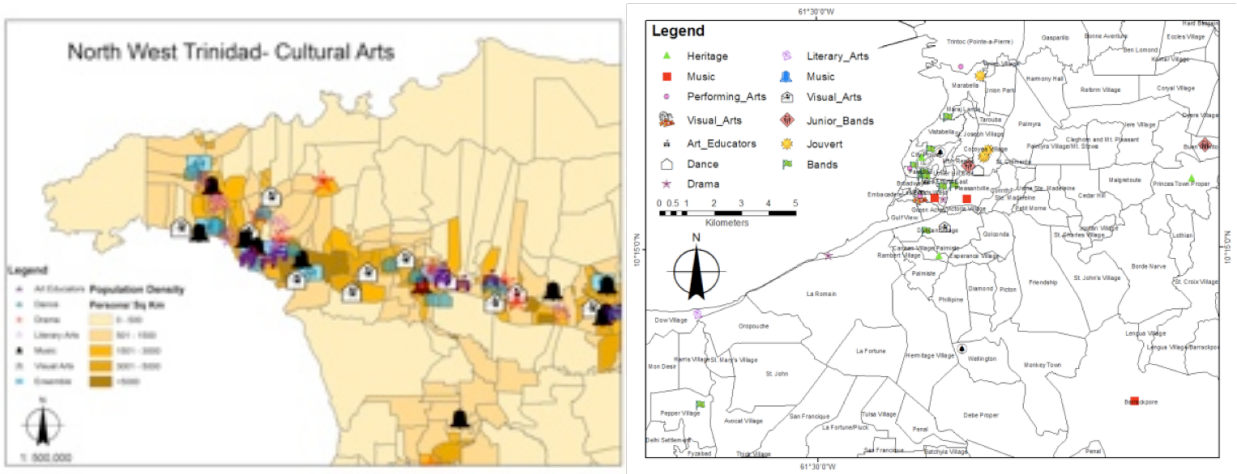


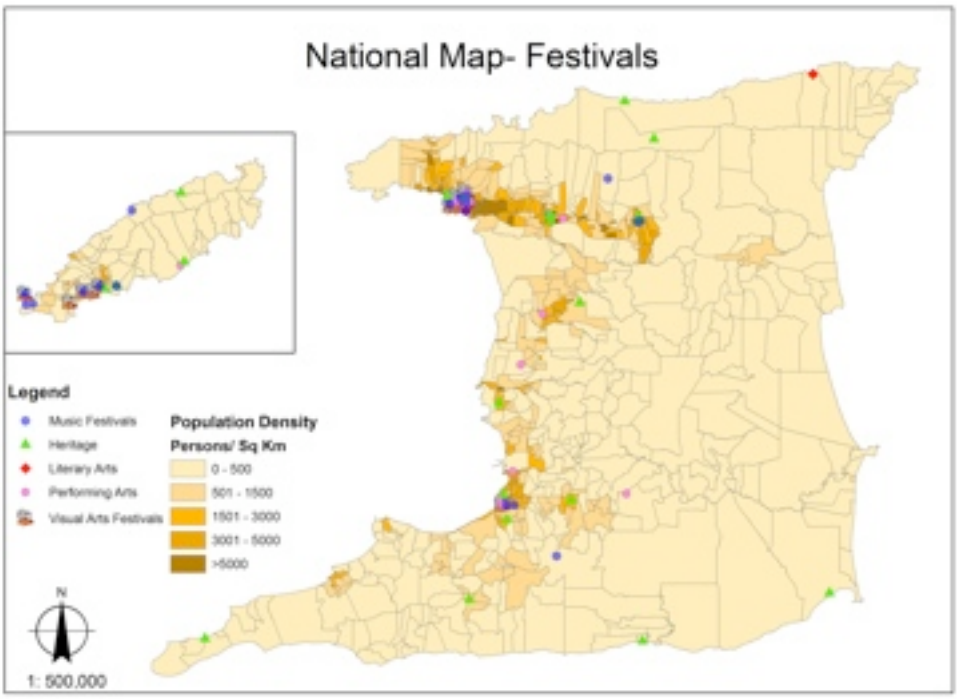
Figure 53 & 54: Creative Arts Clusters - North/West and South



☑Festivals

The four types of festivals that are part of this study, namely performing arts, music, visual arts and religious/heritage are spread throughout the country. The main areas include St. Anns, Port of Spain, Tacarigua, Arima, Chaguanas, San Fernando and Naparima as shown in Figure Fifty-Five below. However the majority are concentrated in the urban areas namely Port of Spain and San Fernando.

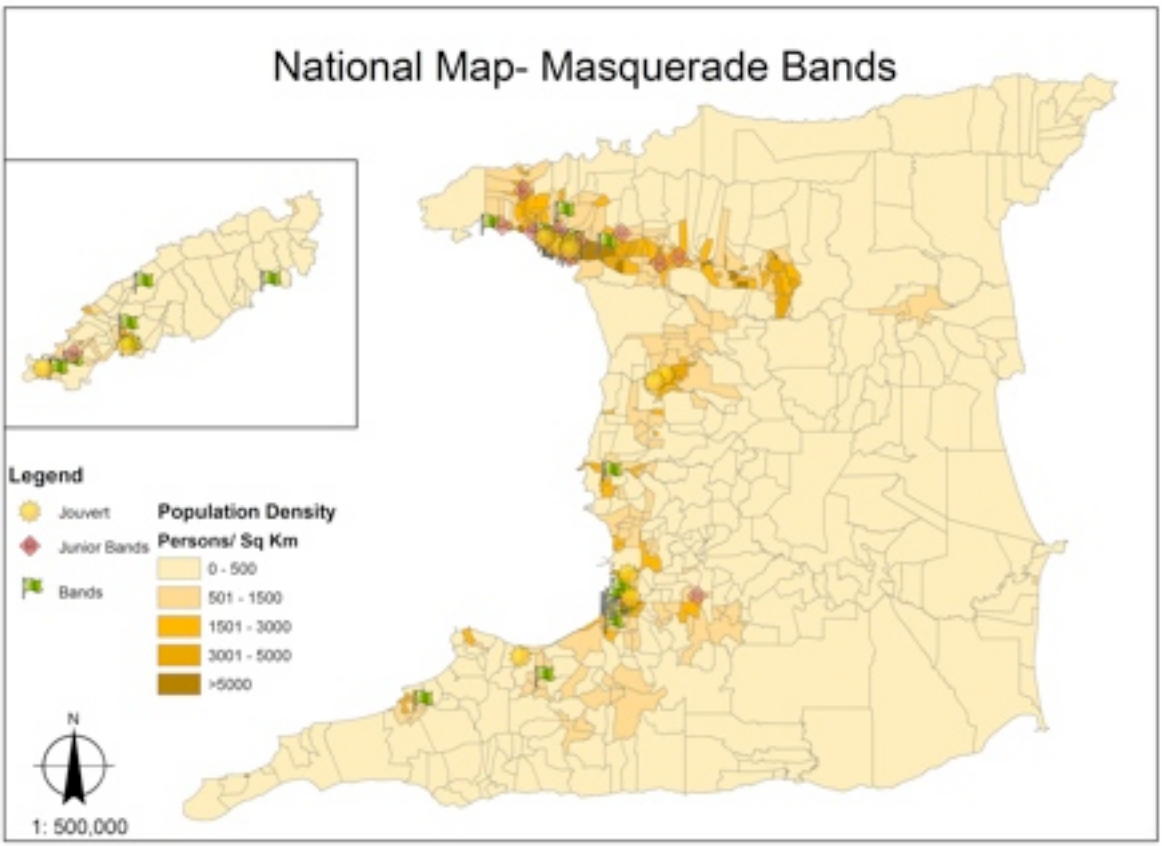
Figure 55: GIS of Festivals in Trinidad & Tobago (Selected)



For instance, the majority of music festivals are located in the capital, whereas performing arts are spread throughout, with a fairly even rural/urban spread. The spread in festivals is more even than that of the creative arts because many of the celebrations are linked to every day practices of persons throughout the country. This is particularly the case for religious and heritage festivals that are celebrated by diverse groups of cultural citizens.

The masquerade sector of the Trinidad Carnival was investigated as a separate entity within the festival cosmology. While there was a spread of Masquerade bands throughout the country, there was agglomeration in the urban centres of Port of Spain, San Fernando and Scarborough as seen in the map below.

Figure 56: GIS of Masquerade Bands



However, it was found that forty-one percent of all adult mas bands in the country are located in the Woodbrook area, and the majority of large and extra large bands are also located in this community. Generally, the majority of respondents (forty-one percent)

chose Woodbrook as the base for their operations because the area attracts the type of clientele they want, namely young, upwardly mobile professionals with disposable income. Other considerations for choosing Woodbrook include: the presence of other mas camps and other entertainment facilities such as restaurants, bars, panyards, media and event venues. The cost of renting property, the proximity to the Parade of the Bands route and the access to a creative workforce were cited as the least important considerations.

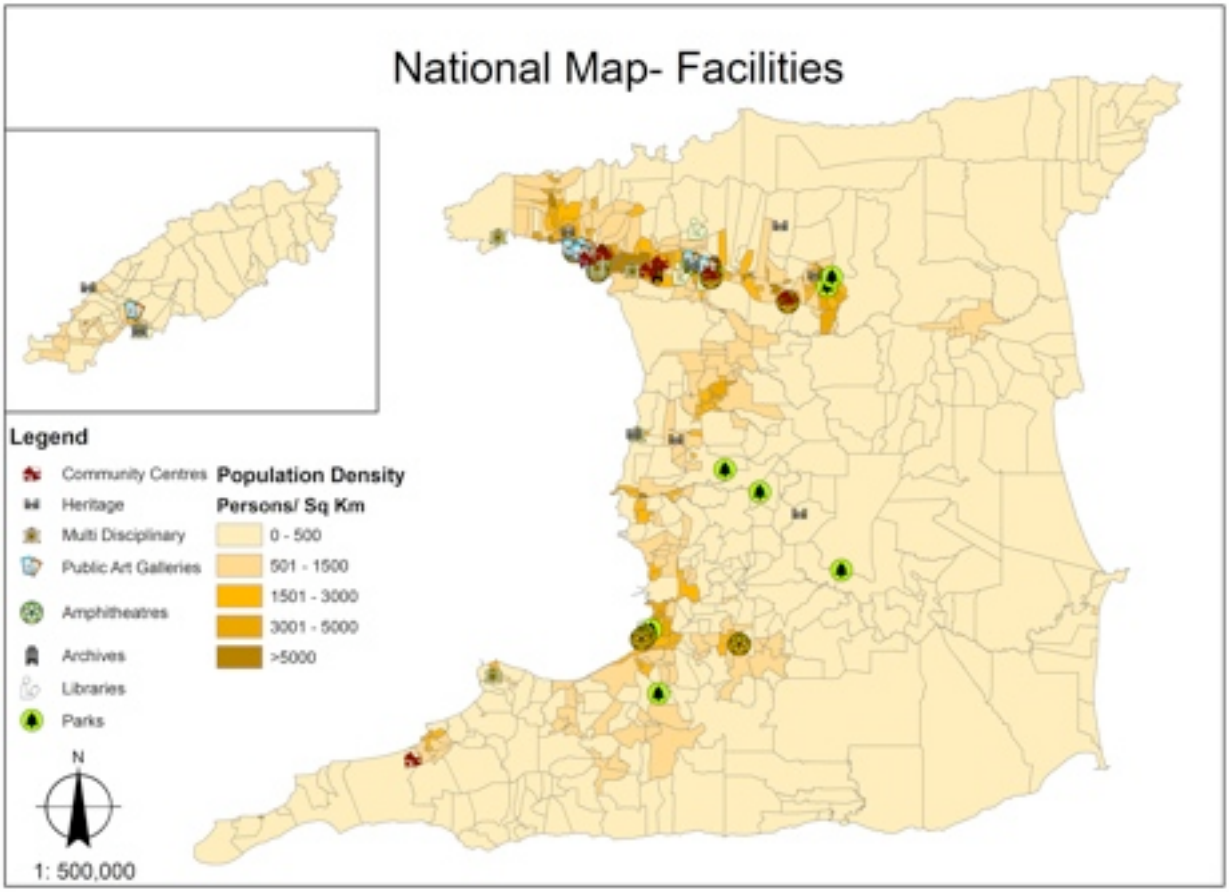
Figure 57: GIS of Masquerade Bands in Woodbrook

The respondents believe that the masquerade cluster is beneficial as it enhances the profile, commercial value and cultural brand of the Woodbrook community. In addition, they believe that the cluster helps them to engage in business process innovation and inter-organisational collaboration. However, the group identified three areas for state intervention, namely parking for customers, training in business development and rent subsidisation, which are all part of hard factors that facilitate cluster development.

☑ Facilities

The spread of facilities is perhaps the most even of all the sectors because the study looked at all kinds of venues, including those that were not purpose built for creative arts and cultural activities. In this sense, multi-purpose venues such as archives, libraries, parks, amphitheatres and theatres are located throughout the country and serve the widest community of citizens. There is some evidence that venues are not used strategically and the mapping might help state and private agents to develop a more coherent approach to venue and facility usage and management.

Figure 58: GIS of Facilities in Trinidad (Selected)



Conclusion

The preceding data shows varying patterns in the location of cultural actors and activities. Generally, we have seen a strong tendency towards clustering in urban locales within the creative arts and cultural industry sectors. The efficacy of a cluster strategy throws itself

up as an obvious way to strengthen the activities of the creative enterprises operating in these areas. According to the World Intellectual Property Organisation (WIPO), creative clusters are defined as '*the geographic concentration of a creative industry (craft, film, music, publishing, interactive software, design etc) that pools its resources in order to optimise the creation, production, dissemination and exploitation of creative works'*. Clusters can be used as a platform for bundling necessary policies that are needed to develop the cultural sector such as urban planning, tourism, culture, trade and education. More importantly, clustering can facilitate connections between producers, creative processes and consumers at the regional and national levels.

The evidence from the mapping seems to suggest that these creative clusters have developed quite organically and represent the 'bottom-up' approach to cluster development. Bottom up clusters are generally established by the producers themselves, and have very loose governance structures and control mechanisms. In this sense, they tend to encourage innovation and collaboration among creative classes and tend to perform well on the soft location factors such as public access to spaces, interesting sub-cultural scenes, atmosphere and tolerance as shown in the Woodbrook Masquerade Cluster. Therefore, policy intervention is needed to facilitate the hard factors in cluster development such as rent subsidisation, facilitative tax regimes, technical assistance and service amenties for customers.

Clustering can be easily developed by re-purposing under-utilised facilities that may have been part of the industrial age, as a space for cultural practitioners to produce and market their work. In this way, the state can assist the creative community by providing them with much needed infrastructure and networking potential while preventing the decay that accompany these abandoned industries. One such example is the NDSM facility in Amsterdam. NDSM was a renowned shipping company that ceased to operate in 1984 due to the de-industrialisation process. They abandoned their factory, the size of ten football fields, and the decaying factory site became an eye sore in the city because it attracted homeless persons, drug addicts and other vulnerable populations such as students and immigrants who could not afford the high rental costs in the city. In 2001, a group of artists, Kinetisch Noord (KN) received a ten-year lease from the municipality of Amersterdam, along with a Euro 6.5 million grant to set up a cluster. The KN is a mixed cluster that attracts visual and performing artists, while also housing two skate board arenas,

coffee shops, restaurants and performance spaces. The collective aims at self-sustainability and generates its own power, heating and water through the use of solar energy as shown in Figure Fifty-Nine below.

The management of the cluster plays a great part in its longevity. There is a tiered system for rental fees, such that enterprises are allowed to stay rent free for the first three years of their lease. After that period, enterprises who have not turned a profit are released from their lease agreements and those who turned a profit are expected to pay rent commensurate with their financial earnings. The cluster is run by an independent mediator who acts a conduit between the government and the collective.

Figure 59: Kinetisch Noord Creative Cluster, Amsterdam

Solar Energy from Sand

Coffee Shops

Skating Arena

The KN experiment is a critical and commercial success. It facilitates synergies between creative entrepreneurs, the businesses are commercially viable, and that part of the city has enjoyed a renaissance. The cluster is also home to one of the most successful music festivals in the city. KN's success is so well established, that when their lease came up for renewal in 2011, some real estate developers bid for the lease, as they hoped to exploit the cachet that the once denuded area had developed. However, the cluster has not been without challenges. Primarily, it has had to manage and mediate the varying levels of financial and entrepreneurial expertise among its clients, which has sometimes made for uneven cluster development.

Another example of creative clustering is the circus cluster in Montreal, the home of the renowned Cirque de Soleil. Cirque revolutionized the circus industry by introducing a new business model that was environmentally and ecologically friendly (no animals) and encouraging artists from all over the world. By 1990, Montreal's municipal government in collaboration with Quebec's regional government decided to promote a circus cluster in the depressed area of St. Michel near an incinerator and motorway that was close to an immigrant stronghold. They also established the National Circus School and the Montreal Circus Arts Festival which has attracted several circus groups such as Cirque Eloize and Les 7 droights de la main. Montreal is now renowned as a circus city.

The use of a cluster strategy has been applied previously as part of Trinidad and Tobago's industrialisation policy during in the 1970's. During that era, clustering was used to jump start the manufacturing and energy sectors through the development of industrial parks in diverse places such as Macoya, Diamond Vale and Pt. Lisas. This study suggests that a feasibility is conducted to determine the efficacy of re-purposing this country's fallow sugar cane facilities to accommodate a creative cluster strategy in much the same way that was done with the manufacturing and energy sectors before.

The findings also show a urban/rural difference in the spread of cultural agents and activities. In this regard, interventions to ensure that the infrastructure to promote creative productivity in the rural areas must be devised and implemented. These must include the establishment of the relevant venues, access to the relevant resources and the development of the cultural capital among citizens through the appropriate training and education programmes.

Conclusion

The arts and cultural industries in Trinidad and Tobago represent a dynamic set of actors and activities. The findings reveal that there is substantial sub-sectoral differences in terms of organisational philosophy, motivations and business models. For instance, the popular music sector is the most mature sector in terms of business development and its participants generally exhibit intermediate to high levels of commercial vision. Generally, music creatives work on a paid, full time basis, tend to be more market-oriented and use less public subsidy to get their products to consumers. This business model differs from that of a jewelry designer whose USP is based on product authenticity and uniqueness as opposed to the mass market production of popular music. Meanwhile, heritage festivals, like 'Ramdilla' operate primarily with volunteer labour, and are more dependent on the state to fund production costs. In this sense, Trinidad and Tobago's cultural ecology is complex and as such, is not much different from those that operate in the global cultural milieu.

Summary of Findings

The creative sector displays a rich array of resources and assets inclusive of talented people, physical infrastructure and unique products. However, these resources are not being fully utilised or streamlined to obtain the most effective results. For example, the analysis of facilities shows that there are a wealth of spaces for cultural activities but many are under-utilised due to the lack of awareness or improper marketing strategies by management. The heritage sites stand out in this regard, as most do not have tour guides, developed promotional strategies or merchandise for sale at their facilities. There is also evidence to suggest that the sector boasts a vibrant talent pool, who generally take advantage of training opportunities in the core creative arts. However, as shown with the entrepreneurial analysis, many do not have the requisite skills to operate and develop enterprises due to the lack of technical and managerial expertise. The issue of finance is also a major concern as the majority of respondents identified the unpredictable investment and funding environment as a critical barrier to their growth.

Conditions of work also vary, ranging from full time work to part time or volunteer activities. The study showed that those in creative core were engaged in a multiplicity of

tasks that involved moving seamlessly from paid, full time work in another sector to part time or volunteer work in the creative arena. For instance, one dancer had full time, paid work in the financial sector but devoted over twenty hours of unpaid work every week to dance. This pattern was different for the music teacher who taught in the secondary school during the week, gave private music lessons after school and gigged on the weekends. The key defining features of work in the creative sector are multi-skilling, 'crossing over[27]' from one sector to another and the uncertainty that accompanies these working conditions.

The sector's strengths inclusive of its diverse talent pool, easy access to training in the creative arts and unique cultural products can all be leveraged to take advantage of the many opportunities in the global creative arena. For instance, the hybridity that is the essence of Trinidad and Tobago's cultural products is now an important selling point in the global cultural market place. This hybridity can be honed as a branding device to improve knowledge and loyalty towards local products in an export programme. However, these marketing strategies must be foregrounded by an enabling architecture inclusive of the requisite policy and regulatory regimes. In this sense, the need for ongoing evidence to guide programming and the direction of resources is recommended.

Box 1: Internal Strategic Analysis

Internal Strengths	Internal Weaknesses
Cadre of talented creative artists	Lack of consensus about the role of creative artists in overall development
Unique and diverse cultural products	Absence of comprehensive policy framework
External markets for products	Insufficient evidence (research) to guide decision-making
Training opportunities in the core creative arts	Inadequate technical and managerial expertise within trade associations and creative enterprises
Availability and access to key production inputs	Insufficient marketing and distribution platforms for goods and services
Increased interest of state actors in the development of culture and creative industries	Unclear and sometimes overlapping lines of responsibility between various state agencies
Close proximity of creative enterprises can promote innovation and competitiveness initiatives	

[27] Anne Markusen illustrates this feature of employment patterns in the creative sector in her study of artists in the Minneapolis entitled 'Cross Over- How Artists Build Careers across commercial, non profit and Community Work'

The arts and cultural industries are challenged by the many factors. Chief among these is the lack of consensus about the importance of this sector to the country's overall development. This uncertainty is evident by the infrastructure that has been established to facilitate the sector's growth. For example, the lack of an enabling and co-ordinated policy environment that is cognizant of the need for convergence in areas such as education, trade, urban planning, legal affairs, community development, technology and innovation, has facilitated the carving up of the oversight for cultural industry development among many players. For example, the study identified at least seventeen state agencies involved in the sector, albeit to varying degrees as seen in Box Two below.

Box 2: Key state agencies with creative sector mandate

No:	Ministry	Mandate
1	Ministry of Arts & Multiculturalism	Responsibility for formulation and oversight of cultural policy. Training and development programmes for selected creative and heritage arts. Research and training. Responsible for NCC and Carnival Institute.
2	Ministry of Education	Responsibility for implementation of arts curricula. Training of teachers in VAPA for secondary and primary schools. Selected projects such as Pan in Schools unit.
3	Ministry of Tertiary Education	Responsibility for implementation of arts, enterprise development and event/arts management curricula at tertiary level (UWI. ALJ and UTT). Training of lecturers.
4	Ministry of Trade	Responsibility for development of cultural industries and selected creative arts. Research and policy formulation. Oversight for special purpose companies TT Film Company, CIC and TT Entertainment.
5	Ministry of Planning and Development	Facilitation of cultural industry economic development
6	Ministry of Legal Affairs	Facilitation of company registration, Intellectual Property Rights and legislation.
7	Ministry of National Diversity & Social integration	Responsibility for heritage arts and museums. Preservation and protection of national heritage buildings.
8	Ministry of Community Development	Facilitation of heritage and community based festivals. Oversight for the Prime Minister's Best Village Programme
9	Ministry of Sport and Youth Affairs	Responsibility for youth development. Community outreach culture based programming such as pan camps.
10	Ministry of Information (Government Information Service Limited)	Documentation, preservation of culture and heritage
11	Ministry of Foreign Affairs	Facilitation of cultural missions and contingents.
12	Ministry of the People and Social Development	Funding of various cultural projects, programmes and enterprises.
13	National Lotteries Control Board	Funding of various cultural projects, programmes and enterprises.

Creative artists and cultural entrepreneurs expressed different performance ratings for the various ministries and special purpose companies. In the main, respondents believe the

effectiveness of their operations is thwarted by ministerial mandates that are not clearly understood or defined, overlapping or competing concerns between ministries, inadequate financial resources and the absence of a clear strategic direction.

Creative entrepreneurs have varying degrees of commercial vision and business acumen. Generally, those organisations and actors in the core creative sector exhibit lower levels of commercial vision than those in the cultural industry sector. The motivations for getting involved also reveal that many practitioners are not armed with the requisite entrepreneurial competencies and skills to navigate the volatile marketplace for the cultural goods and services. These uneven levels of business skills directly impact the earning capacity of the entire sector.

The GIS mapping revealed a clear agglomeration pattern of creatives around urban centres. In some cases, such as the masquerade bands, distinct clusters have developed that merit a strategic policy intervention to enhance the organic concentration of firms. There is some evidence to suggest that clusters exist in other areas such as steel pan yards, music creation and sound engineering. The urban concentration of creative firms can be mediated by the development of a rural cluster strategy that links under-utilised facilities with cultural activity and training.

The sustainability of creative organisations and enterprises is linked to a set of success factors. For instance, the five case studies show that strong leadership, a clear organisational vision, the ability to attract and retain talent, appropriate governance structures, a sophisticated understanding of customers and markets, and a lasting commitment to communities, all contribute to the sustainability of creative organisations in Trinidad and Tobago.

Recommendations

The recommendations focus on the key areas of visioning, policy formulation, research, infrastructural support, enterprise development and collaboration. The points for action address the sector in a general way, but raise key issues that can be applied to specific sub-sectors. They are formulated from an examination of the findings, but are also guided by global smart practices, including the UN Charter on Culture and Development.

The evidence from the mapping exercise underscores the urgent need for stakeholders to develop a ***more strategic and cogent vision*** for the sector. This vision must be fueled by a stronger shared purpose and understanding of the important role that culture in

general, and the creative sector in particular, plays in the nation's development. Culture is a public good that is significant both as a driver of economic growth and also as a a catalyst for social cohesion. Consensus on this issue, can then inform a more coherent set of interventions in the cultural domain. For example, Singapore linked the development of its creative sector to an innovation and competition framework. As such, three policies were bundled – human capital, innovation and infrastructural capacity building. Taken together, these policies resulted in the growth of the cultural sector which now accounts for 2.8 percent of GDP and contributes 3.4 percent to national employment. The policies enlisted key stakeholders in the promotion of a creative culture. Three main initiatives were established: Design Singapore, a policy aimed at using design as a key driver of growth in the creative economy; the Renaissance City 2.0, which targeted software as a springboard for arts development; and Media 21, which envisaged the increase of the media industry's contribution to GDP. These policies were developed after consultation with key stakeholders and brought together people's creativity within a business and technology framework. Together, they facilitated the expansion of the creative economy, which is growing at three times the national average.

The study's main recommendation is to ***re-configure and re-tool the policy framework*** for the sector. In this regard, policies must acknowledge and respond to the diversity of the cultural environment. A multi-pronged approach has to replace the 'one size fits all' policy paradigm if the sector is to develop as a whole. In this regard, Potts and Cunningham (2008) have categorised four approaches to cultural policy that are worthy of consideration here. The first is the welfare model which recognises that some sectors require public subsidy because they are so expensive to produce that it is difficult to recoup expenditure from the market, resulting in what is classified as the 'market failure thesis'. This type of policy acknowledges that cultural activities constitute a 'public good' even though they may not have high commercial returns. Some of the heritage festivals fall into this category as they are expensive to stage but hold high cultural value for their respective communities. The second approach is known as the competition model. It acknowledges that activities in the cultural industry sector are no different from those in any other industry and therefore do not require any special treatment. In this view, cultural policies have the same set of generic industrial support mechanisms such as incentives, training and investment. This can be applied to the sound recording/

engineering sector that is showing signs of growth but need to be incentivized through subsidies on the importation of equipment and rental rates for commercial spaces.

The third approach is called the growth model and is based on the notion that the cultural industries (CIs) activate growth in the overall economy. For example, CIs introduce new ideas such as design and business innovation into the economy that subsequently influence other sectors. For example the practice of the 'all inclusive' fete that was introduced in 1990 has changed the business model for all carnival events resulting in overall growth in other industries such as food and beverage. In this model, policy support is important because it facilitates growth in other sectors. Lastly, there is the innovation model that views the creative sector not merely as a driver of economic activity but rather as an element in an innovation system. In this view, innovations in the creative sector is manifest in the economy. For example, the design led approach of gaming technology is widely thought to have revolutionised the mobile media industry. In the local context, the business model for the extra large carnival masquerade bands can be viewed as a good example of process innovation that has a ripple effect throughout the cultural sector.

This four-pronged policy toolkit is useful when trying to identify the appropriate policy infrastructure to apply to the various creative sub-sectors. The various approaches can be employed to ensure a more customised crafting of policies that can fit the specific needs of the sector. Policy flexibility is also needed to respond to enterprises at different phases of the business cycle. For example, a 'start-up' creative enterprise obviously needs a different kind of support than that of a developing business. The emerging mantra is 'customise to fit the size and needs' of the industry. In this way, a systems approach to policy making is indicated. This approach positions policy between and within systems of production and consumption thereby influencing the entire ecosystem. It must be noted that systems-based policies delimit support for individual artists and focuses on creating the climate for the entire sector to thrive.

The need for more ***effective evidence based decision-making*** is another important consideration. The current approach to evidence gathering is inadequate and does not effectively serve the industry. For example, national statistics on the size of the creative workforce, the economic impact of the sector, and levels of productivity are not harvested in a systematic way. Robust qualitative and quantitative data can be used to assist

stakeholders in making informed decisions on a range of issues, including the deployment of resources, private and public investment, strategy formulation and training needs. In this regard, the University of the West Indies and the University of Trinidad and Tobago are well positioned to structure and formulate this intervention. However, the establishment of a cultural research function in the ministries that are identified in Box 2 is also an important first step in growing a 'culture' of evidence based decision making for the sector.

The entrpreneurial analysis detailed in Chapter Six underscores the need to ***develop commercial vision*** among creative entrepreneurs. The findings show that most creatives are not motivated by commercial considerations when establishing their enterprises. In this sense, the policy infrastructure must ensure that more entrepreneurs understand the importance of developing a commercial vision for their businesses. Policies must also provide the requisite training to ensure these values are instilled from inception. In addition, state agencies tasked with business development mandates have to provide more customised support for creative businesses relative to the USP of cultural products. In this regard, the need for specialised business development support from agencies such as NEDCO, BDC and the various private financial institutions is a critical building block for this group.

The need to 'think big' and envision their enterprisess as thriving operations is an important element in the sector's sustainability. Interviews with entrepreneurs revealed a level of cautiousness in expanding their business, based on an organic growth model that builds brand loyalty slowly, over time. This approach will not result in a robust sector because successful business do not 'walk gently' or happen by accident. Rather, they result from the values of tenacity, business acumen, ambition and clearly defined goals that are supported by an enabling environment. In this regard, collaborations with management professionals from other sectors might help creative entrepreneurs improve capacity.

The sector must also be supported by the necessary ***infrastructure*** that identifies, promotes and privileges the creative arts and cultural industry. A basket of interventions must be designed to address the various phases of the value production chain including education and training, business support, investment, export development, governance, institutional development and trade regulations. In this regard, the role of strong trade

associations cannot be overstated because they play an important role in the sector's development. Although many sub-sectors have trade associations (TAs), they are not very effective nor do they have the support of the majority of their members. Consequently, TAs experience varying levels of influence in standardising their respective industries, lobbying state actors for support, or influencing knowledge and trade in their respective sectors. In this regard, training for executive members, development of more transparent governance structures, and greater regulation by members and the relevant state agencies is recommended.

The role of governance is also important. Cultural agents interact with a wide range of state and private sector agencies and often find it difficult to negotiate their way through the quagmire of various programmes and funding schemes. In this regard, co-ordination among the various state agencies with a mandate to develop the cultural sector is vital. A joint ministerial mechanism that convenes to share information, resources and programmes is recommended. This mechanism can serve as a gateway for information, and policy direction while providing opportunities for inter-ministerial collaboration. In this way, efforts at policy convergence can be facilitated so that the sector is integrated more effectively with other areas of the economy. In addition, a policy forum for the cultural industries and creative arts can be an output of this committee. The strategy of clustering discussed in Chapter Seven also provides a platform for integration while encouraging an innovative base for strategic partnerships, fostering co-operation between enterprises and building economies of scale.

Trade is also another important building block for the development of a healthy creative ecosystem. It makes no sense trying to grow the cultural industries without the requisite understanding of how the trade of these products is affected by existing trade protocols, specifically in the popular markets of Western Europe and North America. In this regard, due attention must be paid to the efficacy of existing and upcoming agreements that affect trade in these areas. Specifically, more research is needed to identify new markets, measure the extent of distribution convergence in sales and promotional platforms, and examine the expanding role of technology in mediating these outcomes.

All of these recommendations suggest that a **new agenda for the development of the arts** and cultural industry sector has to be formulated. The culturalisation of development means that culture must be mainstreamed into national development concerns in much

the same way that gender was integrated over two decades ago. This new agenda must be supported by a clearer vision for the role of culture in development, robust evidence based policies, and a supportive infrastructure that operates between the production and consumption sides of the value chain. This agenda builds on international protocols on cultural development as formulated by the United Nations, which identifies the following areas for action:

☑ Promote cultural based economic activities (cultural tourism and cultural industries).

☑Conserve and promote cultural and natural heritage.

☑Foster intercultural dialogue

☑Promote cultural expressions

☑Safeguard intangible cultural heritage

☑Reinforce cultural policies

☑Reinforce cultural infrastructure and institutions

Conclusion

Trinidad and Tobago boasts a wealth of creative talent, and this study has reinforced this belief by highlighting the fact that the cultural sector acts as public good. Cultural meaning is extracted from the preservation of heritage, while financial value is accrued from the transformation of the economy through the innovation of cultural industries. However, the evidence identifies the inherent challenges in converting these values into real developmental energy.

The study recommends the formulation of a set of policies that would encourage our creative classes to maximise the various opportunities in the global marketplace by integrating the creative and commercial values of the sector. This country has already shown some propensity in this regard, as evidenced by the export of the Trinidad Carnival Complex to North America, Western Europe, and Africa, alongside the accomplishments of our prize winning writers, designers and popular artists. This report is laid in the spirit of helping cultural stakeholders understand how they can stand on the shoulders of those pioneering efforts and fashion a more creative and dynamic future for us all.

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Appendices

Terms of reference

The proposal to conduct a cultural mapping exercise is an extremely timely one, coming as it does on the eve of the formulation of a national cultural policy. The mapping exercise has six discrete phases (research, design, planning, implementation, analysis and evaluation) and is aimed at providing a snapshot of the cultural sector in Trinidad and Tobago in five main areas, namely: (i.) the Creative Arts: (ii.) the Cultural Industries - (iii.) Festivals; (iv.) Cultural Facilities and (v.) Public organisations. In this regard, the mapping exercise has nine critical objectives as shown in Table One.

Table One: Key Objectives of Mapping Exercise

No:	Objective
1	To determine what resources and assets make up our cultural sector.
2	To measure the existing strengths and weaknesses of the sector.
3	To ascertain what makes the cultural product offerings unique.
4	To estimate how many people work in the sector.
5	To determine what type of work they are involved in.
6	To estimate the levels of remuneration they get for their work.
7	To project the type of changes required to make the sector more viable
8	To detail the type of cross collaborative relationships that exist and to suggest mechanisms to make them more effective.
9	To determine the public's general perception of the cultural sector.

Implementation

This proposal will address phases three to six of the mapping exercise, namely planning to evaluation. It will culminate with the delivery of two items inclusive of a summative report and a databank of information on the five areas as shown above. The data will be gathered from surveys and long form interviews resulting in both qualitative and quantitative data sets. The exercise will be conducted in five stages as follows:

1. Stage One - Baseline data will be conducted of four areas inclusive of cultural organisations (10), individuals and key informants (20) general public (20) and creative worker/user of resources (10) as detailed in the Cultural Mapping Toolkit (p.1). This information will be used as a test to determine any gaps or oversights in the surveys and as a guide for the full scale operation before it begins.

2. Stage Two - Collection of data for sectors:

    a. Creative arts: literature, visual arts, music, dance, drama, creative arts educators.

    b. Cultural industries: design, publishing, book selling, commercial arts & media, sound & music recording, film & video production, art house & cinema, management & events, musical instrument & retailer;

    c. Festivals: performing arts, literary arts, visual arts, music, heritage & religious.

    d. Facilities: performing arts, community based, visual arts gallery, heritage site & museum, archives, library and parks;

    e. Public organisations: literary, visual & media arts, cultural service.

3. Stage Three: Collation of data and inputing into data fields.

4. Stage Four: Analysis of data

5. Stage Five: Evaluation and writing up into summative report.

Entrepreneur questions

1. What were the reasons that motivated you to start up your own business? (Choose top three options)

Self-employment	To leave a non satisfying job	To put my creativity to practice
To earn money	Social recognition/prestige	To contribute to culture/identity
Self-development	Independence/autonomy	Take advantage of bus opportunity

2. What are the reasons that motivate you now to continue your business? (Choose top three options)

Self-employment	To leave a non satisfying job	To put my creativity to practice
To earn money	Social recognition/prestige	To contribute to culture/identity
Self-development	Independence/autonomy	Take advantage of bus opportunity

3. When developing my product, I think about (choose three options)

Communication skills	Power of persuasion	Team working skills	Perseverance
Leadership	Commercial skills	Customer-orientation	Creativity
Social commitment	Flexibility	Strategic view	Decision-making
Risk-taking	Planning skills	Knowledge of cultural sector	

4. When thinking about the market for my product/service, I think about

Communication skills	Power of persuasion	Team working skills	Perseverance
Leadership	Commercial skills	Customer-orientation	Creativity
Social commitment	Flexibility	Strategic view	Decision-making
Risk-taking	Planning skills	Knowledge of cultural sector	

5. When thinking about managing my enterprise, I think about

Communication skills	Power of persuasion	Team working skills	Perseverance
Leadership	Commercial skills	Customer-orientation	Creativity
Social commitment	Flexibility	Strategic view	Decision-making
Risk-taking	Planning skills	Knowledge of cultural sector	