

FIRST DRAFT CULTURAL MAPPING REPORT- CREATIVE ARTS



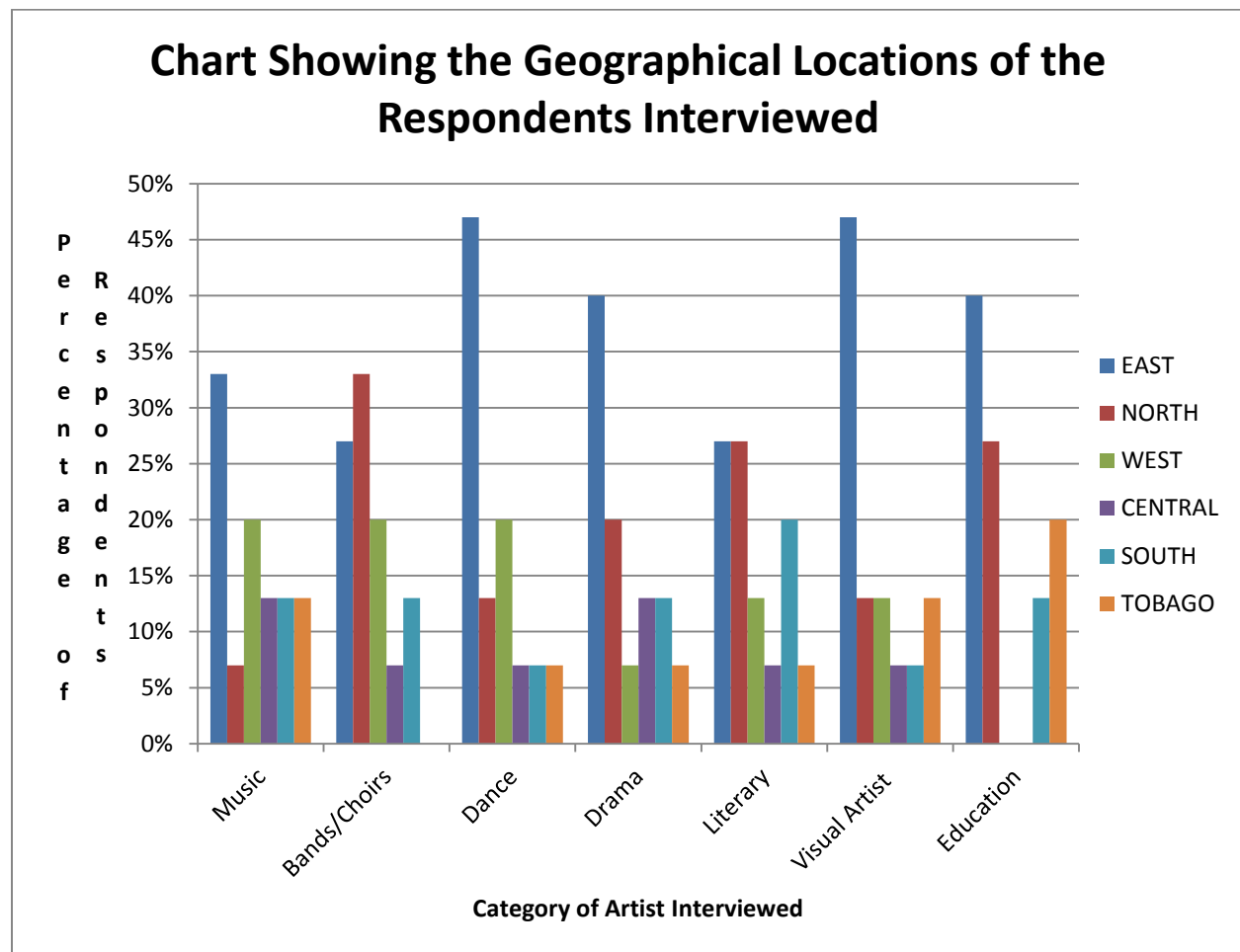
Artist: Nazim Baksh

Researched and Compiled by: Ivory Hayes

INTRODUCTION

The survey was conducted over the period 20th June- 18th August, 2013. The objective was to interview 15 individuals for each section. The only group that deviated from this was the Musicians group for which 16 individuals were interviewed. The sample type is a mixture of a quota sample and a purposive sample. The quota was based on geographical location, as an attempt was made to select at least two people from each of the regions east, north, west, central, south and Tobago. This was not always possible in each group; as a result in some groups no representative of some geographical locations can be found.

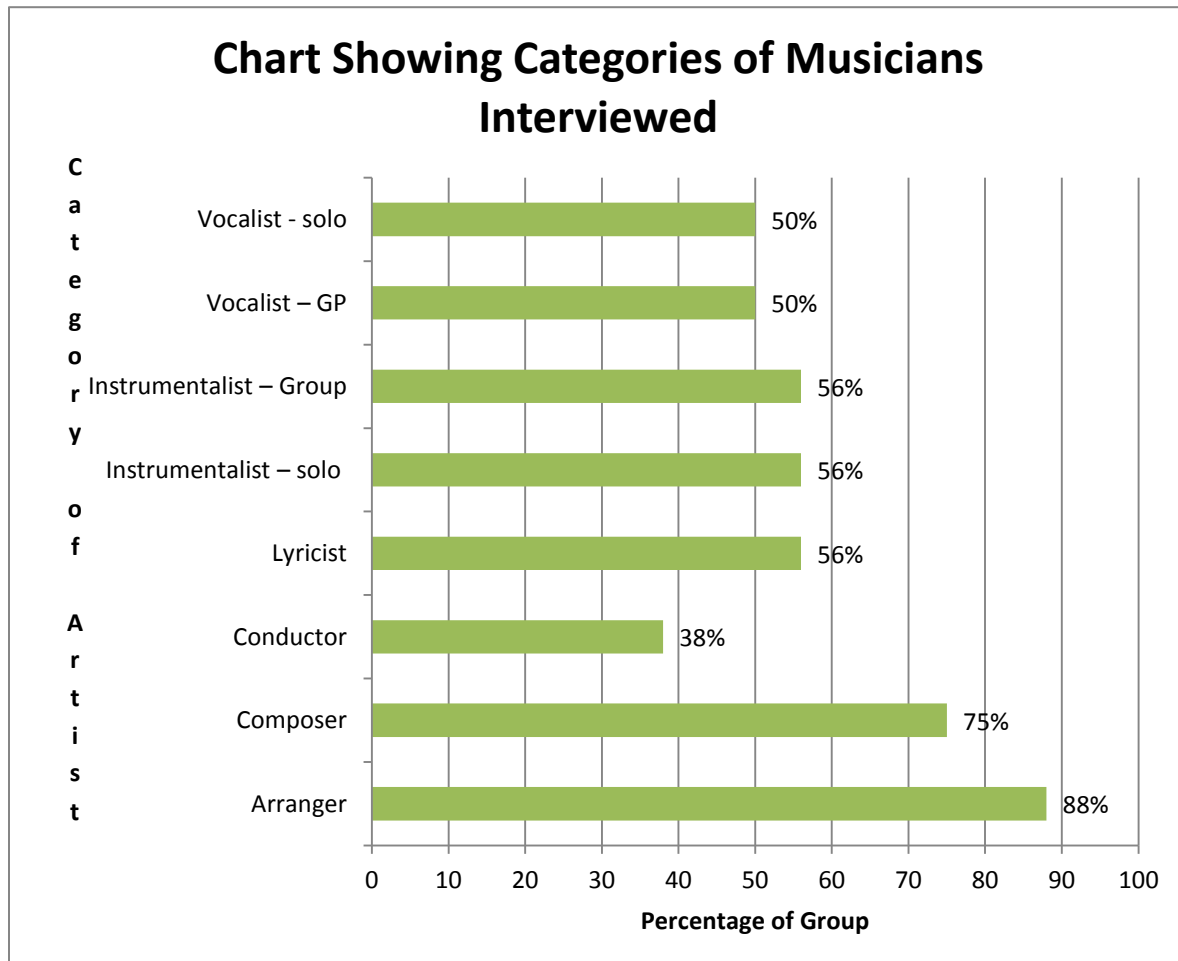
The sample was purposive with respect to the selection of participants based on prior knowledge that they were involved in the aspect of the arts being investigated e.g. musicians, writers etc. These names were compiled partly from the National Registry of artists provided by the Ministry of Arts and Multiculturalism but mainly from online research and enquiries to stakeholders and practitioners of the various fields. The surveys were conducted largely through telephone interviews with the respondents.



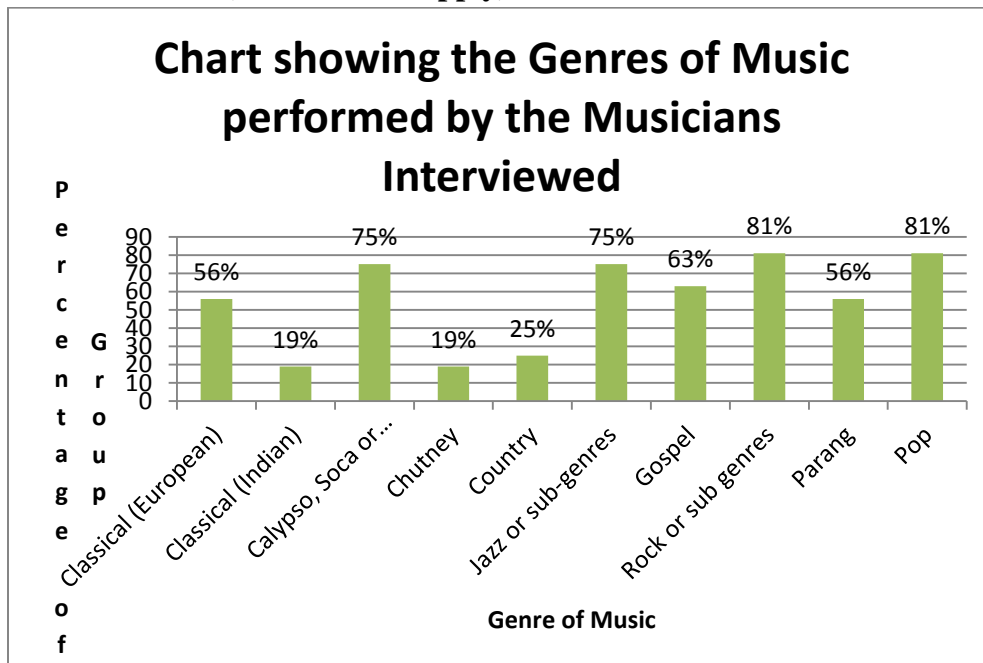
RESEARCH FINDINGS

MUSIC

1. Vocation of musician (select all that apply)



2. Genre of music (select all that apply)



The musical genres listed in the other category were as follows:

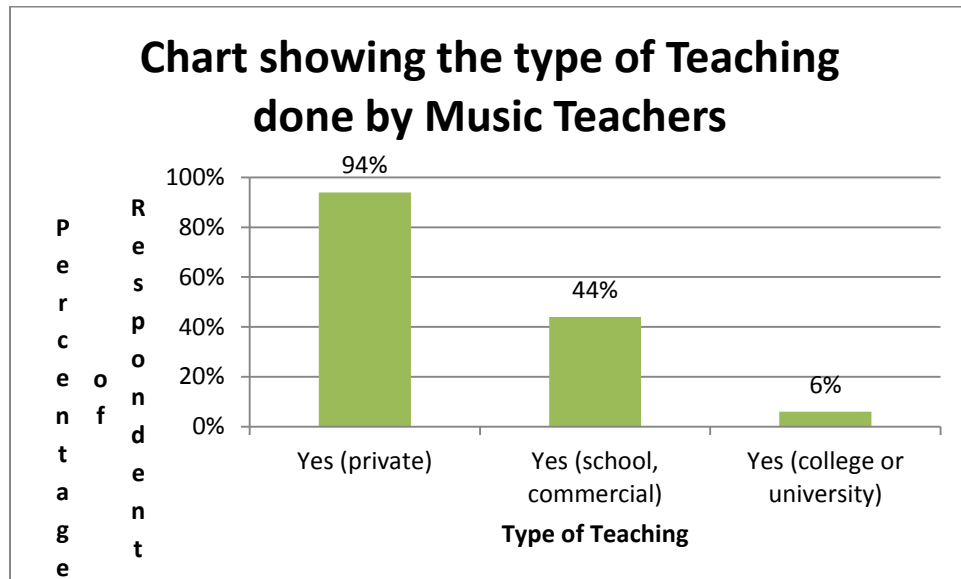
- Contemporary Love Songs
- African (2)
- Classical African
- Jewish
- Chinese
- Ethnic
- R & B (2)
- Folk
- Reggae (2)
- Dancehall
- Bosa Nova
- Rapso
- Blues and blue grass
- Caribbean(Fusion)
- Spoken word (2)
- Neo soul (Jazz sub-genre?)
- Latin (2)

3. Do you play in groups, ensembles or orchestras

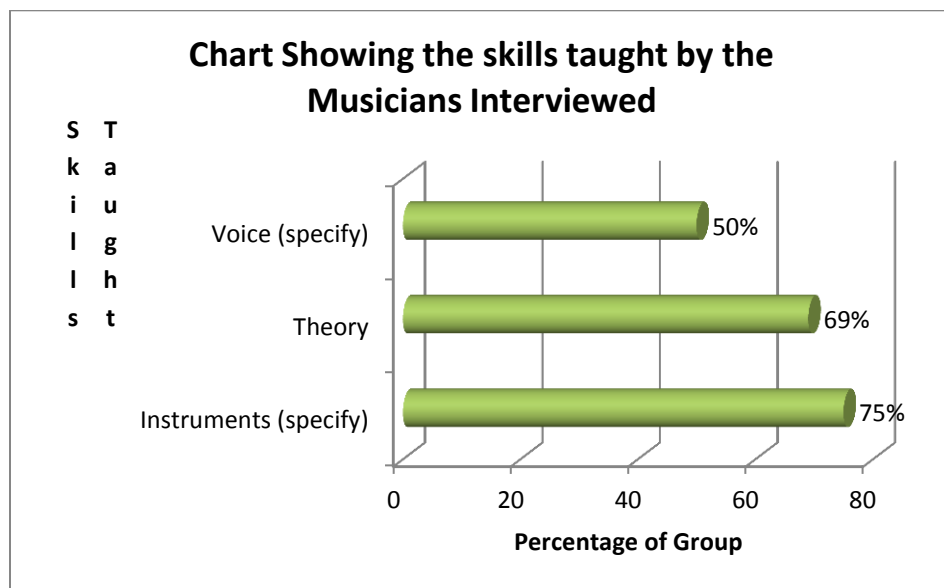
Most of the respondents (81.25) indicated that they did play/sing with a group of some form.

4. Do you offer instruction (select all that apply)

All of the musicians indicated that they taught.



5. If yes, music skills taught (select all that apply)



When asked what other skills were taught the following list was compiled:

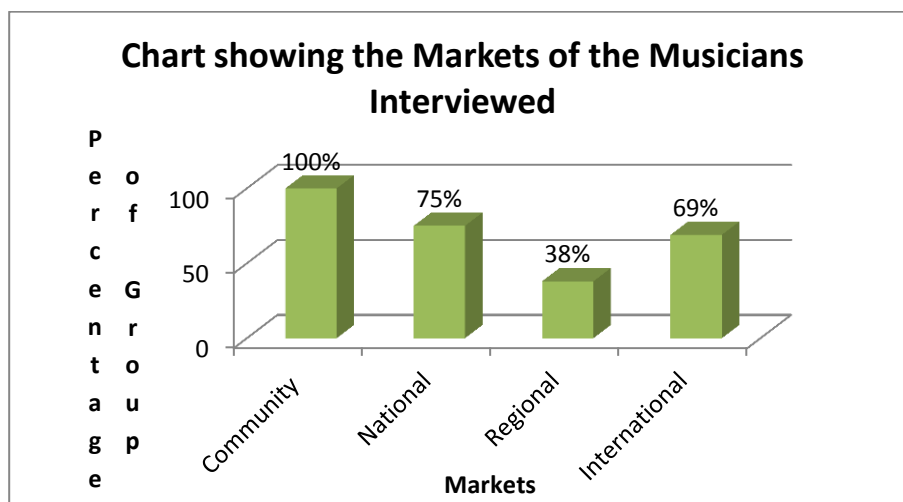
- Stage Training
- Steel Pan soloing
- Studio production
- Stage Presence
- Performance
- Microphone technique
- Preparation for performance
- Spoken word- writing and performance
- Musical history
- Conducting
- Aural training
- Musicianship

6. If special skill focus, identify

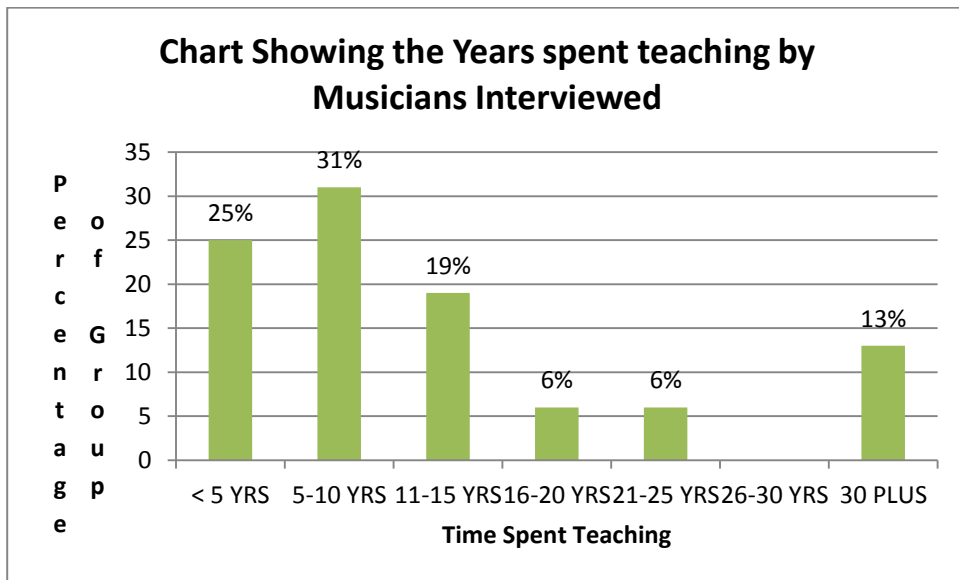
Some of the special skills of focus that were listed here also appeared in the above list of other skills taught. However the skills listed in response to this question are as follows:

- Stage Presentation
- Time Management
- Goal setting
- Affective values
- Team working skills
- Problem solving
- Effective Public speaking and Communication skills

7. Where are your markets (select all that apply)



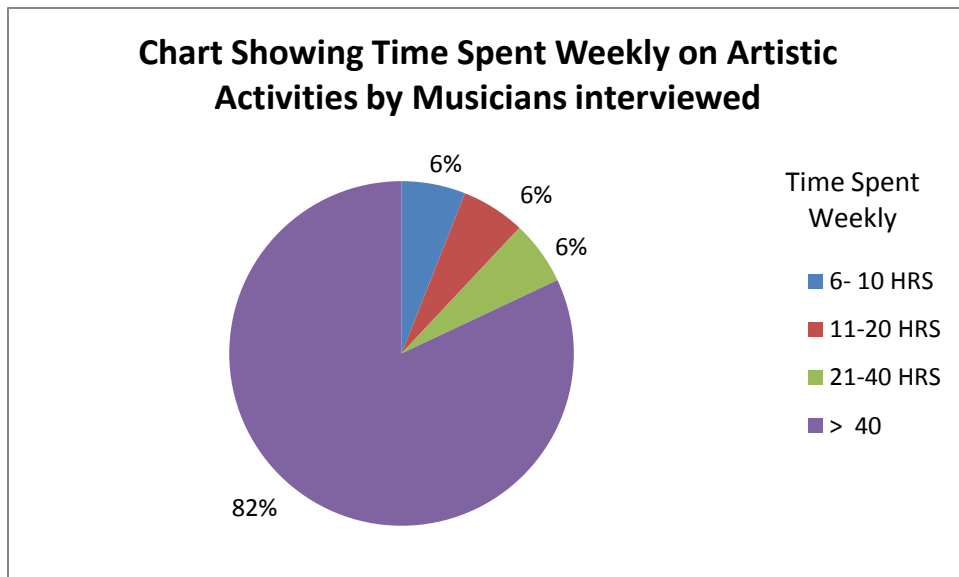
8. If you teach, how long have you been teaching



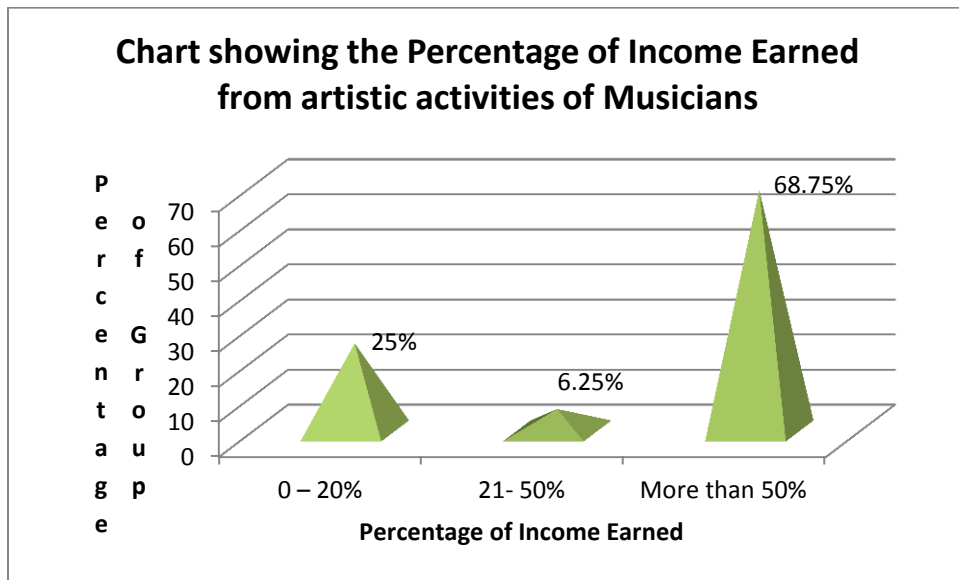
9. Do you teach with an institution?

More than half of the respondents (56%) indicated that they teach with an institution.

10. How many hours per week do you spend playing or teaching music?

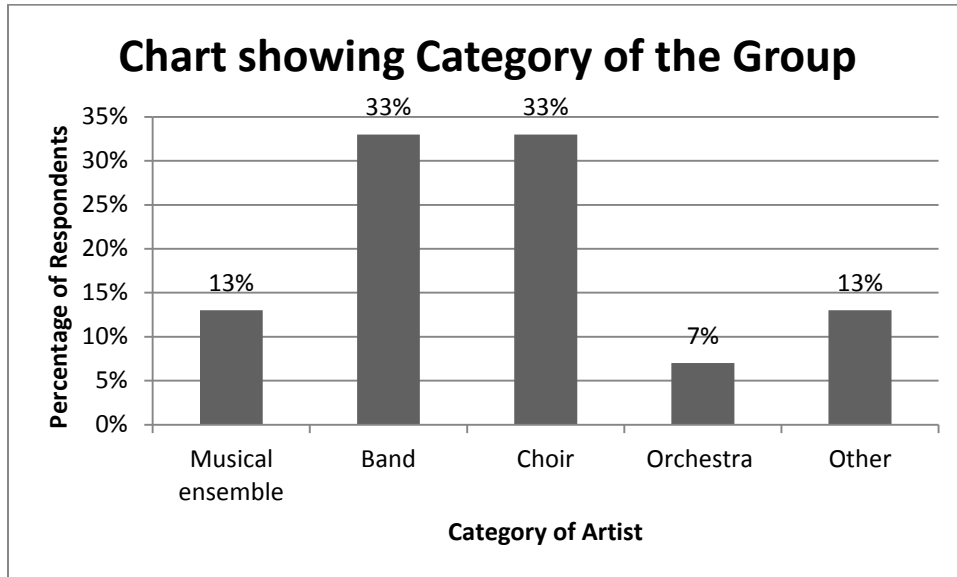


11. What percentage of your overall income is derived from your artistic activities?



MUSICAL ENSEMBLE BAND OR CHOIR

1. Type of group

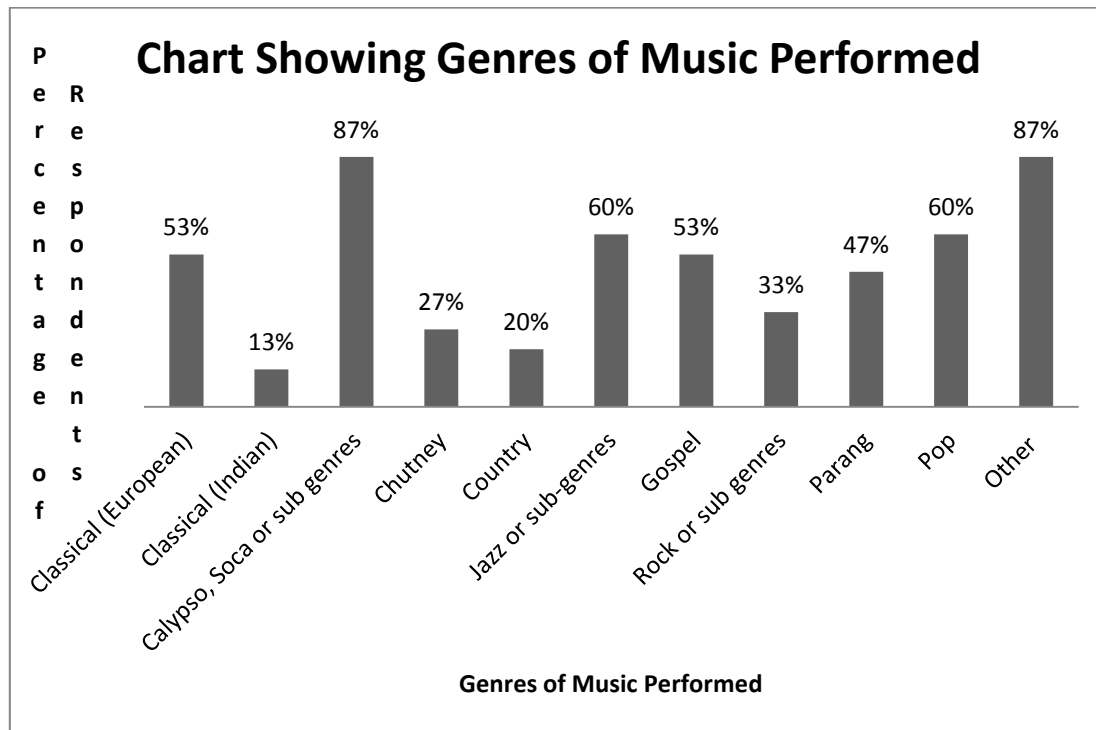


13 % of the group chose to be classified in the Other category. These two groups chose to classify themselves as indicated below:

Eastern Youth Chorale- Youth Movement, Performing arts society

The Love movement- A Youth Outreach Programme that utilises the performing arts to achieve their goals of holistic development especially for “underprivileged” children and those in institutions.

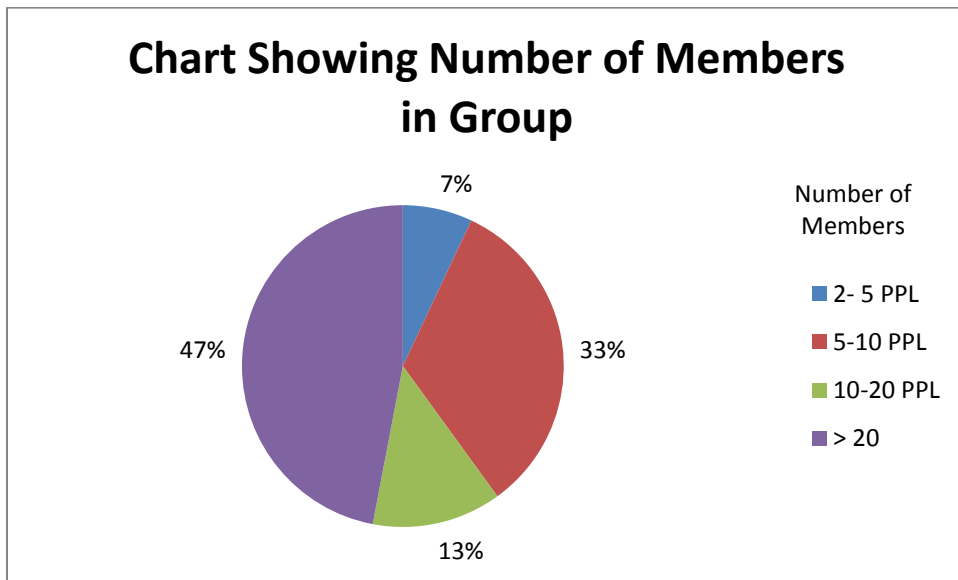
2. Genre of music (select all that apply)



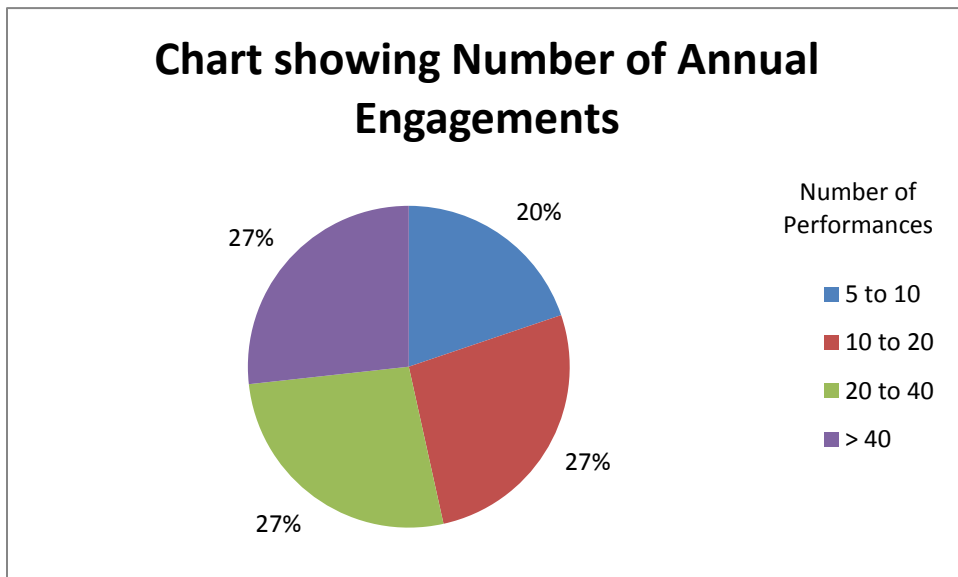
The musical genres listed in the other category were as follows:

- R & B
- Folk (4)
- Spirituals (1)
- Negro spiritual
- African
- Accompaniment of musical theatre (2)
- Broadway (2)
- New Kaise
- Calypso Rock
- African Music- music from the African continent
- World music (2)
- Any genre of music upon request

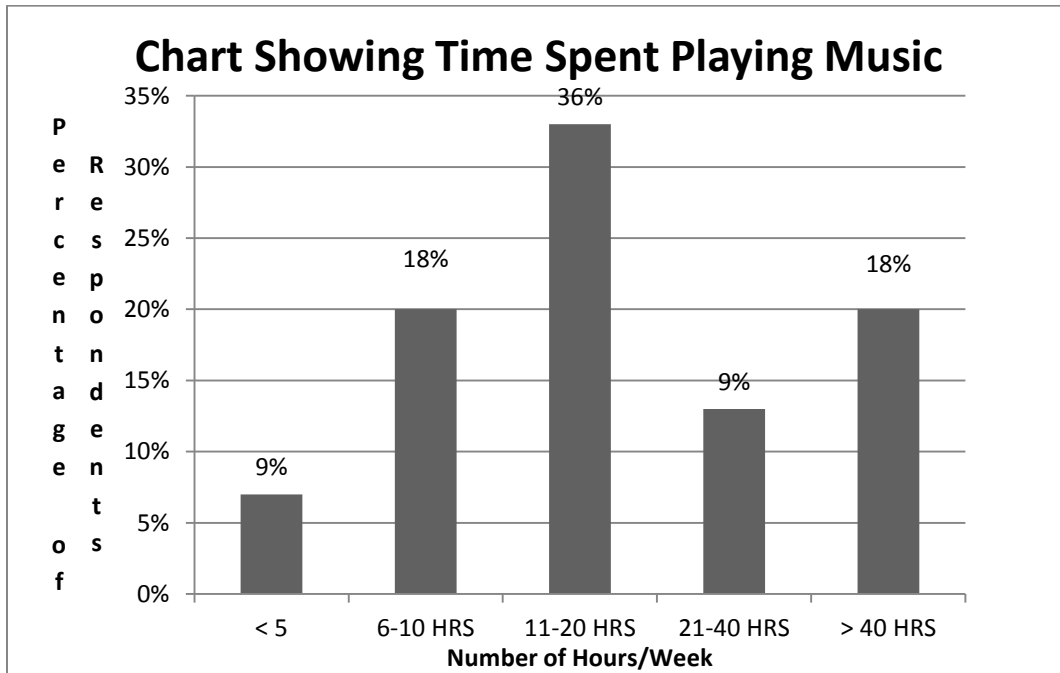
3. Number of individuals in ensemble band or choir



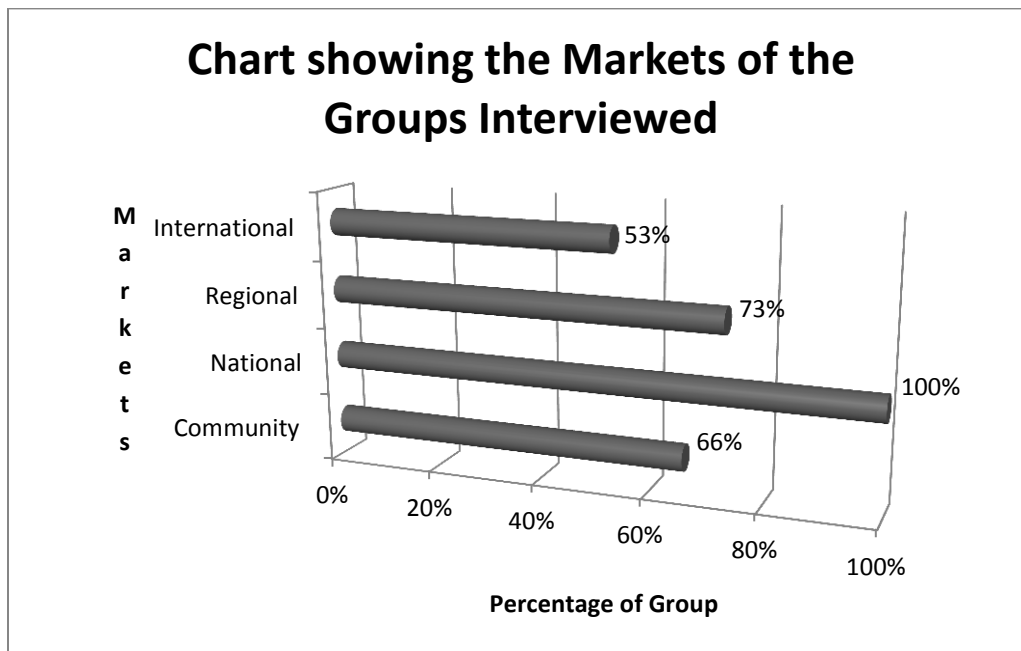
4. Average number of annual engagements or performances



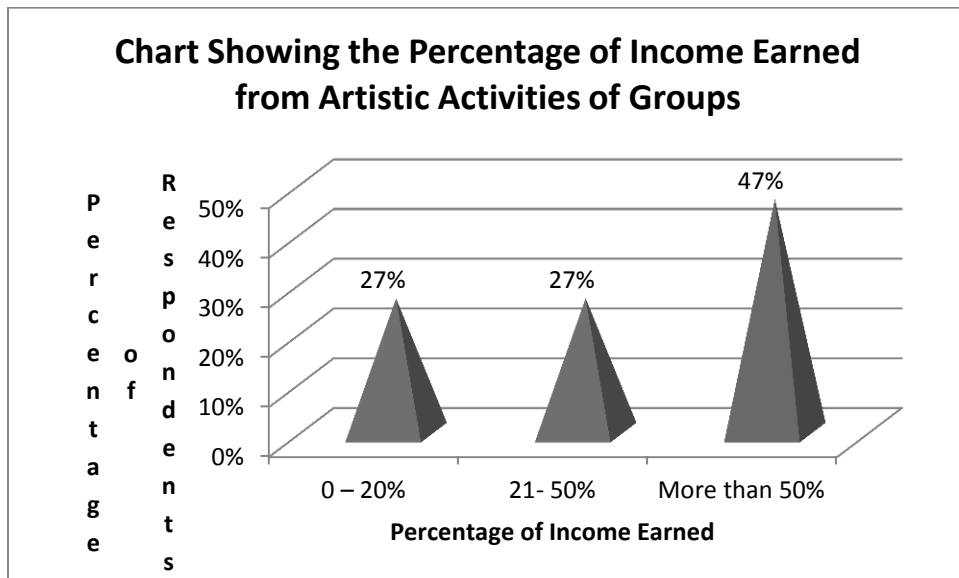
5. How many hours per week do you spend playing music?



6. Where are your markets (select all that apply)?

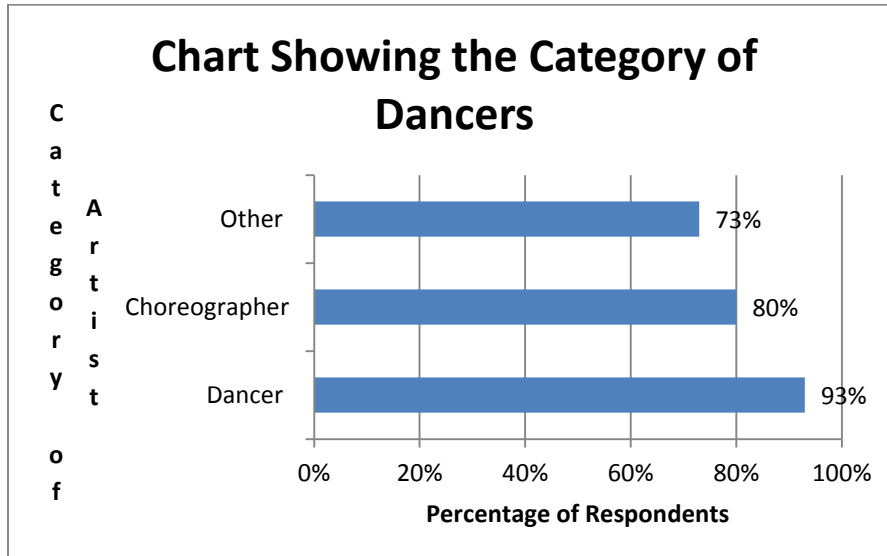


7. What percentage of your overall income comes from your activities?



DANCE

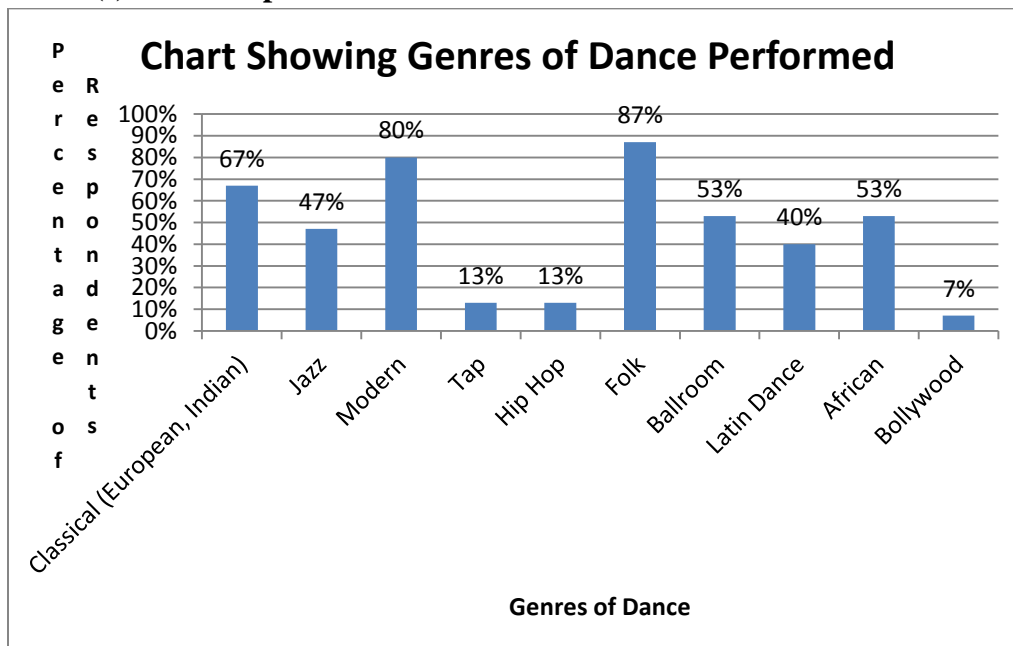
1. Category of artist (select all that apply)



There were a number of skills listed in the other category for this particular question. However the skills listed that were specific to dance were as follows:

- Teacher
- Rehearsal Director

2. Genre(s) of Dance performed



3. Do you dance with a group or ensemble?

87% of the respondents indicated that they danced with a group or ensemble.

4. If yes, name the institution

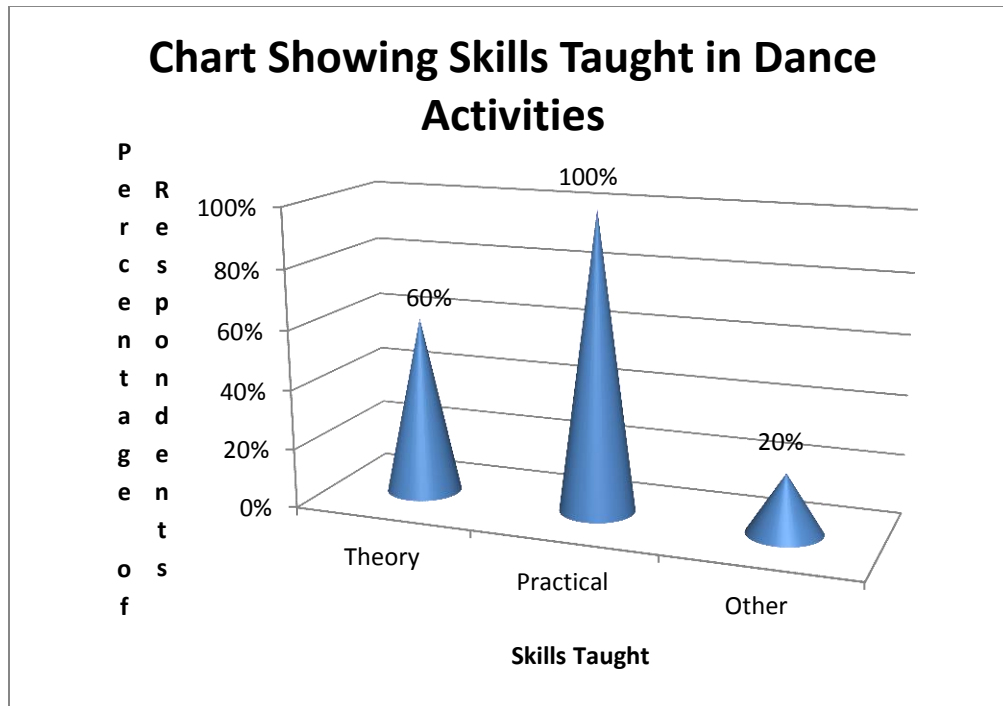
The following list of groups was compiled from the respondents:

- Bago House of Culture Stars
- Culture Club
- Les Enfants Dance Company
- Dance Partners and Company
- ElleNYTT
- Trinidad School of Indian Dance
- Mt D'or cultural performers
- Little Carib Dance theatre
- UWI dance ensemble
- Ibis Dance company
- Cris Vocal and Dance Academy
- Astor Johnson Repertory Dance Theatre
- Continuum Dance Project
- Metamorphosis
- Caribbean School of Dance
- Malick Folk Performing Company
- Prem Jyoti Dance Academy
- Nrityanjali Theatre
- Eugene Joseph Dance Company

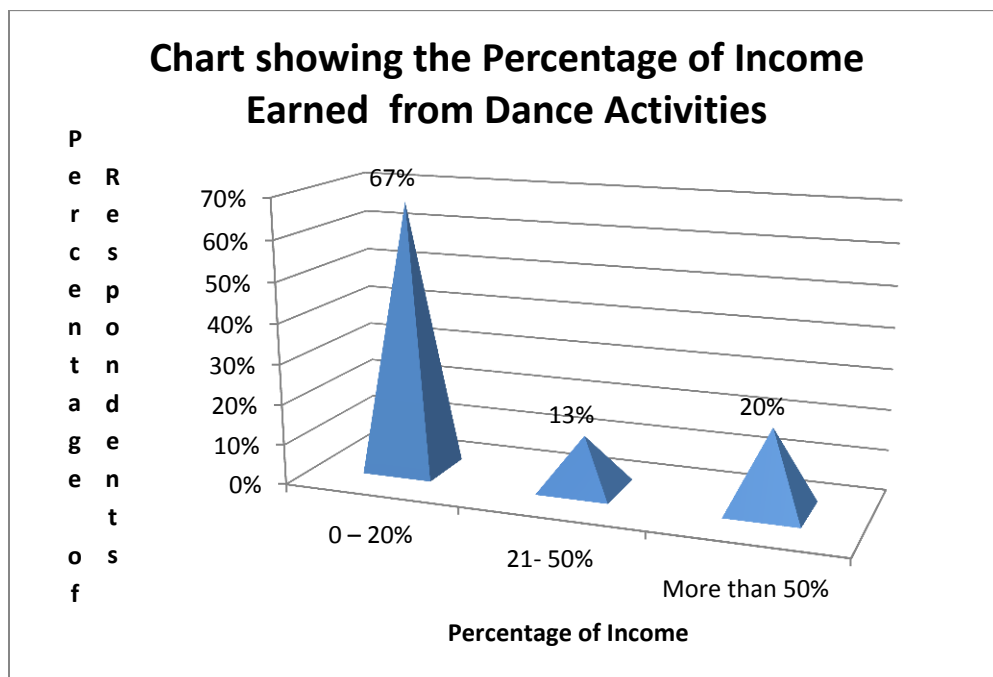
5. Does your institution offer training or educative activities?

All 100 % of the respondents indicated that their group or institution offered training activities.

6. If yes, what are the skills taught?



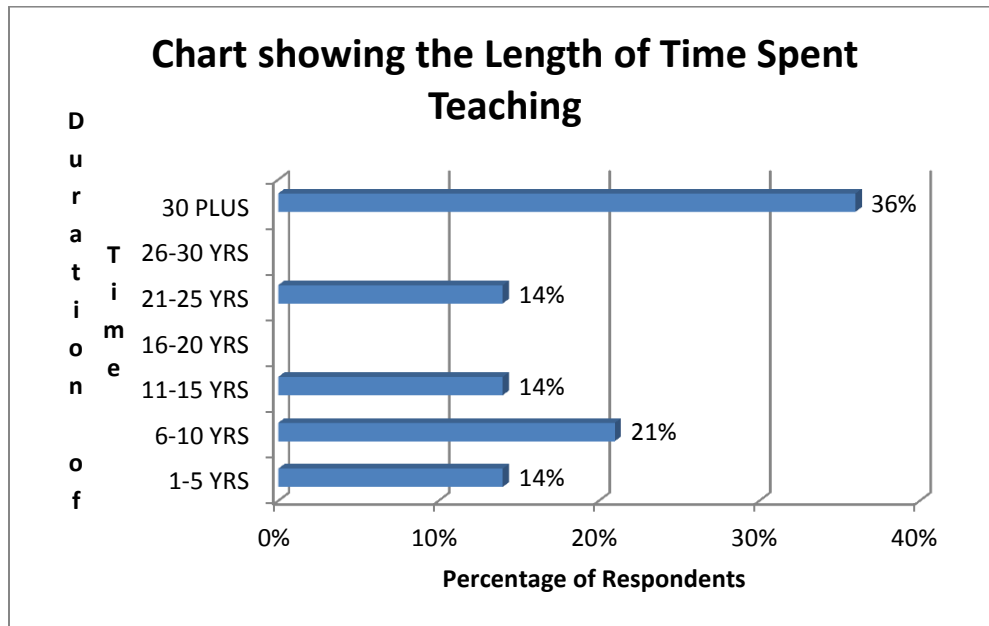
7. What percentage of your overall income comes from your dance activities?



8. Do you personally engage in training others to dance?

93 % of the respondents indicated that they personally engaged in training others to dance.

9. If yes, how long have you been teaching, training in dance?



10. Have you ever had a residential appointment with a college or university?

20% of the respondents indicated that they had a residential appointment with a college or university.

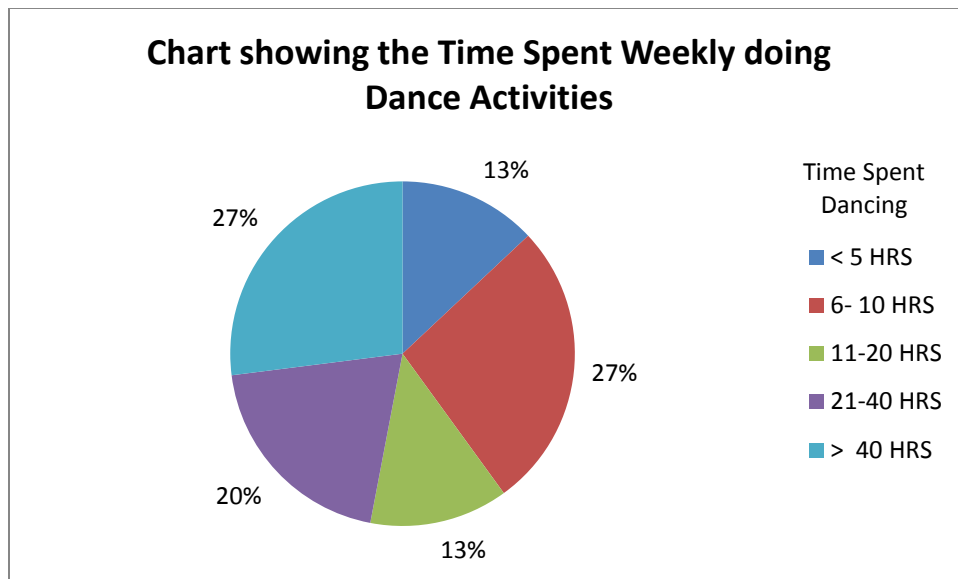
11. If yes, state the name of the institution?

The following groups were listed as institutions at which dancers had previously had residential appointments:

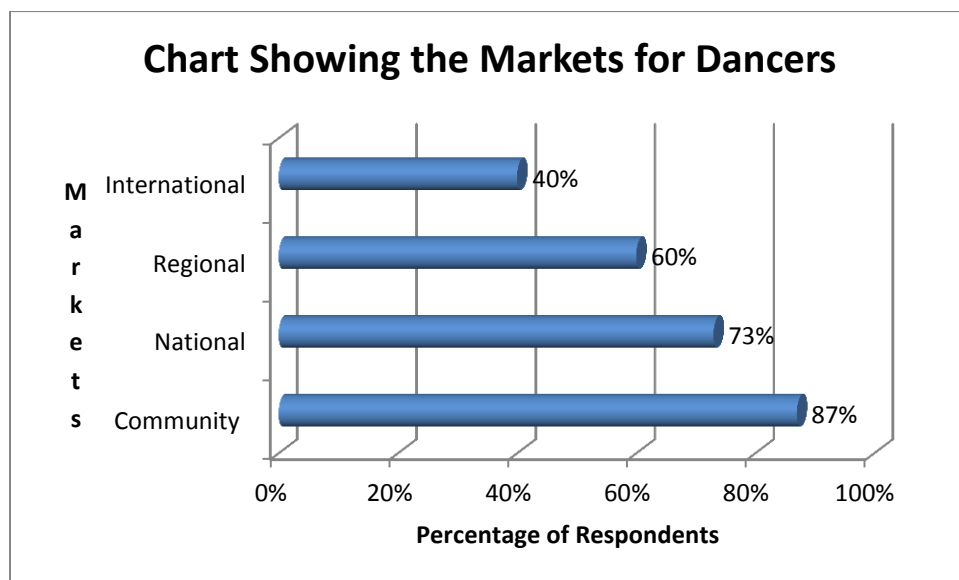
- Brooklyn Academy of Performance Arts Summer Programme
- Kuchipudi Art Academy (India)
- Ballet Hispanico (New york)

It should be noted that one of the dancers had received the Dai Ailian Scholarship that offers the opportunity for a Trinidadian dancer to study at the Beijing Dance Company for a 10 month period.

12. How many hours per week do you spend dancing?



13. Where are your markets (select all that apply)?



14. Does your company tour?

73% of the respondents indicated that their company tours.

15. If so, please state where.

The following countries were listed when asked for locations that groups would have previously toured to:

Regional

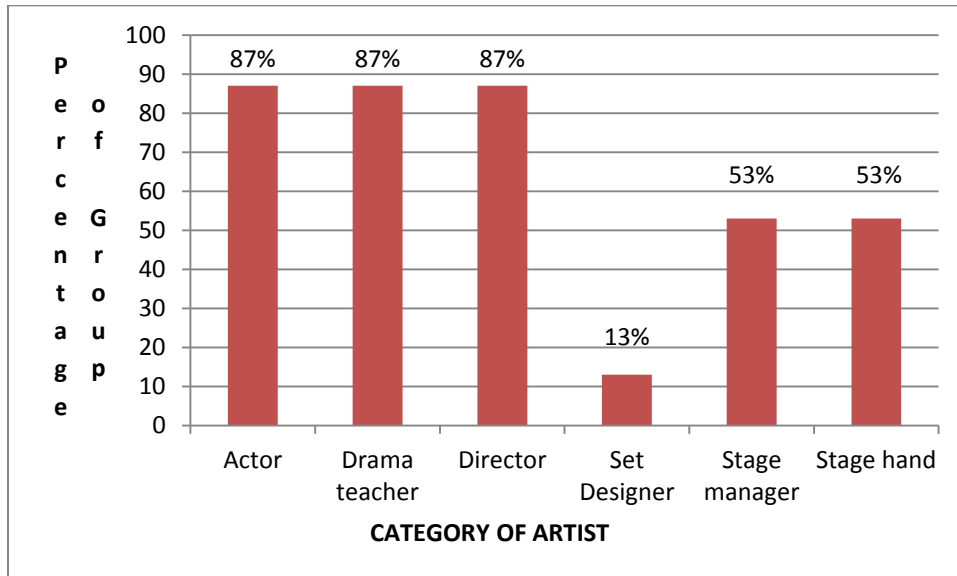
- Martinique
- Venezuela
- Cuba
- Grenada
- St Vincent
- Suriname
- Jamaica
- Brazil
- Guyana
- Barbados
- French Guiana
- Guadeloupe

Other

- United States of America- Seattle, Washington, Miami, New York
- Europe
- Taiwan
- India
- United Kingdom
- Japan

DRAMA

1. Category of artist (select all that apply)



2. Do you act with a group or ensemble?

93 % of the group indicated that they practiced with a group

3. If yes, name the institution

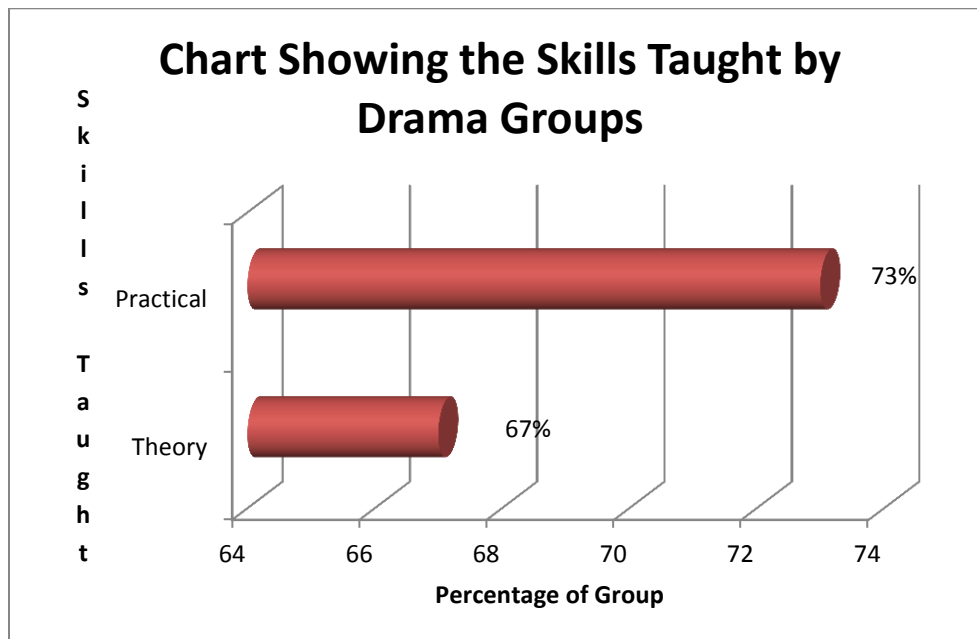
- Raymond Choo Kong Productions, Abeo Jackson Productions
- Arts in Action (2)
- Tete a tete (2)
- TTW (3)
- Theata
- Malick Folk Performers- Director
- Brown Cotton
- Necessary arts
- Relevant theatre
- Splinters for Education and performance (2)
- Lordstreet theatre
- The Entertainment Theatre Company- Director
- Iere theatre productions
- Revival time assembly drama group
- DCFA-Director
- San Fernando Theatre Workshop

- UTT Chorale
- Idaekeda Company
- 3 canal- Cut and clear crew
- Lilliput-Director
- Fyzabad Connections Drama group

4. Does your institution offer training or educative activities

87% of the group indicated that they engaged in Educative Activities

5. If yes, what are the skills taught?



The following skills were listed as being taught in the Other category

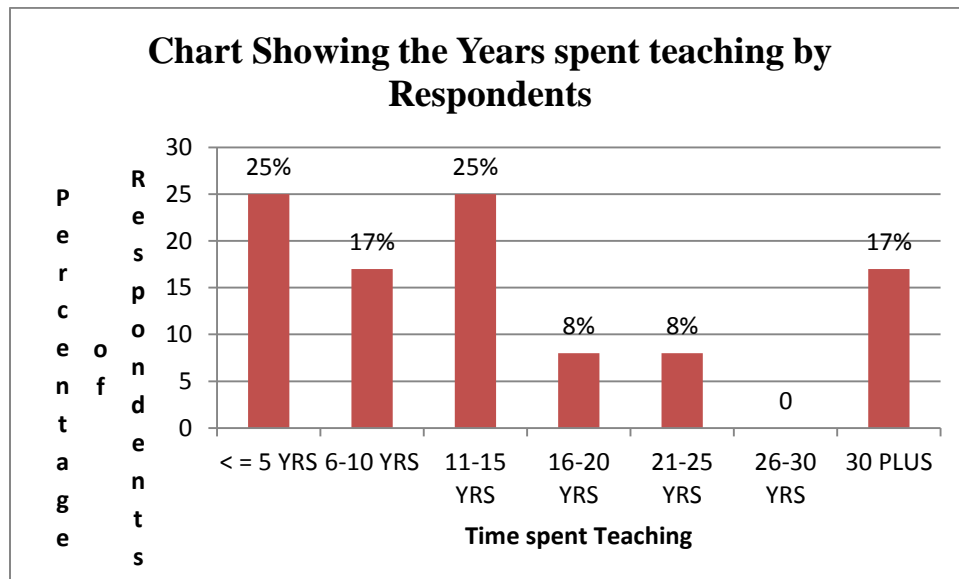
- Stage Craft
- Fundamentals of theatre and theatre production
- Behaviour Change
- Raising awareness
- New Playwrights Workshop- discussion and critique of scripts
- Set Design
- Church group- Mixes the practical with scripture. Teaches the actors to take the message inwardly before they take the message outwardly
- Dance and music is included as a part of training utilising a learning through doing approach

- Story telling through drama
- Articulation, elocution and miming
- Stage performances and stage presence
- Stage combat course
- Acting for film
- Teaching skills (Theatre in Education) - how to teach drama.
- Life lessons taught through art and use the arts to teach the arts.
- Folk theatre- traditional mas, play building, ritual as performance (Carnival, Ram Leela, Hosay)
- Projection
- Body awareness
- Journal keeping
- Spatial awareness

6. Do you personally engage in training others drama?

80% of the respondents personally engage in training others in Drama.

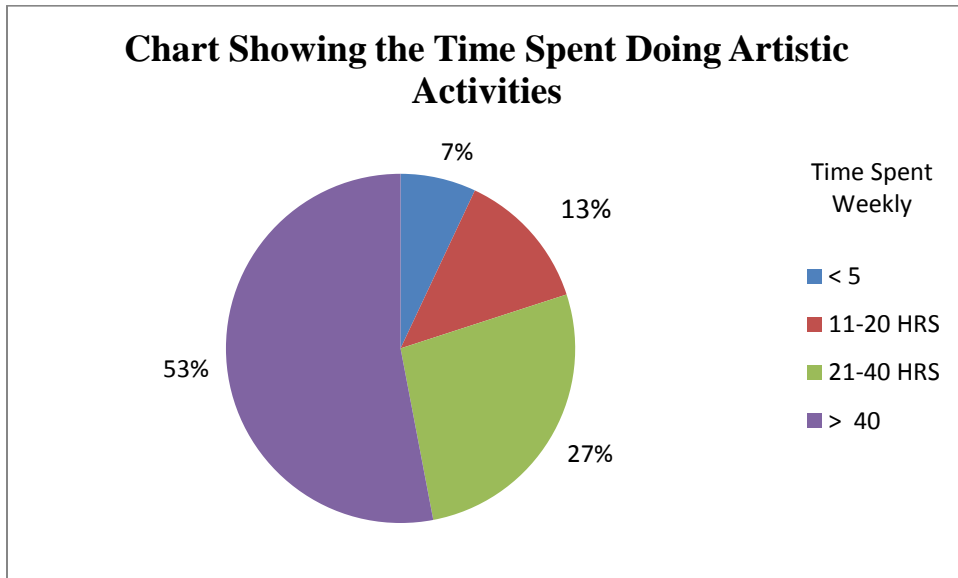
7. If yes, how long have you been teaching, training in drama?



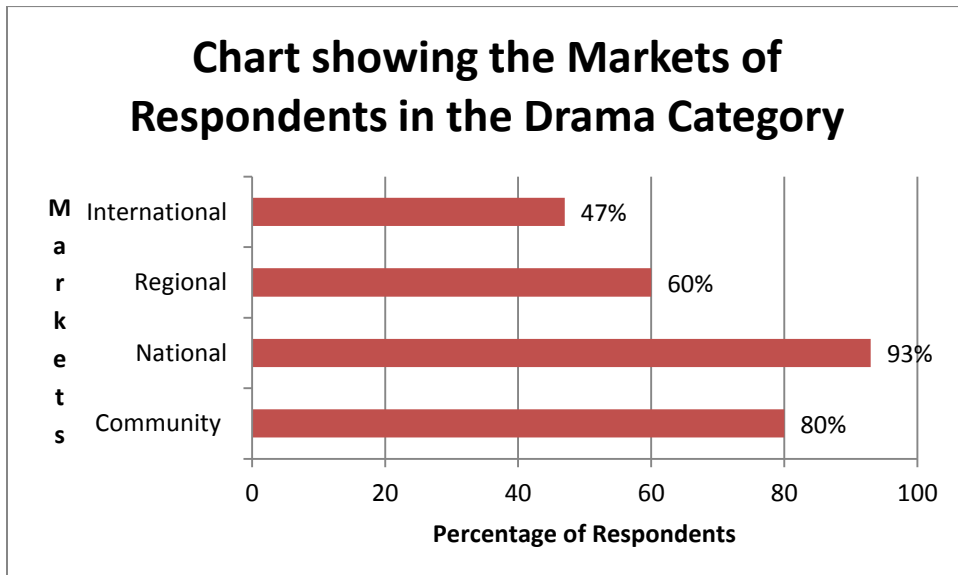
8. Have you ever had a residential appointment with a college or university? If yes, state the name of the institution?

Only one individual interviewed had ever had a residential appointment at the University of the West Indies.

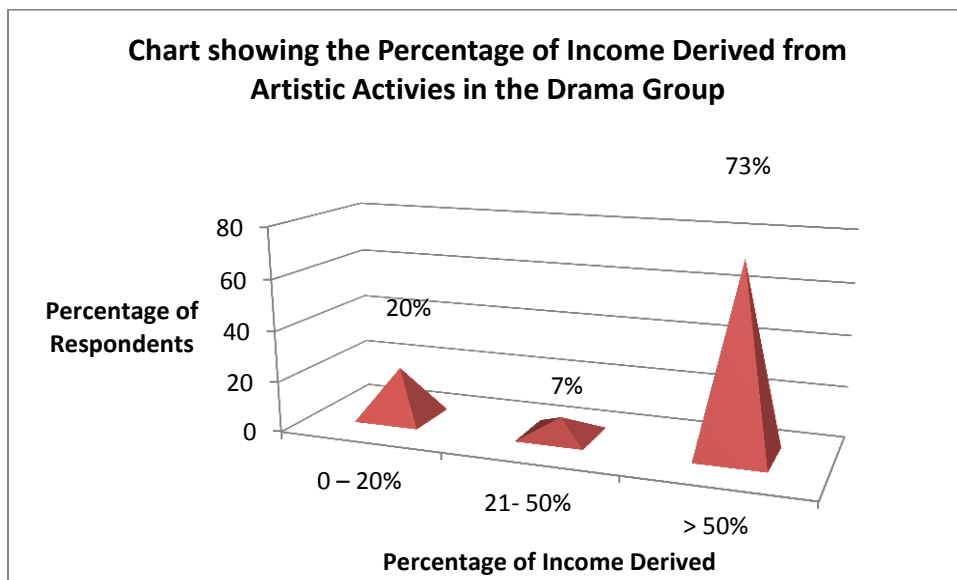
9. How many hours per week do you spend acting?



10. Where are your markets (select all that apply)?



11. What percentage of your overall income comes from your activities?



12. Does your company tour? If so, please state where.

67% of the respondents interviewed indicated that their company toured. The locations indicated are listed below.

Internationally

- United Kingdom
- United States of America
- Germany
- Canada

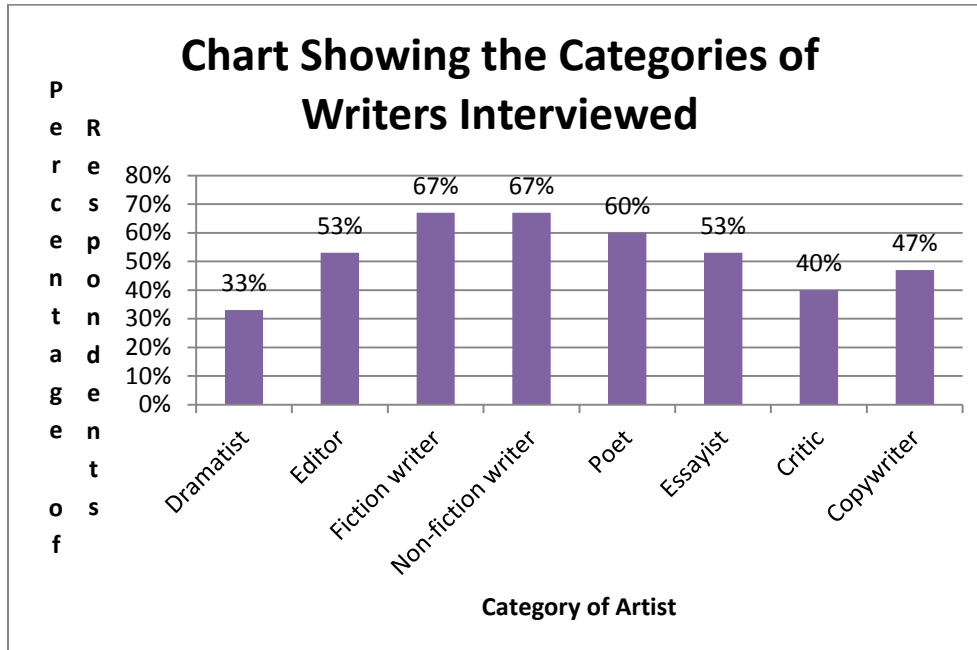
Regionally

- Jamaica
- St Lucia
- Barbados
- Dominica
- Cuba
- Aruba
- Curacao
- Barbados

LITERARY

(Writer, Editor, Dramatist or Poet)

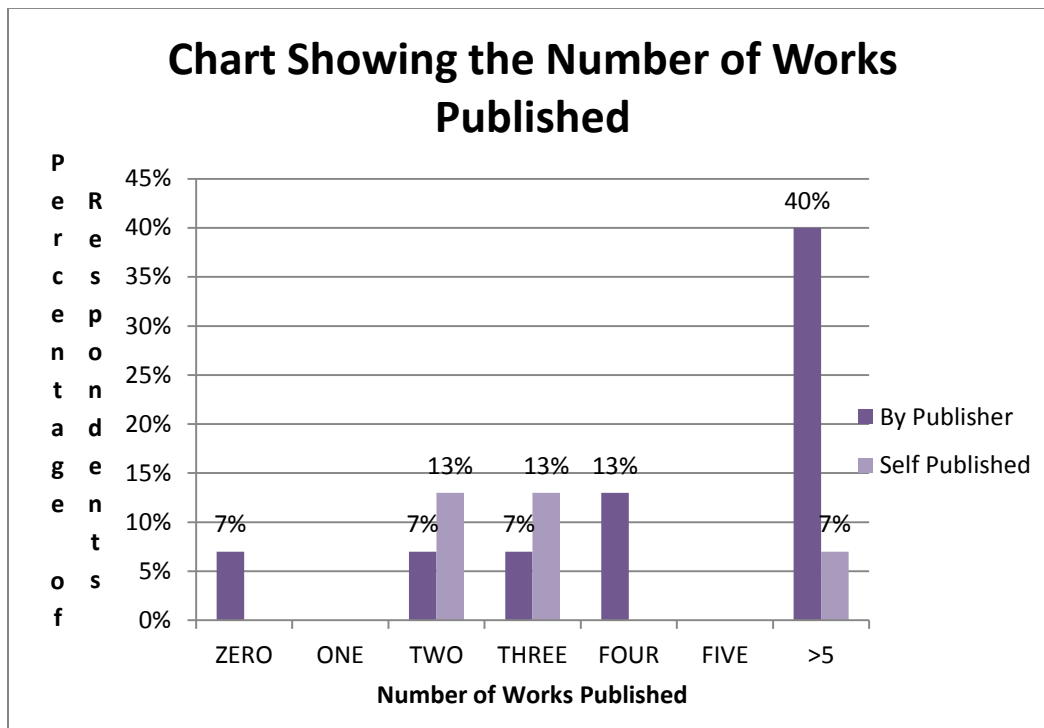
1. Category of writer (select all that apply)



Roles listed in the Other Category were:

- Feature Columnist
- Script writer (Film)
- Metaphysical Writing-translate spiritual writing from the divinity (manifestations)
- Publishes presentations given at conferences
- Content marketing
- Song writer
- Teacher
- Journalist
- Research
- Singer
- Musician
- Jingle Writer
- Former Public Relations Officer
- Blogger
- Social media manager

2. Number of works published



It should be noted that articles and short stories published in newspapers and magazines were also counted as published works. These were present both in online and print publications.

3. Lists of Works by Writers

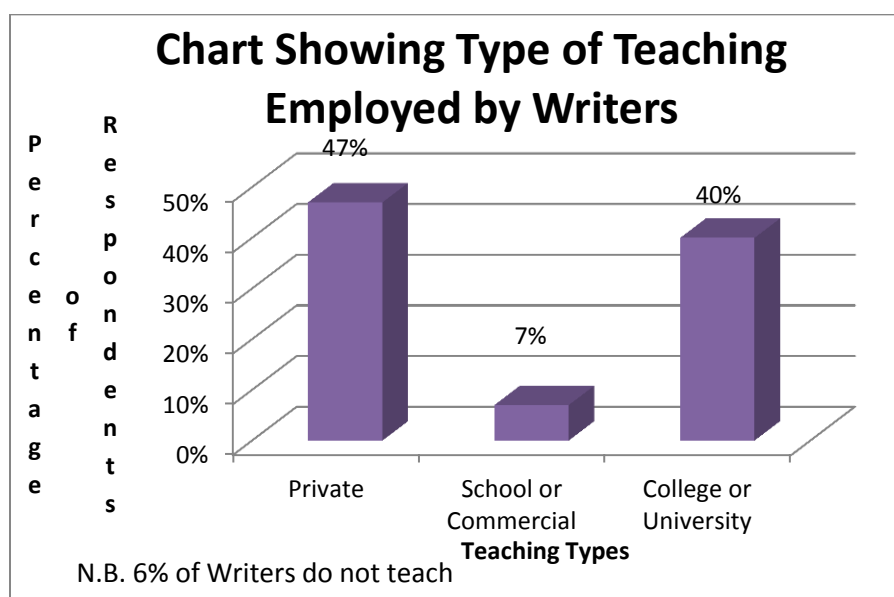
Name of Publication	Type of Pub.	Author's Name	ISBN Number	Date of Publication	Publisher
The Stolen Cascadura	Book	Beverley Ann Scott	9781434332875	2007	Self Published
Is American she gone?	Book	Beverley Ann Scott	9781477282779	2013	Self Published
Mama guy and Zingay	Play	Freddie Kissoon	-	1978	University of the West Indies, Extra Mural Studies Unit
100 exercises in creative drama	Book	Freddie Kissoon	-	1970	Self Published

Name of Publication	Type of Pub.	Author's Name	ISBN	Date of Publication	Publisher
Common Entrance : A Play in One Act	Book (Play)	Freddie Kissoon	-	1970	Self Published
Descendants of the Dragon	Book	Dr. Kim Johnson	9766372896, 978- 9766372897	2006	Ian Randle Publishers
From Tin Pan to Taspo	Book	Dr. Kim Johnson	976640254X, 9789766402549	2011	The Uwi Press
Renegades	Book	Dr. Kim Johnson	0333733118, 978- 0333733110	2002	Macmillan Caribbean
Jean and Dinah	Book	Tony Hall	0759687978, 978- 0759687974	October 24, 2002	Author House
Twilight Cafe and Flag Woman: Two Plays	Book	Tony Hall	1420881833, 978- 1420881837	January 27, 2006	Author House
Red House [Fire! Fire!]	Book	Tony Hall	1418442488, 978- 1418442484	July 7, 2004	Author House
The Man behind the music- The People's Calypsonian	Book	Zeno Obi Constance	97897695359-0-9	2010	Self-Published
The Roaring 70's and the road made to walk	Book	Zeno Obi Constance	-	2004	Self-Published
Tassa, Chutney and Soca	Book	Zeno Obi Constance	-	1991	Self-Published
Revelations	Book	Patricia McLeod	???	1998	???
Esu	Book	Patricia McLeod	???	2011	???
Songs of a Poet	Book	Patricia McLeod	???	2008	???
Getting to the heart of Hosay	Article-Newspaper	Desiree Seebaran	-	Thursday, May 9, 2013	The Guardian Newspaper

Name of Publication	Type of Pub.	Author's Name	ISBN	Date of Publication	Publisher
Mount St Benedict-100 years of faith	Article-Newspaper	Desiree Seebaran	-	Sunday, October 7, 2012	The Guardian Newspaper
Water supplies contaminated	Article-Newspaper	Desiree Seebaran	-	Thursday, January 26, 2012	The Guardian Newspaper
Soca Star	Short Story-Magazine	Lisa Allen Agostini	-	2013	Wasafiri Special Trinidad, Issue: Brighter Suns
The Gun	Short Story-Magazine	Lisa Allen Agostini	-	2011	Sx salon online journal
THE CHALICE PROJECT	Article-Magazine	Lisa Allen Agostini	1405098996, 978-140509899	2008	Macmillan Caribbean, London
???	Poem	Muhammad Muwakil	-	2009	Casa de las Americas Journal-Annual Review
???	Poem	Muhammad Muwakil	-	2013	Cane arrow press-Caribbean anthology of poems
Ghede	Poem-Magazine	Muhammad Muwakil	-	2010	Badilisha Poetry Exchange
Passages	Book of Poems	Paula Obe	9766090129	1995	New Voices
Walking a Thin Line	Book of Poems	Paula Obe	1896910106, 9781896910109	2002	Ride the wind
She comes	Book	Paula Obe	-	2012	Bamboo Talk press
A Thirst for Rain	Book	Roslyn Carrington	1575665751, 978-1575665757	July 1, 2000	1st Kensington Trade Pbk. Ed edition
Every Bitter Thing Sweet	Book	Roslyn Carrington	1575668513, 978-	July 1, 2001	Kensington

			1575668512		
Name of Publication	Type of Pub.	Author's Name	ISBN	Date of Publication	Publisher
Everything to Me	Book	Simona Taylor (Pseudonym for Roslyn Carrington)	0373862636, 978-0373862634	May 22, 2012	Harlequin Kimani
The Whale House	Short Story-Magazine	Sharon Millar	-	2013	Granta online
Earl Grey	Short Story-Magazine	Sharon Millar	-	2013	Draconian Switch
Safe House	Short Story-Magazine	Vashti Bowlah	97809795086-4-6	2013	St petersburgh review
The Journey	Short Story-Magazine	Vashti Bowlah	978-0-9-9769273-3-4	2008	The Caribbean Writer
Aagee's Gift	Short Story-Magazine	Vashti Bowlah	-	2010	Poui cave hill journal of creative writing

4. Do you offer instruction?



5. Writer in residence arrangement with university?

7 % of the respondents (1 individual) indicated that they had a residential appointment at a college or University. One artist had spent six weeks at a facility in New York called Yaddo. Yaddo is an artists' community which states that its mission is to nurture the creative process by providing an opportunity for artists to work without interruption in a supportive environment.

One other individual had the opportunity to have a residential appointment granted with an institution called The Flynn Center in Vermont but was not granted a United States' Visa to take advantage of the opportunity. One individual had participated in the Cropper Foundation's residential workshop for Caribbean Writers once before. If yes, identify name of institution and department

Trinity College Hartford Connecticut

6. Are there opportunities for further training in writing?

80 % of the respondents indicated that they were aware of additional opportunities for training in writing.

7. If yes, identify the institution or person

- Workshops offered by local and regional groups or institutions- Writer's Union of Trinidad and Tobago, Bocas Lit Festival, Cropper Foundation, Literary Festivals- workshops offered (Dominica), Programs with workshops offered (Guyana Poetry Night)
- Major International Universities- Script writing
- Indiana State University, Iowa State University, Norwegian theatre academy, Isle of Wight Carnival learning Centre- invitations extended to established writer to develop new work.
- Personal Mentorship or workshops with writers such as Monique Roffey and Elizabeth Nunez
- Master of Fine Arts University of the West Indies
- Tin House Writer's Workshop (Portland, Oregon)
- Squaw valley Writer's Workshop (California)
- Iowa Writer's Workshop (University of Iowa)
- Bread loaf Writer's conference- workshops (Vermont)

8. Is the training adequate?

58% of the 12 respondents that were aware of additional training opportunities indicated that they felt the training was adequate.

9. Do you attend book festivals?

87% of the respondents indicated that they attend book festivals.

10. If yes, state festival(s)

The festivals attended by the writers interviewed were:

- Bocas Lit Festival (11)
- West Indian Literature Conference (Location Varies)
- Literature Festivals in St Maarten, Nigeria (Individual could not remember the names)
- Kingston Book Festival
- Nature Island Literature Festival- Dominica
- Poetry night and Book festival- Guyana
- Calabash Literary Festival
- Miami Book Fair
- Shakespeare in paradise (Bahamas)
- UWI Literature Week
- New York Book Festival
- Caribbean Studies Association Book Exhibit

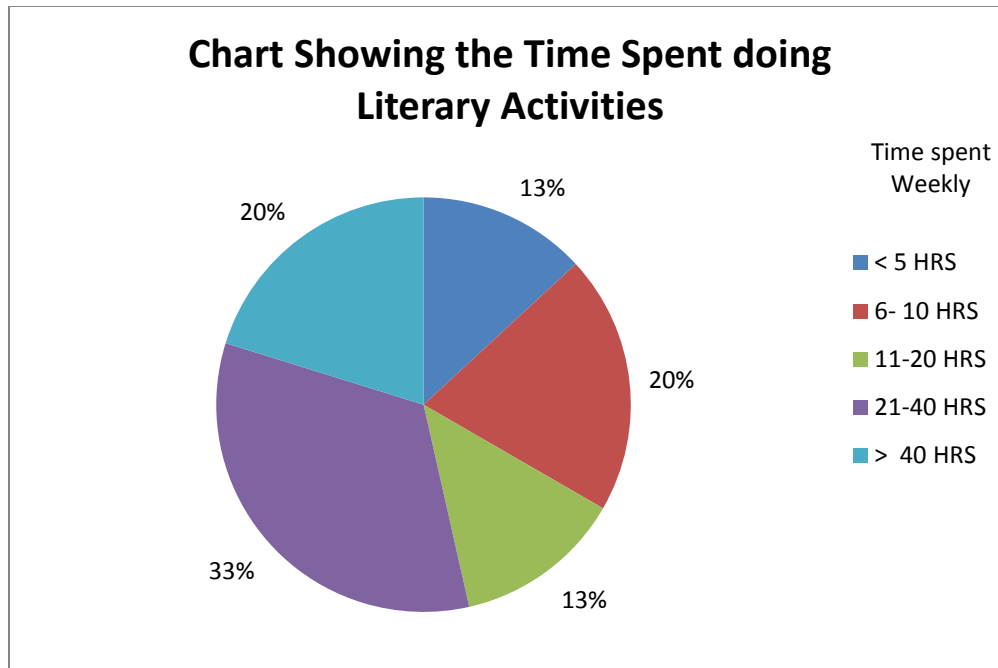
11. Are you a member of a trade association

7 % of the writers (one writer) indicated that they were a member of a Trade Association.

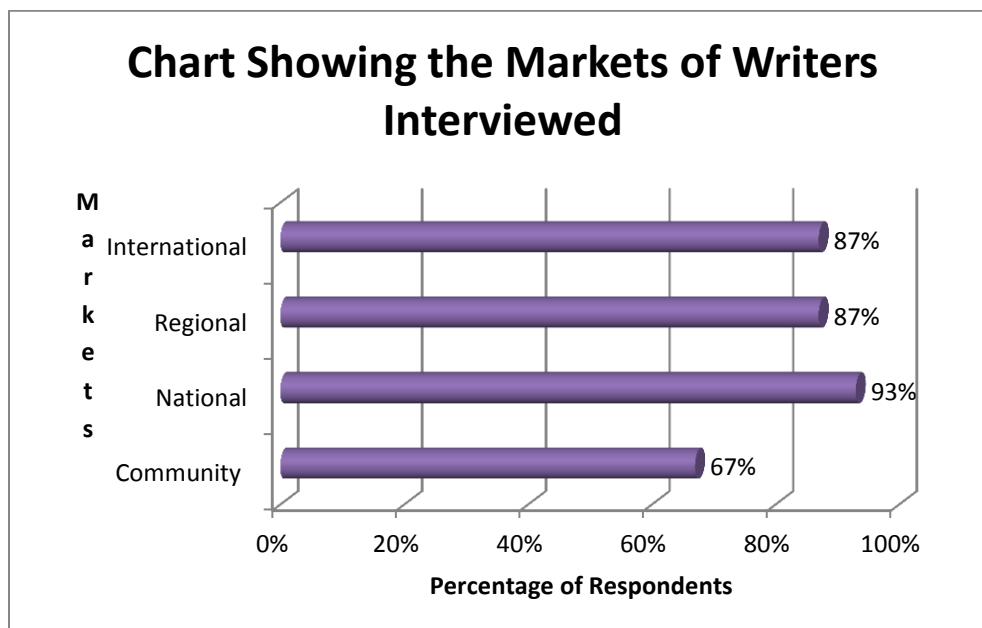
12. If yes, state association(s)

Romance writers of America and the American Authors guild

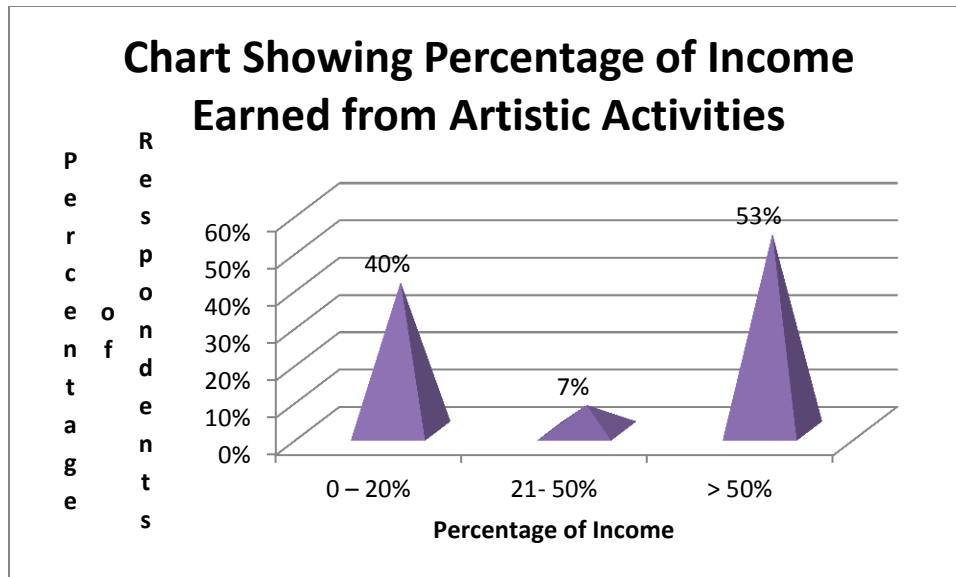
13. How many hours per week do you spend writing or teaching writing?



14. Where are your markets (select all that apply)?

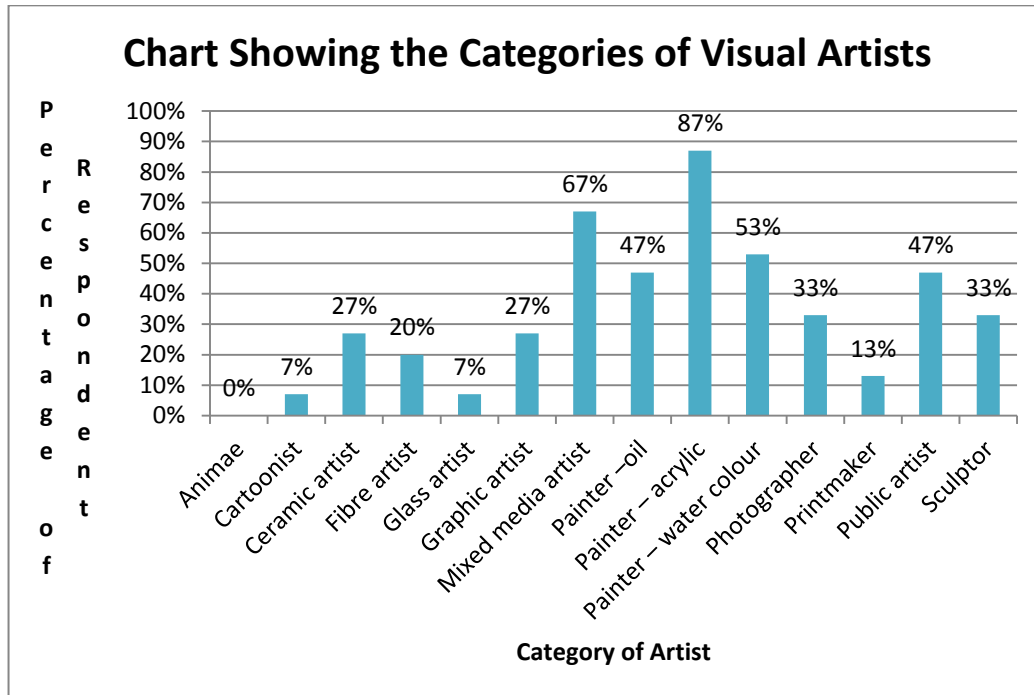


15. What percentage of your overall income comes from your activities?



VISUAL ARTIST

1. Category of artist (select all that apply)



The following categories were listed in the other category of the question

- Preserve architectural history of Port of Spain- Art historian.
- Mehindi and Tattoo art
- Sculptor- wood and polymer clay
- Kinetic art- mechanical art
- Fashion designer
- Carnival arts
- Interior design
- Refurbish ornaments
- Florist
- Encaustic painting (Beeswax)
- Wire bending
- Jewellery
- Portraiture- charcoal and pastille

2. Represented by commercial gallery?

40 % of the respondents indicated that they had been represented by a commercial gallery. The galleries listed were:

- Gallery 124
- The Craftery (Connecticut)
- The Trinidad and Tobago Arts society
- CCA7
- 101 art gallery
- The Y Gallery
- Fine Art Ltd
- Horizons Trinidad
- Horizons Tobago
- On Location-Trinidad
- Tobago Art

3. Represented in a public collection?

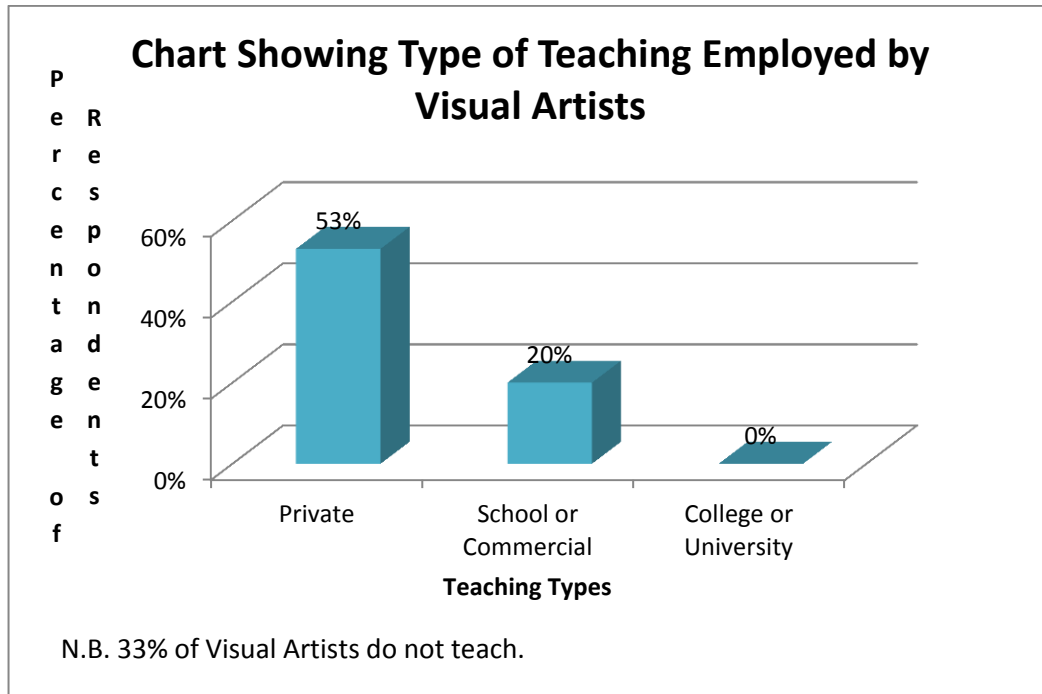
73 % of the respondents had been represented in a public collection. The galleries listed in this category were:

- 101 Art Gallery (2)
- Trinidad and Tobago Arts society (6)
- On location
- England- Through the eyes of the artist
- Carifesta- Guyana
- Ackerilla art gallery
- Central Bank Auditorium
- National Museum
- The Craftery- Connecticut
- CCA7
- Non-conventional galleries- Event held at Gulf Vie and at a private shop- The Earthen Palace- Tobago
- Women in the arts
- The Y gallery
- Studio 66
- Fine Art Ltd
- Horizons Trinidad
- Horizons Tobago
- Tobago Art

4. Studio opens to the public?

33% of the respondents indicated that they worked out of studios that were available to the public. 27% of the remaining group indicated that this was only possible by appointment, while 40 % indicated that the studio was not open to the public. In many cases the artists indicated that they worked out of studios or spaces at their own homes.

5. Training or educational activities offered in studio?

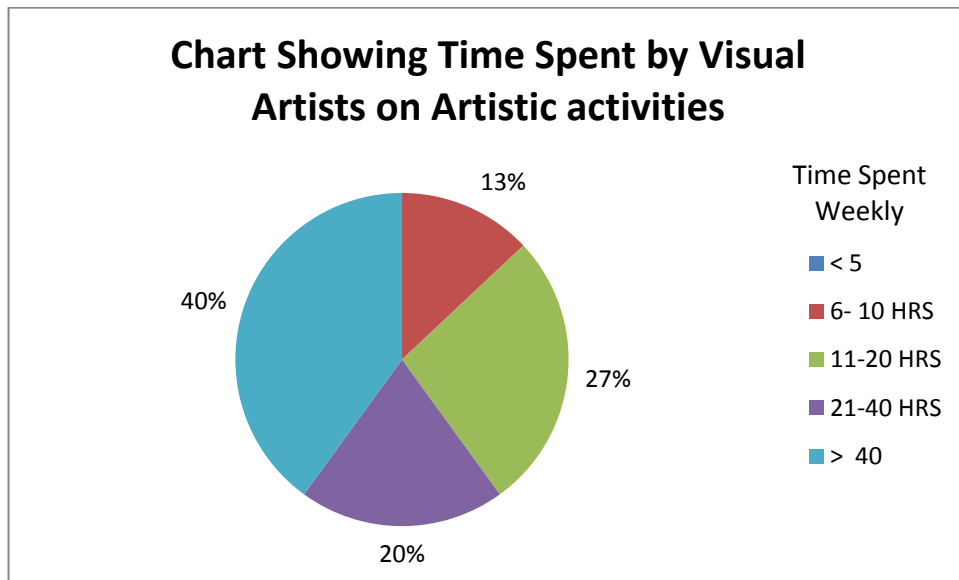


6. In-residence appointment with studio or university? If yes, name of institution and department

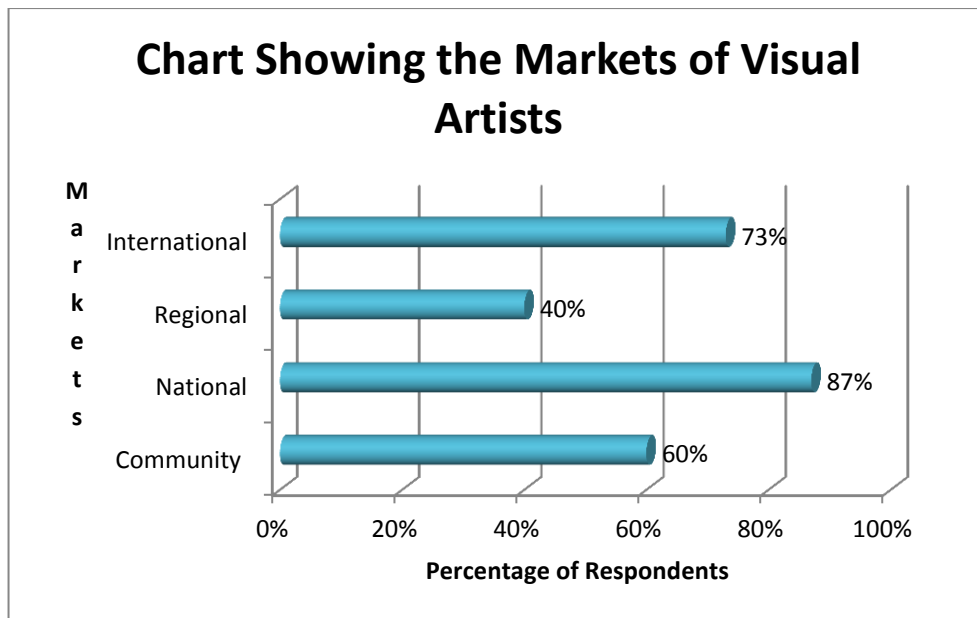
13 % of the respondents indicated that they had a residential appointment at a studio or University. The institutions listed were:

- Carib gallery (1996, Michigan)- No longer in existence
- Vermont residency programme- studio workshop for two months

7. How many hours per week do you spend working on your art?



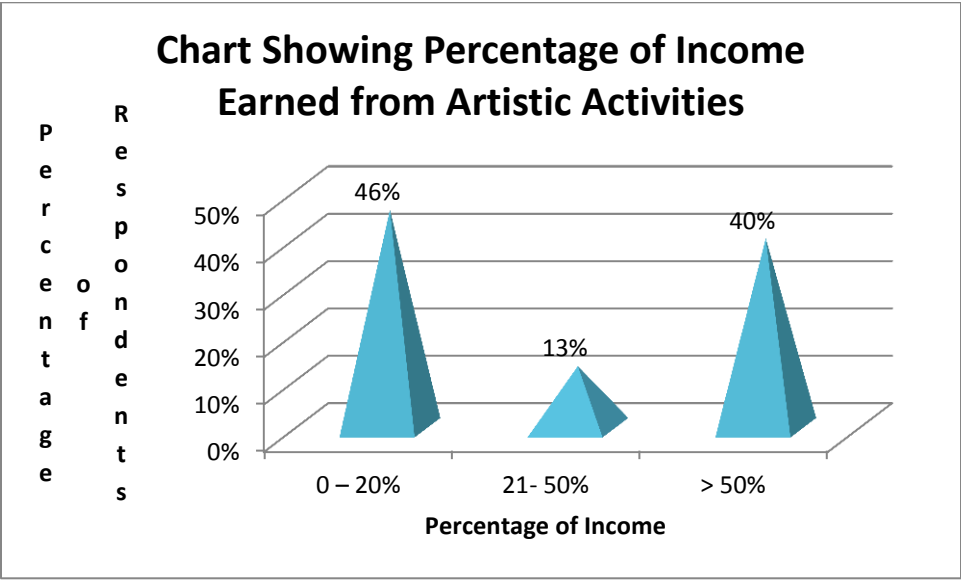
8. Where are your markets (select all that apply)?



9. Have you exhibited outside of the country?

53% of the artists interviewed indicated that they had exhibited outside of the country.

10. What percentage of your overall income comes from your artistic activities?

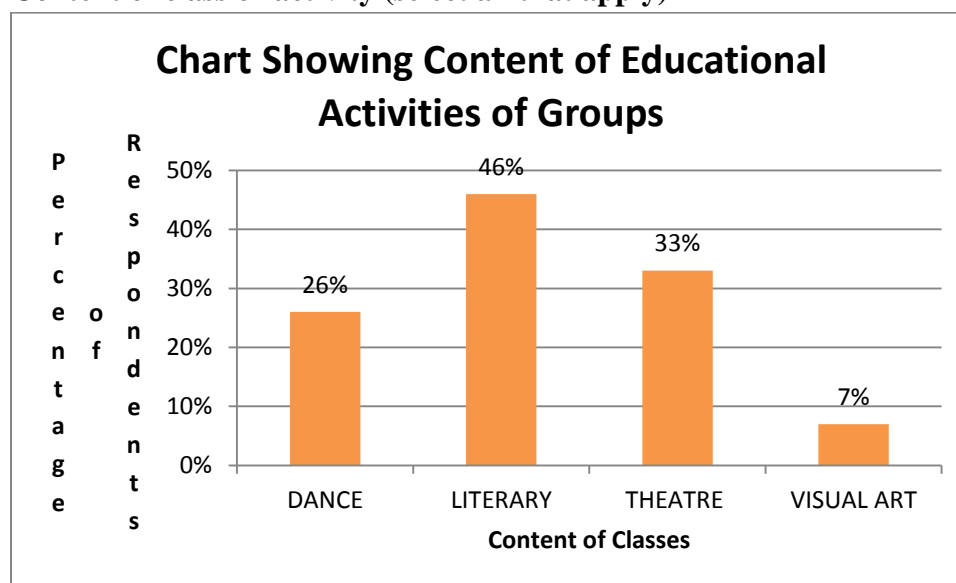


EDUCATION

1. Is your organization or institution primarily mandated to provide formal education, instruction or training?

53% of the respondents indicated that their organisation was primarily mandated to teach.

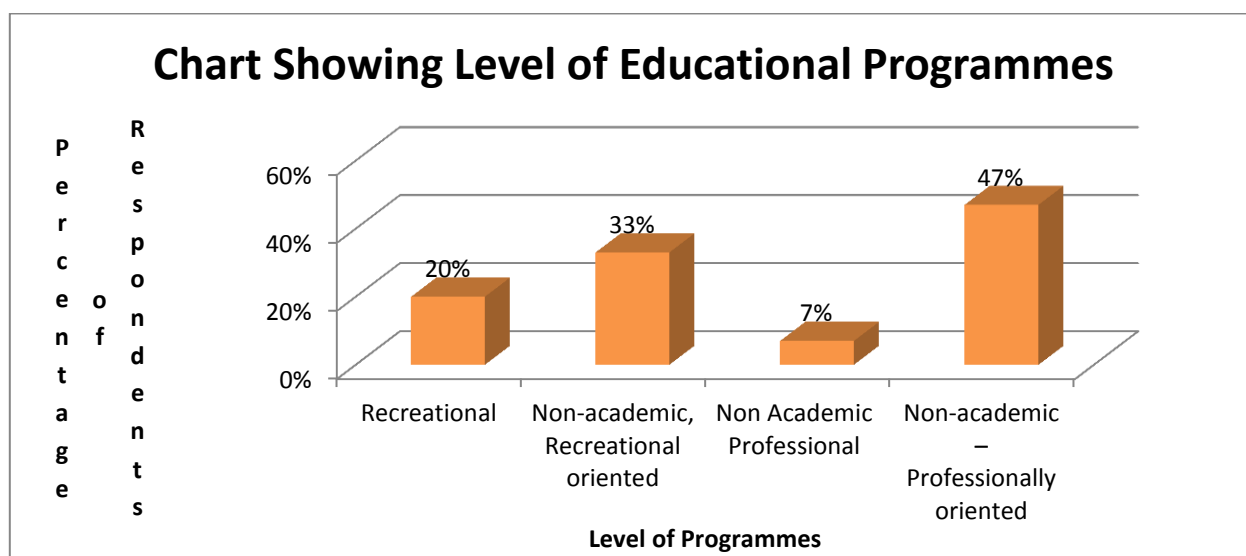
2. Content of class or activity (select all that apply)



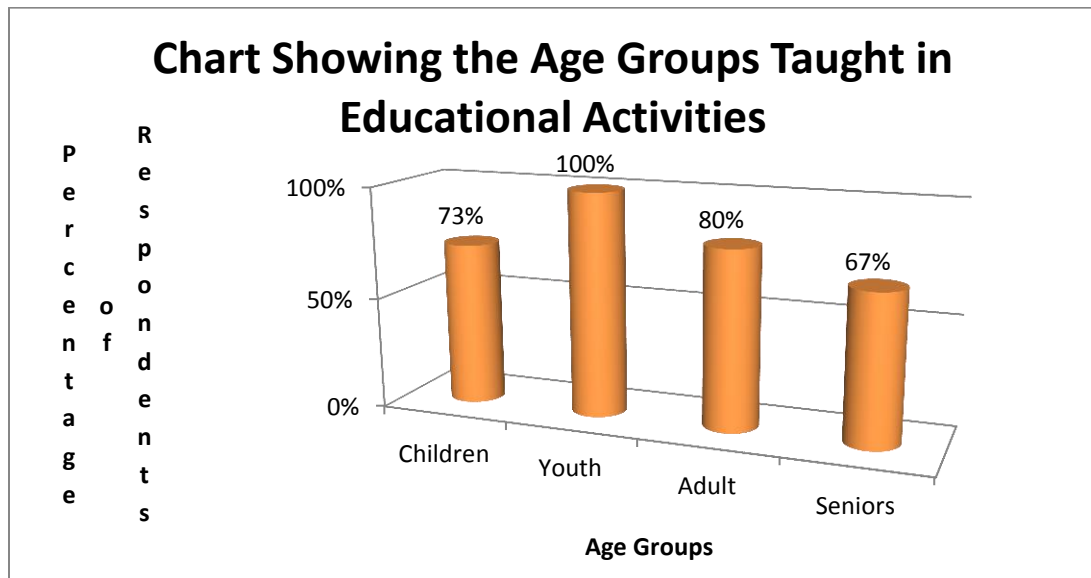
Educational Facility	Skills Taught
Alabanza Music	Music- theory, aural training, Instrumental- keyboard, guitar, tenor pan and voice, music appreciation class, Spanish
Arts in Action	Dance-Folk, Indian, Prose, Poetry; spoken word, Performance, Directing, Playwriting, Production, Mas, craft- Children's camp- using fabric and discarded material. Specially catered to the client, used as a tool to teach life skills.
Birdsong	Music Education-theory and practice for Royal Exams, Pan, drum, wind instruments, voice.
Brown Cotton Outreach (BCO)	Multifaceted approach- use theatre to educate people, BCO Education, BCO Film, BCO theatre, BCO style
Elle NYTT	50% classes and 50% performing, used as somewhat of an agency for sourcing dancers. Ballet, Jazz, Folk, Indian, Modern, Hip hop, Dancehall, Soca, Zumba, Latin
Lilliput Theatre	Performance, Playwriting, History/criticism- classic pieces with contemporary spin
Lloyd Best Institute	Research- economic, media in the arts, public discussion, publications, community outreach, public policy

Necessary Arts	Performance- acting for film and stage. Source talent and casting not just training
Trinidad Theatre Workshop	Primarily create new Caribbean works, create highest standard of theatre, educate and entertain audiences and students. Performance, Directing (not regularly allow interns to work with company in an On the Job Training (OJT) type arrangement), Playwriting- new actors workshop, playwriting workshop. Production- OJT type arrangement. Basically an acting school that teaches voice and performing- teach speech and interpersonal skills, not just performance
Laurel Brooms Music School	Music, Instrumental - steel pan playing techniques, Theory/history
National Serenity Vibes	Music, Instrumental - pan, Theory/history, arrangement for the pan- orchestration and voicing choosing which pan to play what musical phrase, development of repertoire for any occasion- different styles of music, site reading
The Art Academy	Painting, creative thinking workshop, drawing- figure drawing, portrait drawing, fundamentals of drawing, hand feet and clothing, water colours and acrylic
Anthony Moore	Music, Instrumental - piano and pan, Theory/history
2 cents Movement	Poetry and Performance
Cris Vocal Academy	Instrumental (keyboard & guitar), vocals. Dance- Folk, Indian, Modern. Performance, history/criticism, production

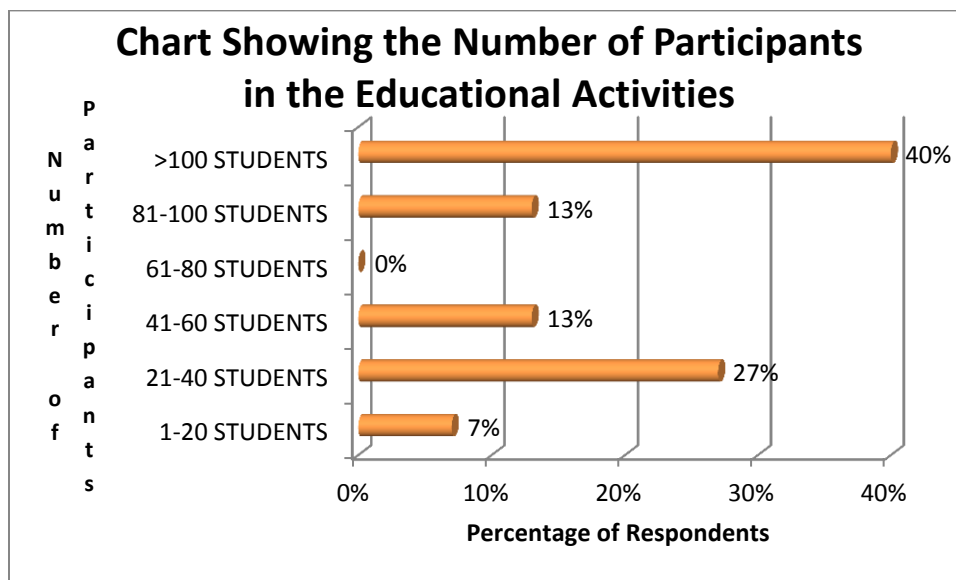
3. Level of programme



4. Age group targeted by Educational activities



5. Total number of participations/students in educational activities or classes per year



6. Are these educational activities or classes part of a larger programme?

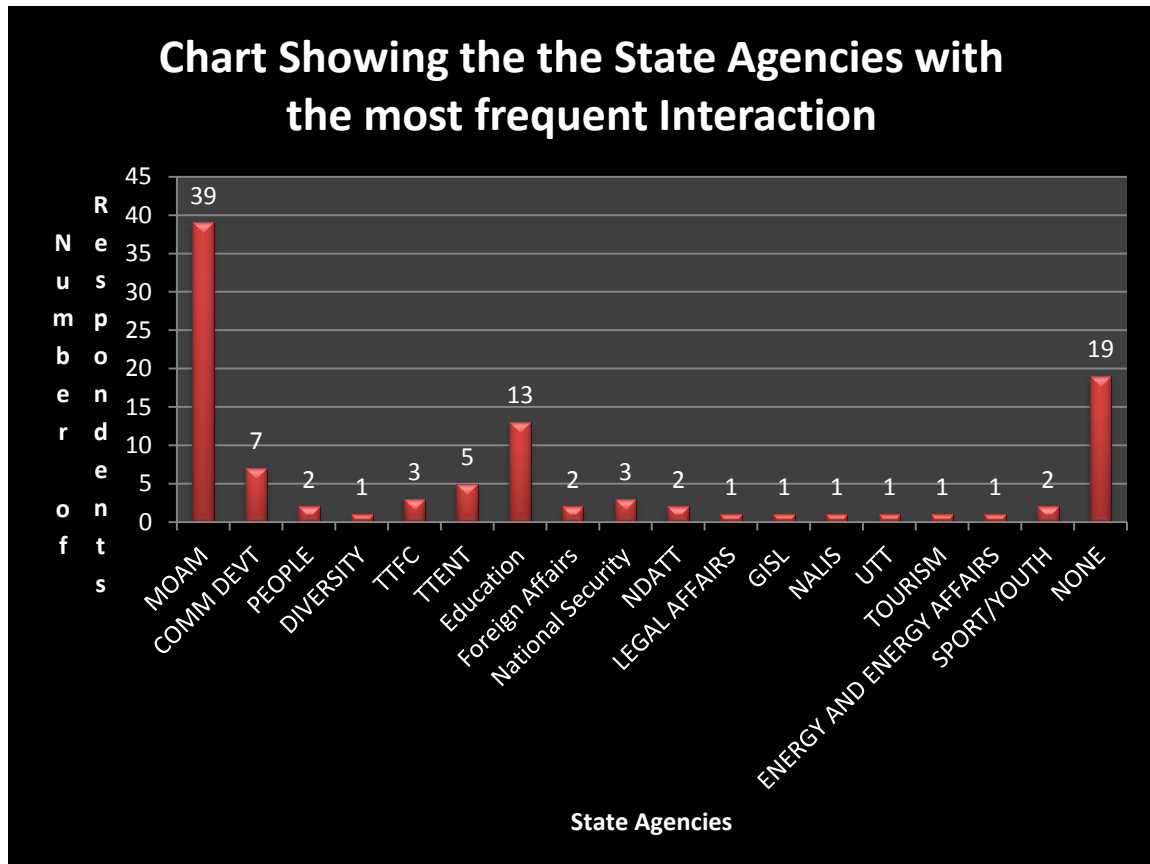
53% of the respondents indicated that their activities were a part of a larger programme.

7. If yes, granted on completion of programme if applicable

None of the activities held requirements for any programme as a pre requisite. Most schools did music theory exams that operated based on a Grade system.

STATE AGENCY QUESTIONS

1. Please list the State Agency or Agencies with which you have the most interaction?



The most common State Agency mentioned was the Ministry of Arts and Multiculturalism with 37% of the responses listing them as one of the stage agencies they interacted with the most. This Ministry had an average score of 2.8. 19% of the respondents indicated that they do not interact with any State agency at all and 12% of them interacted with the Ministry of Education. The Ministry of Education received an average score of 2.1. The other groups mentioned lagged farther behind ranging from 1-7% of the respondents interacting with them most commonly.

The Ministry of Arts

The other state agencies mentioned were (Average score in brackets):

- Ministry of Community Development (3.4)
- Ministry of the People and Social Development (4)
- Ministry of National Diversity and Social Integrations (2)

- Trinidad and Tobago Film Company (4.3)
- Trinidad and Tobago Entertainment Company (3)
- Ministry of Foreign Affairs (3)
- Ministry of National Security (3)
- National Dance Association of Trinidad and Tobago (1.5)
- Ministry of Legal Affairs (1)
- Government Information Services Limited (3)
- National Library and Information System (NALIS) (5)
- University of Trinidad and Tobago (UTT) (3)
- Ministry of Tourism (2)
- Ministry of Energy and Energy Affairs (5)
- Ministry of Sport and Youth /Ministry of Gender, Youth and Child Development. (2.5)

2. Please explain what you considered to be effective or ineffective about them?

Ministry of Arts and Multiculturalism

Nature of Interactions

- Hired for Performances- level of organisation, event management, timeliness of payment
- Applied for Funding- whether funding was received, proportion of funding received
- Submission of Proposals- efficiency of communication, clarity of status, extent of successful outcomes
- Perception of Function- what they currently do and what they should be doing

Hired for Performances- level of organisation, event management, timeliness of payment

Effective

1. Payment made on time, treated with respect.
2. Efficient with respect to public affairs, publicity and project management. Outdoor project management could be improved.
3. They have really pushed to open opportunities for artists, unfortunately in shifting tribal loyalties sometimes they lack the funding
4. Hired to judge competitions everything was organized, planned and executed.

Ineffective

1. Not hired often but sometimes they don't really cater to the specific needs of the group.
2. Need to work on efficiency in organizing, planning and expediting payment.
3. Payment is always a trial to get; two months ago did an event and are still yet to be paid. Don't think that they respect the artist that this is how they make a living.
4. Waiting for payments or confirmation of anything is way too long. Have to wait long time to get paid sometimes. There is no standardization of things, sometimes events are well done sometimes they are just thrown together. They could be doing so much more.
5. No one ever really seems to know what is going on when attempting to source information for projects that an individual may be working on with them. There is always a lot of run around and back and forth involved with them.

Applied for Funding- whether funding was received, proportion of funding receive

Effective

1. On an occasion when sponsorship and information was needed both were received with no delay. The application for sponsorship was sent in a few months in advance of the due date and was received on time for the intended purpose.

Ineffective

1. Takes a long period of time for a decision to be made, even after initially being given a verbal response in the affirmative. Although you are asked to submit a budget, the amount received is often a very small portion of the budget. Though grateful for the support and happy that a request is entertained, the time it takes to actually receive the sponsorship is often problematic. Some requested funding one-two months before required date and still didn't receive the funds on time. One individual submitted a proposal to offer a free workshop for youth and 5 months later still had not received a response. (6)
2. Support is not forth coming unless you have a contact in the Ministry, some receive open rejections when its clear other groups or individuals get funding. There seems to be some bias as it pertains to funding and whether you and your group are invited to launches etc. Particularly for schools and organisations in the south of Trinidad, opportunities offered are less abundant than for other parts of the country.

Submission of Proposals- efficiency of communication, clarity of status, extent of successful outcomes

Ineffective

1. There is no designated person to contact or speak to when one has a proposal, plan or idea. One is constantly referred to different individuals that then refer them to others. When contact is actually made getting a response is also a challenge. 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.

Perception of Function- what they currently do and what they should be doing

Effective

1. They often give support and would usually recruit the group to do projects on a regular basis. They commented that they didn't know if it was a Ministry policy or because he knew the individuals that worked their personally.
2. The ministry was commended for the Pan camps that are usually held around the country free of charge with free meals given to the participants.
3. 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.
4. They are listening to stakeholders; there has been an emergence of a lot of programming that is relevant. The vision has developed over the years, with focus placed on heritage, youth and education and one group in particular had benefited a lot. They quoted that they had received a significant figure in funding in the year interviewed, though timeliness of funding remains a factor.
5. One group commented that though their experience has been limited they found that the Ministry was open to ideas and usually willing to support. This group would however go directly to the Permanent Secretary of the Ministry and felt that the fact that they usually did not ask for much may have contributed to this interaction being such an effective one.
6. After extending invitations to give grants to groups that held culture camps the Ministry was open to ideas that did not immediately fit their criteria for arts camps. In their evaluation of the camp they were on time for their site visit and things that were checked were appropriate. The communications have been clear, making the ability to enable the project impressive.

Ineffective

1. One dancer questions whether they really see the importance of the art form and the infrastructure that needs to be in place to support it. Resources for training are not in present in schools, special mention was made of the flooring on which students are dancing.
2. There doesn't seem to be any encouragement for teachers to better themselves. If a teacher decides to further their studies and they do not inform the Ministry that they are doing the programme it will not be acknowledged when completed.
3. It is not apparent that they have a long term plan of action.
4. Ministry should have a mechanism for endorsing certain products that are socially developmental. Government should somehow subsidise the making of videos and recording of music for artists. There is nothing in place to help with these things financially. Arts are central in discussions but there is no apparent tangible support for it. There should be some help in marketing and placement of the finished product and creating a market for it.
5. They do not seem to have clearly defined, well thought out strategies and policies that govern how they function. The help needed is not always monetary but for the environment to have some kind of structure with consultation. There are so many spaces that groups and companies don't have access to because they are tailored only to performance. There are examples given such as in England where most of their theatres have multiple spaces and programmes tied to the space ensuring that the space is accessible to the community within which it is built. Spaces are also inaccessible as groups cannot afford to rent them or because there is a lot of red tape surrounding it's use. There is the perception that the Ministry operates and functions without the artist as there are not many opportunities for the artist to sit and discuss ideas with the Ministry.
6. Reports are continuously done to say that they were done but nothing often comes of them because they just sit on someone's desk.
7. Groups from deep-south are often omitted from performance opportunities because of the additional costs associated with travelling from that location.
8. The Ministry should show greater support to groups that have proven themselves over the years. It is more about who knows who and who owes someone a favour that determines how support is given. There should be some system the ranks groups and therefore payments would be adjusted accordingly depending on a group's ranking.

9. There is acknowledgement that there are hard-working individuals at the Ministry but they are missing something
10. Teacher in the arts did not have a contract renewed and was not given any reason why.
11. Theatre arts practitioner felt that they did not fully appreciate the relevance of the work, that they are both educators and entertainers. As a result funding opportunities are not as forthcoming as for other aspects of the arts (namely Carnival related activities).
12. There are a lot of benefits e.g. tax exemptions that were not publicized to ensure that as many groups as possible can take advantage of the opportunity.
13. Dancer that practiced with a best village group commented that the opportunity to learn different dances should be open to all. She commented that some best village groups need proper tutors, while in other groups they are tutored in the same dance every year. She feels that the training should be more diverse and the opportunity to learn all the different dances should be available to all groups.
14. The Ministry gave sponsorship but were not interested in the legal aspects of offering sponsorship. One recipient felt that more controls should have been put in place to ensure that they did not apply for the money with fraudulent intentions. They expected those legal aspects and requirements to be in place and were surprised that they were not. They felt that this presented opportunities for the funds to be easily exploited. They had done extensive research as to how to go about the partnership with contracts and co-production laws but none of it was utilised or requested.
15. The Ministry seems to act as an event planning company for the government as opposed to putting things in place to enable access to appropriate resources and opportunities for artists. It is unfortunate that a team of young bright minds have been reduced to just those activities.
16. The ministry seems to use culture as a political tool, if you propose a project that doesn't fit into a political space then you will get no support.
17. Visual artist commented that the Ministry does not seem to be informed about how the arts should be handled especially when one reads about how art is handled in other places. They felt that there is little respect shown for visual art, there was one example where an artist's painting was used as a part of a calendar by the museum without their permission. There was another example where the Ministry took an artist's work to send to Carifesta overseas without wanting to pay him for use of the pieces claiming that they are advertising the work. There was an occasion when the work got damaged in transit and only when made aware of that did they offer to purchase the piece at a reduced price.
18. There doesn't appear to be any respect for traditional mas. Most of the practitioners are old and are dying with the knowledge and skill. The Ministry is not doing anything to stop it.

19. They need to present more opportunities for young people to get involved in art on a regular basis through art programmes. There should also be places made available for the sale of art pieces, generally more opportunities for artists to make money from their art.

20. There needs to be some standardisation of the Pan Camp offered to ensure that the information taught is standardised regardless of the location.

21. The ministry is not doing enough to promote any aspect of our culture. The National Steel Symphony should be used to promote the instrument worldwide. Though recently there have been a few opportunities opening to do that, one individual left the groups as they found they were being under-utilised.

22. The Ministry is very inefficient in stream lining things. Many things were in the pipe line and then fell through, as there is no follow up to see things through to fruition.

The Ministry of Community Development

Effective

1. One group that was birthed out of the best village competition noted that they were often hired to do performances by this Ministry as it was most responsible for the best village competition and therefore familiar with their work.

2. The Ministry has been instrumental in maintaining the existence of the festival that showcases folk groups (The National Best Village Competition), which is a key component of the group and its performances. They commented that due to the current schedule of the festival they are able to perform all year round.

3. The Ministry has given financial support to cultural groups for purchase of instruments, facilitating workshops or funding tours. Though the respondent had not directly benefited from such an arrangement, they commented that they knew of such instances that had taken place.

Ineffective

1. From the experience of working on a special training project with the ministry one respondent commented that there was no avenue for explorative discussions to take place. The Ministry had a specific mandate and moved forward with that, they felt that unless you were within specific circles you were not involved in the discussion. As a result the same groups are utilised repeatedly.

2. A proposal sent since the beginning of March as of August had not yet received any official response as to its status.

3. Though support had been forthcoming (especially because they are consistent with their objectives) it was difficult to actually receive the funding that would have been promised. One respondent commented that the Ministry needed to do an evaluation of the projects that they fund. This evaluation should help to determine how effective the groups may be and what would be the desired outputs from the funding. It would be based on a rubric system that evaluates the skills and competencies of the group or programme and determine the most effective way for use of the funds. The practice of spreading funding around can sometimes be counterproductive.

Ministry of National Diversity and Social Integration

1. The funds at attitudes directed towards our heritage sites have been lacking. Several appeals have been made to this Ministry to preserve the older buildings but they have been largely unresponsive to the call.

Trinidad and Tobago Film Company

Effective

1. This institution was considered somewhat effective but they are under staffed and underfunded, therefore there is a lot that they cannot do. This is simply because they do not have the human resource to do so.

2. When generating funding to produce a film from written work they were very professional and gave feedback. The respondent went to an interview and found that they were respectful, pleasant and helpful.

3. There seem to be individuals employed there who seem to understand what your specific difficulty might be and they work with you. They were considerate when a specific deadline was missed due to illness and were instrumental in bringing a movie of a piece of written work to fruition. Though the financial contribution for this project was not a lot it was critical in getting it started.

Trinidad and Tobago Entertainment Company

1. They have done workshops that have been relatively beneficial, but there is more that they can do. They should not just promote some artists, but all artists under the banner of Trinidad and Tobago entertainment. They need to broaden the scope in terms of who they represent.

2. Know that their mandate is to assist with artist breaking into international market, but when they went to them for funding none was given. Granting funding was probably considered a conflict of interest as the respondent was a previous employee of the company. The company lacks a real budget and has had significant challenges in retaining staff as the employees are constantly changing. This leads to a lack of confidence in the organisation.
3. The company started very feverishly and then subsided into being fairly inactive. There has been board interference and CEOs have been changed repeatedly, sometimes remaining vacant for a long period of time. The long term vision and necessary work towards it hasn't been present.
4. The company was approached to assist with funding two months in advance to the date it was required. Group members found out on the day they were due to travel that they had received funding for two-thirds of the group.
5. They are struggling to figure out how to operate, struggling to find personnel. The individuals are governed by company principles that do not allow them to be human. If they are supposed to be an entity that supports artists they cannot be run strictly like other more industrial type businesses. They operate under the same principles as other entities, they have to follow certain directives if they want to keep their jobs and invariably they end up getting fired.

Ministry of Education

Effective

1. They consistently support the endeavours of a given group that did not always come in the form of financial support, but general support of the initiative.

Ineffective

1. The manual filing system still employed by the Ministry is considered to be archaic and inefficient. The individual's file could not be found on an occasion and had to be redone. The respondent felt that their practices were not in keeping with international standards.
2. One individual had been underpaid for over 3 years as they lost the transcript with the relevant information. The individual was then assessed and the assessment was subsequently lost and the issue still has not been rectified.
3. The Ministry made a decision to reduce the time given to teachers to attend a given training programme. It is important that teachers have that time to be properly trained even if it means some of the classroom time is cut. The comparison was made with the international practice whereby teachers are given one year off to train.

4. Documents submitted to the Ministry in 2010 requesting permission to carry students out of the country on a arts related trip and there has still been no response given to date.
5. Communication is usually one way from the artist to the Ministry when lobbying for certain changes or projects without getting any response. Payment is usually good but is overshadowed by the lack of any outcome in the above mentioned endeavours.
6. Interacted with the ministry of education for placement at a tertiary teaching level after graduation from University, however there was neither feedback nor a positive reaction to the application. Effectiveness should be primarily in the form cordial relations with applicants/public and secondly with an efficient/ timely delivery of a response. A letter or other form of communication would suffice.
7. Ideas are popping up without the proper research, they have been in a rush to implement so many things without a proper understanding of how it would be done. The decision to discontinue the contracts of remedial teachers in Tobago schools has led to frustrated teachers and students. The CAC implemented in primary schools is another example of poorly thought out and illogical programmes. Teachers are told that they have to teach music and drama though they may not have had experience in these fields before. The Ministry seems to have ideas but without looking at the big picture, practices are fragmented and not well thought out.
8. The Tobago House of Assembly is not doing enough for music in the high schools as there are a number of essential elements that are missing. For example there are situations where in a class of 40 students only 16 pans exist. The music rooms developed are not conducive for learning.
9. Ministry of Education Trinidad- They are not as effective as they should be as there is no effort being made to ensure that secondary schools are equipped to deliver music in proper music rooms.
10. The ability to access real time information online for the music syllabus currently used in schools is largely absent.
11. Principals unsure of level of autonomy they have whether they can invite groups without angering someone in Ministry.
12. Training of teachers is being rushed as there is a lack of dignity in attending to the work of art; because arts is tender it is important the time is taken for it to be done well.
13. There is the assumption that it is only the inane student that studies in the arts. As such technical vocational classes are only offered at Senior Comprehensive Schools. This perception extends to arts work, as there seems to be the perception that arts work is synonymous with backward and problematic behaviours. All of these paradigms seem to be built into all of the Ministry's practices and policies and undermine the work that is being done.

14. When trying to source information one is constantly referred to someone else and it appears as if none of the individuals contacted are aware of what is taking place. This process is time consuming and frustrating for the individual.

Ministry of Foreign Affairs

1. One group was hired for performances by the Ministry and everything happened efficiently and as scheduled.
2. Another individual was hired for a performance and did not receive payment until a month and a half after the event.

Ministry of National Security

1. One individual that was hired for a performance commented that they found the Ministry very professional from the moment that they were asked to perform. They felt that they were treated professionally but there were a lot of difficulties in getting paid which eventually did not happen till eight months later.

National Dance Association of Trinidad and Tobago

1. There is a lack of proper education in dance, instructors are not teaching the folk dances in the correct manner. There needs to be some understanding given as to where the dances came from, why it came and what is the theory behind it. The respondent also commented about the “certification” of individuals as dance instructors. As individuals were teaching themselves how to do dances through videos on platforms such as You tube and then calling themselves dance teachers.
2. The organisation has given funding for shows taking place in Trinidad it however often arrives late and is a small portion of the requested amount.

Ministry of Legal Affairs

1. Respondent had to interact with the Ministry to register their company, the request was dealt with very quickly however they had to stand in line for three hours to continue the process on two occasions. This reality was viewed as inconsideration for other’s people’s time.

Government Information Systems Limited

1. There needs to be a better system for communication between all parties involved to improve efficiency. Currently the ministries would have their itineraries; they contact the GISL to cover an event who in turn contacts the independent contractors for the job. However by the

time the information has reached the contractor it's close to or on the date of the actual event. Meeting such short term demands is mentally, financially and physically exhausting. A better system needs to be put in place to alleviate that issue. Contractor payments were also reduced while they were given more work to do, the level of payment should at least be increased to it's original figure.

NALIS

1. They really support new authors; though the respondent was unaware that they did such activities through the First time Authors Appreciation Programme. They have been very supportive and would help with book launches for authors. The writer felt that they got a lot of free marketing for their book c to courtesy the Nalis One Book One Community Initiative.

Ministry of Trade, Investment and Industry

1. The Ministry is making an attempt and the effort to do what needs to be done is evident even if it is being held back by bureaucratic elements.

UTT

1. It has made the landscape more welcoming for creative through the initiatives and programmes that have been made available. However there needs to be some attention given to setting clearer communication lines and goals for completion of projects. The payment for lecturers also needs to be expedited

Ministry of Tourism

1. One always has to wait long periods of time for payment, respondent did a job for the Tobago Jazz Experience held in April and as of August 2013 still had not received payment.

Ministry of Energy and Energy Affairs

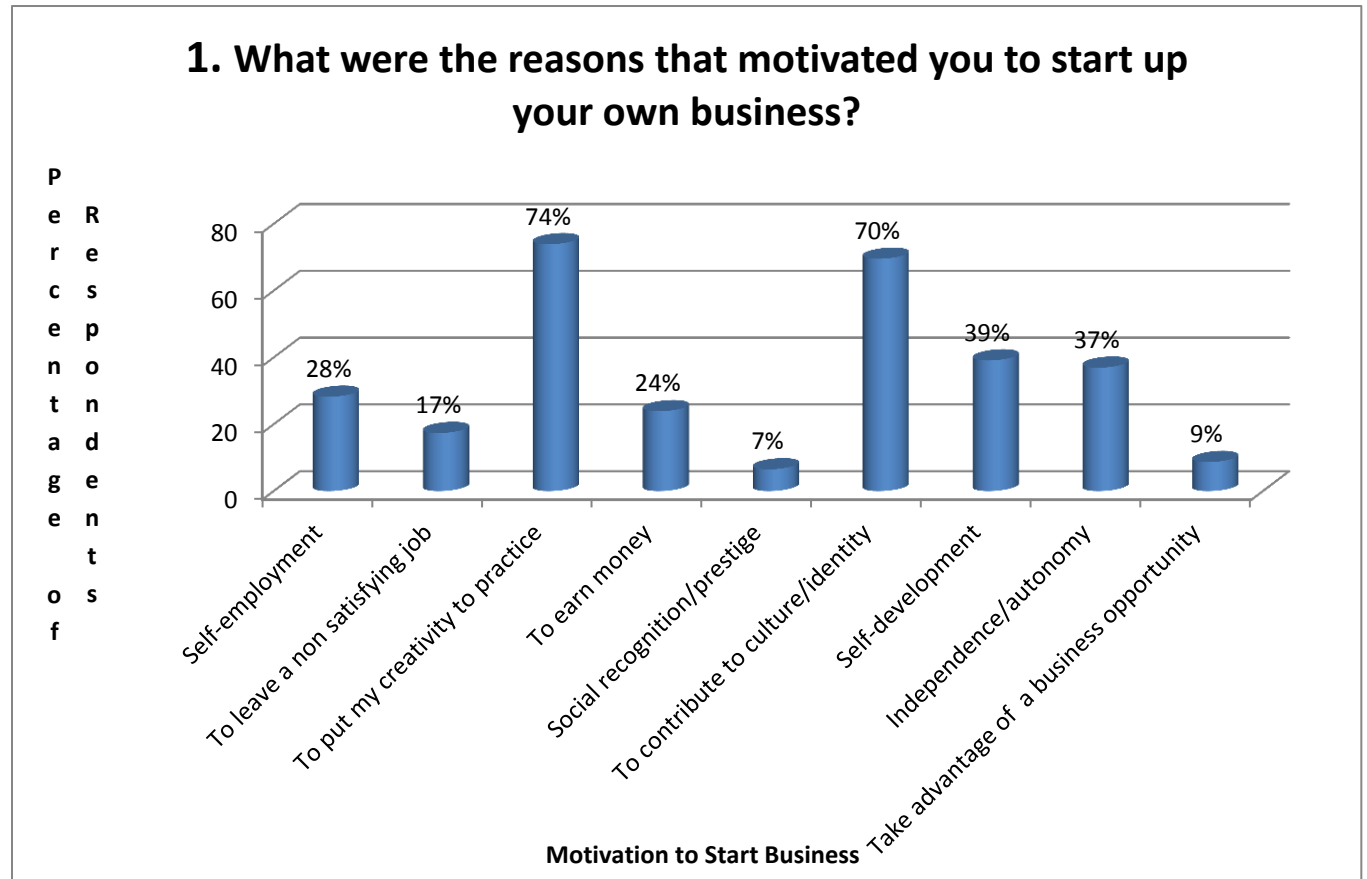
1. They have found an effective tool to deliver the desired results for a community based educational programme. They keep re hiring this individual and payments are received in a timely manner due to the special method they employ. They would submit an invoice to the Ministry before the service is given so that payment can be disbursed on the day of delivery.

Ministry of Sport/Youth Affairs

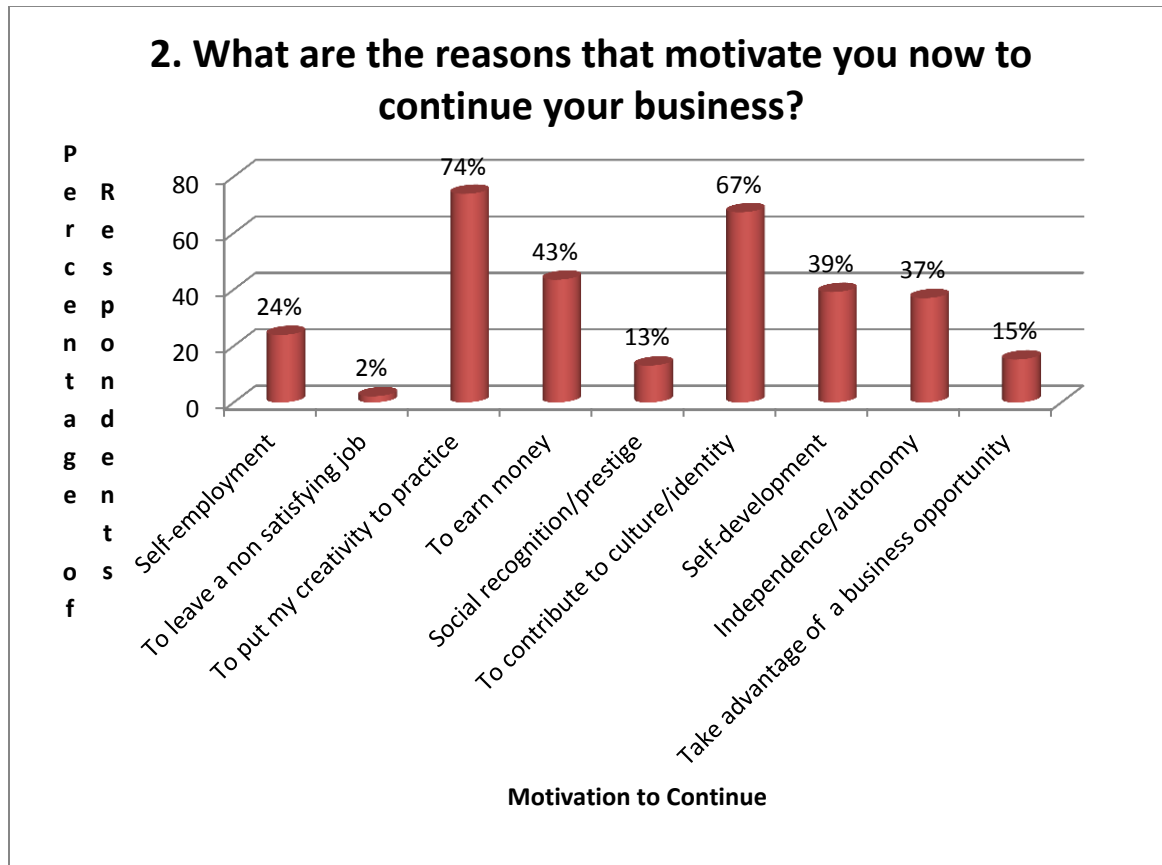
1. The interaction was as a part of a camp that the Ministry funded for children. The Ministry representative was very effective and efficient as they always knew the necessary details and all necessities, including payment were delivered on time.
2. The Ministry offered funding and the use of a space for practice but subsequently took a long time to deliver them. They seem inefficient as they had lost an application for registration of a group submitted to them. The staff etiquette is poor and they do not appear to truly care about the well-being of young people. The respondent commented that they had bad experiences with the Ministry and therefore did not trust them.

ENTREPRENEUR QUESTIONS (46 RESPONDENTS)

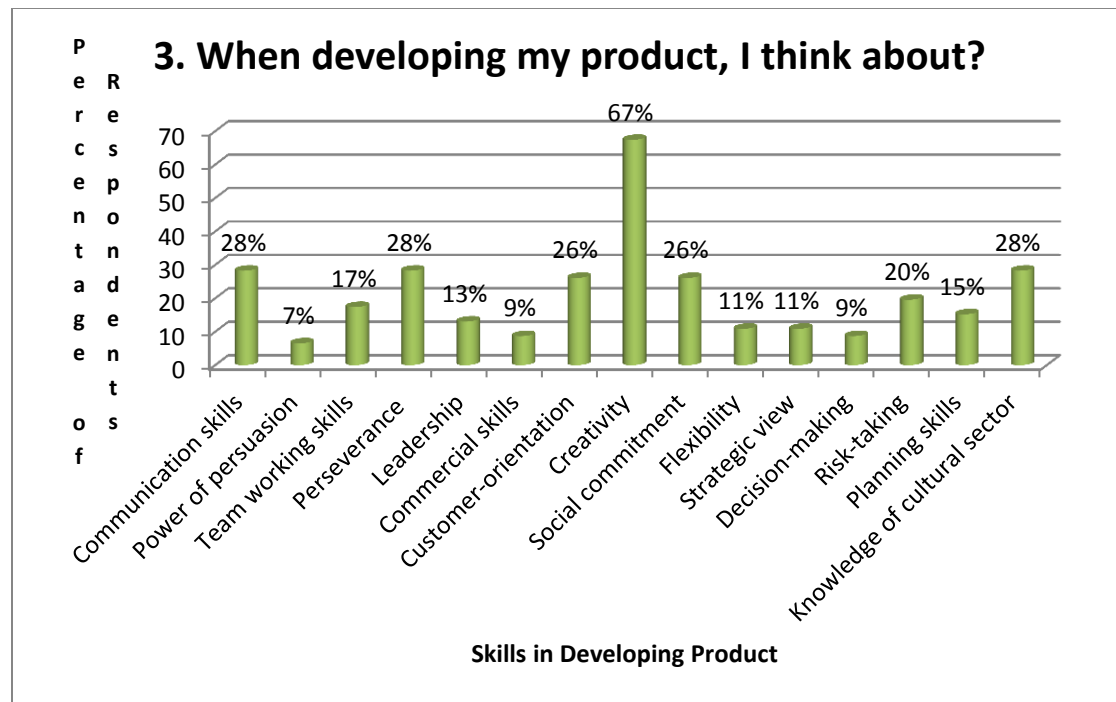
Question One



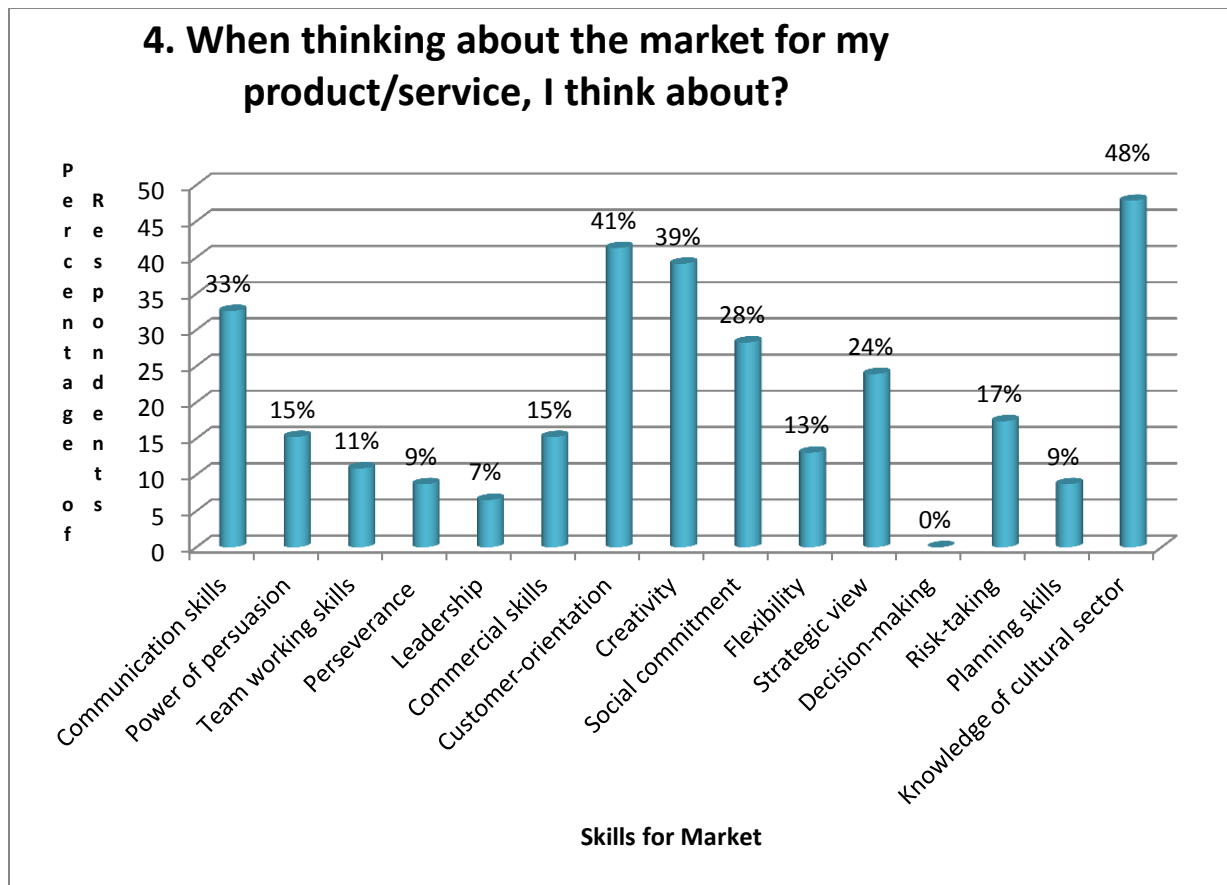
Question Two



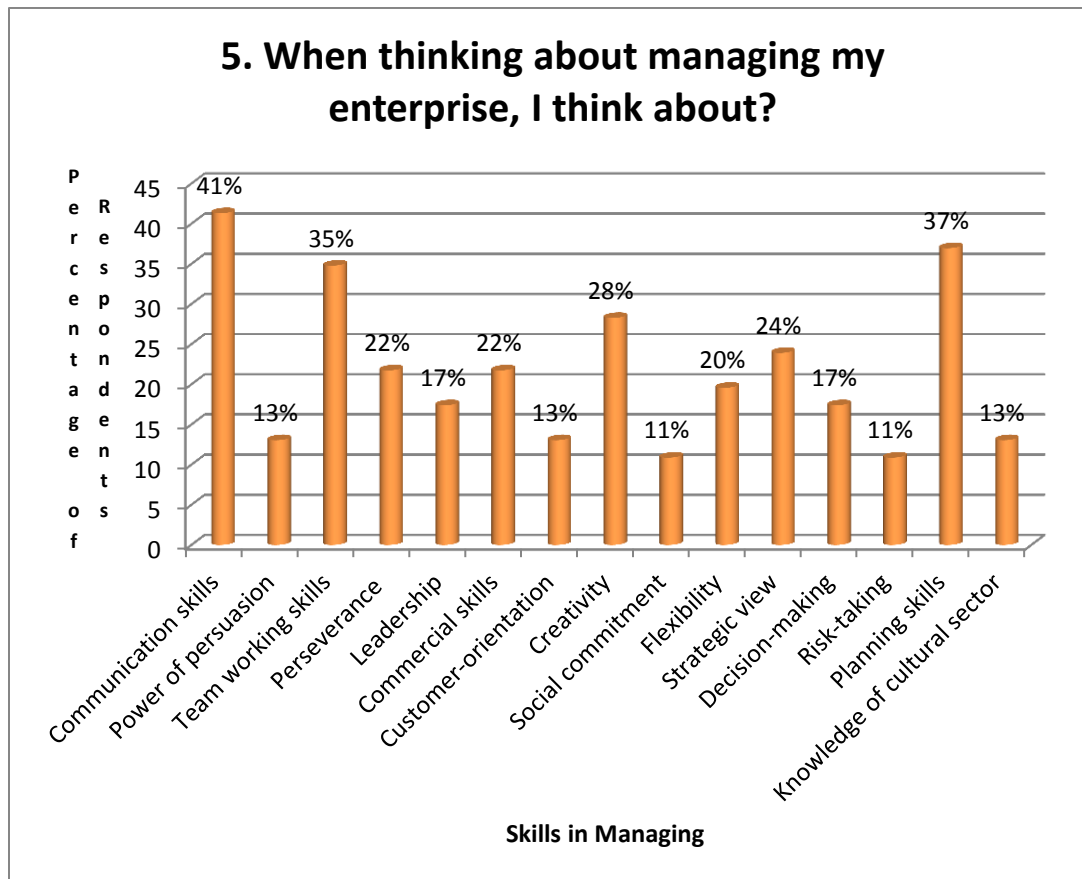
Question Three



Question Four



Question Five



Question Six

What skills would you need to have further developed to aid with the advancement of your enterprise?

Music

- Business skills
 - Marketing/Communication Skills (1)
 - Networking
 - Business Management
 - Financial Management
 - Accounting
 - Planning skills
- Specific to area
 - Certified knowledge in Sound recording
 - Sound and Audio engineering skills
 - Mastering their instrument
 - Formal training in music
 - To make sponsors aware of the benefits to them
 - Flexibility
- Information
 - Legal aspects- sound recording and the copyright or legal issues surrounding it.
 - Funding opportunities (2)

Choir, Band or Ensemble

- Business skills
 - Business Management and Artist Management Skills
 - Financial Management
 - Marketing/Communication (3)
 - Networking
 - Strategic Planning
 - Team Building
- Specific to area (Bands Choirs etc)
 - Counselling skills to manage personalities and issues of young people
- Information
 - Copyright info that is specific to Trinidad and Tobago

- Requirements for international travel as artists
- List of promoters regionally and internationally
- Knowledge of the international market

Dance

- Business skills
 - Financial Management (Budgeting) (2)
 - Networking Skills
- Specific to area
 - Qualifications to send students up for exams
 - Managing personalities of the group
 - The ability to convert a small work space into an efficient working environment.

Drama

- Business skills
 - Financial Management
 - Business Management
 - Accounting
 - Marketing (6)
 - Networking
 - Generate Funding
 - Leadership Skills
 - Competitiveness
 - Strategic Planning (2)
 - Entrepreneurial Skills
- Specific to area
 - Appropriate performance spaces
 - Greater pool of skilled personnel to recruit from (Knowledge of them)
 - Team Working and Building Skills (2)
 - Creating opportunities to retain staff
 - Flexibility
 - Balancing art and business
 - Respect the financial worth of their art and others
 - Moving from stage to film
- Information
 - Funding opportunities - specific to Trinidad (2)

Literary

- Business skills
 - Commercial Skills
 - Business Planning and Management (2)
 - Accounting Skills (2)
 - Financial Management (2)
 - Team Working Skills
 - Marketing/Communication Skills (4)
 - Time Management Skills (2)
 - Power of Persuasion
 - Networking Skills
 - Negotiation Skills
- Specific to area
 - Scriptwriting
 - Directing
 - Editing
 - Creative Writing Skills- to continuously hone and improve them
- Information
 - Publication Skills

Visual Artists

- Business skills
 - Marketing (1)
 - Team Working Skills
 - Management (2)
 - Networking Skills (2)
 - Decision Making Skills
 - Commercial Skills
- Specific to area
 - Power of Persuasion (2)
 - Information Technology Skills
 - Traditional Mehendi Art
 - Figure Drawing
 - Time Management Skills (3)
 - Sculpting Skills
 - Public Speaking Skills
 - Innovation
 - Patience

- Information
 - Funding Opportunities
 - Understanding the Economic environment

Education

- Business skills
 - Accounting
 - Marketing (1)
 - Public Relations (Marketing)
 - Networking
 - Technical knowledge of organisational roles and functions
 - Business Planning and Strategy
 - Commercial Skills
 - Planning Skills
- Specific to area
 - Power of Persuasion
 - Communication and Public Speaking Skills
 - Team development skills- character development for groups
 - Personal Development

Comedy

- Business skills
 - Management
 - Marketing (1)
 - Financial Planning and Management
 - Strategic Planning
- Specific to area
 - Succession Planning
- Information
 - Funding Opportunities

ANALYSIS

MUSIC

Strengths	Weaknesses
1. Representation in all Categories of musicians listed in survey	1. May require additional instruction or training in conducting
2. Large percentage of group perform music indigenous to Trinidad and Tobago	2. Two genres that are not indigenous to Trinidad and Tobago are at the head of the list of genres performed.
3. 81 % play with a group or band, indicating some sense of collaboration. This is a good recipe for innovation and growth	3. Regional markets can be explored further
4. High percentage (94%) offer instruction with representation in all categories (Theory, instruments and vocal)	4. Majority of group had been teaching for less than 10 years
5. 69 % of the group earned more than 50% of their income from their artistic activities	5. While 82 % of the group worked on their craft more than 40 hours a week, only 69 % earned >50% of their income from it.

The pool of music genres performed is wide and reflective of fusion. The creation of new genres for performance stood out as what made this group fairly unique. Additionally, although the focal point is music, the other skills taught by practitioners extend beyond theory and the ability to play an instrument.

Respondents are largely involved in this field in a full time capacity, but only through combination of different skills. To a large extent the practitioners are able to thrive in their chosen field because they teach and play music. There was rarely any musician found in this research that did not teach in some way.

More opportunities for performances with payment would make the sector more viable. Little evidence was found that there are extensive cross collaborative relationships beyond the groups and bands that exist. The general perception of insufficient funds was present however no significant comments were made about the availability of facilities.

One respondent indicated that he has travelled to Toronto twice a year for the last ten years. While there he would inform the consulate of his presence and perform at events at no cost. At the end of his stay he would be given a stipend in gratitude for his performances. This situation presents a good model for exposure for artists however the viability of the endeavour for individual artists may be questionable. Perhaps initiatives by the government can seek to establish links on behalf of the artists. In this scenario part funding could be offered or expenses subsidised for the travelling artists.

One musician listed up to eight different groups that he would perform with from time to time as a freelance musician. This is often considered necessary if a musician is to generate any significant income from musical endeavours. One must question what true development can take place in such an environment where musicians are made to bounce from gig to gig for survival.

One musician indicated that they had signed a distribution deal with an international company called Latch Key Distribution; however searches for a company by that name online yielded no fruitful results. However this respondent indicated that this partnership had helped to expand the market for their music.

One musician indicated that they feel that local practitioners are not interested in mastery of music, but are content just to be a part of small ventures like church bands etc. They described the landscape by saying that “The market is there, the machinery is not”. One can speculate that the perception that music is not a profitable profession may have led to this situation where it is merely regarded as a hobby. Interventions directed at improving the viability of this industry and increasing awareness as to its employment opportunities may help to alleviate this problem.

MUSICAL ENSEMBLE BAND OR CHOIR

Strengths	Weaknesses
1. Wide variety of music performed	1. Many groups cater musically to the specific needs of clients (Versatility) (Mastery of a given genre?)
2. Many groups cater musically to the specific needs of clients (Versatility)	2. 63% spend less than 20 hours playing music with a band or group
	3. Only 27 % have more than 40 engagements annually.
	4. 47 % receive more than 50 % of the group's income from their activities

The fact that more than half of the group spends less than 20 hours playing music as a group indicates that these endeavours are taking place largely in a part time capacity. 47 % receive more than 50 % of the group's income from their activities indicating that they are largely dependent on performances for the survival of the group. However as stated above, performance opportunities are not very abundant. Other sources of funding mentioned were grant funding from public entities as well as individual fundraising activities. More paid performance opportunities would need to be generated to aid in making the sector more viable.

One large group indicated that they had done collaborative performances with a local rock band (5 miles to midnight) as well as another young local artist in an unplugged series at local malls. These were the only examples of collaborative efforts found in the study. They indicated that they did three major productions annually while the rest of the year was spent doing volunteer performances. These performances were often for charity events where the group would also offer event co-ordination services to the given charity event also at no cost. Another group indicated that it was started by a group of parents whose children were instrumentalists and wanted to create a space for their children to perform. This group would produce quarterly performances that are run in an entirely private capacity. All of these bits of information hint that the majority of large groups or choirs pursue these musical endeavours as a hobby, while the smaller bands seem to have a more professional approach. Exploring simple business models that can aid in generating funding for these groups would be helpful in ensuring the survival of these groups even as a hobby.

DANCE

Strengths	Weaknesses
1. 87% dance with groups	1. Heavy focus on practical relatively less focus on theory
2. 100% teach	2. Heavy focus on folk, modern and classical dance (87, 80, 67
3. 93% of the respondents teach personally, 36% taught for more 30 years	3. 67% earn 0-20% of income from dancing
4. 47% spend more than 20 hours dancing weekly	4. 20% have had a residential appointment with a college or university
5. 73% of the respondents indicated that they toured	

One stakeholder with 22 years of experience in the fields as a teacher and judge of The National Best Village competition commented that the sector suffered due to the poor attention paid to theoretical aspects of dance. They commented that the dances presented in competition were repetitive and only few groups stood out as presenting a product of substance. One respondent commented that most current Indian dancers are imitating the Indian film industry, which has nothing to do with oriental or Indian dance. This again underscores the need for emphasising the theoretical aspects and history behind given dances.

A number of stakeholders commented about the lack of appropriate spaces for training in dance, both in schools and for the general public. They made mention that special attention to things like floor material and presence of changing rooms were of particular importance to dance. Financial investments in these aspects of infrastructural support are desperately needed for the true development of dance.

Additionally comments were made about the costs attached to renting the halls available for hosting events. One respondent felt the price charged were too exorbitant to make any venture profitable. A suggestion was made that a scale be applied for charging for the use of venues based on the size of group recruiting the use of the space. Concern was expressed about untrained or uncertified individuals representing themselves as dance teachers. It would be wise to have some standardisation of the requirements for one to be considered a dance teacher. Of the 93% of the respondents that teach personally it would be interesting to determine their level of certification to do so.

One respondent indicated that the Metamorphosis Dance Company of Trinidad & Tobago made it mandatory for members to attend classes and the majority of them would attend classes during the week at The Caribbean School of Dance (the affiliate dance school for the company). One respondent commented that in their performing group dance rehearsals were structured in a way

to also train and improve technique, although dance classes were not necessarily a part of the structure. Adopting a method that is similar to the Metamorphosis Company in which training is mandatory in a separate circumstance may be beneficial for groups like this one.

One respondent gave an innovative example of how they secured a space to practice while abroad in Spain. In exchange for the use of the space which they could not afford to rent, the individual offered to teach a master class for a period of time that would equate his use of the space for personal practice. This novel use of the old system of bartering can be explored in alleviating some of the concerns expressed above with regard to use of appropriate spaces and poor teaching practices.

DRAMA

Strengths	Weaknesses
1. Extensive collaboration between practitioners with many different groups. One practitioner could work with as many as three groups at different points for different projects	1. Training or Educative activities in Set design may need to be explored further
2. 93 % of respondents worked with a group	2. Only one individual had a residential appointment with a college or university
3. 87 % offered Educative Activities	3. Only 47 % had strong international markets
4. Significant proportion of respondents taught both Practical and theoretical skills	
5. Though 53 % of the group indicated that they worked on their craft more than 40 hours, 73 % indicated that they earned more than 50% of their income from their artistic activities.	
6. 93 % had strong markets Nationally	
7. 67% of the respondents indicated that their group toured	

The main thing that stood out for this group was the number of collective drama groups that existed and the large extent of cross collaboration between their members. The most unique thing about the practitioners was the range of opportunities and educative activities that arose out of this field beyond stereotypical performances. Drama could be used to teach life skills and affective skills like behavioural change. It could also be used to train future teachers as well as to teach musicians and vocal performers how to enhance their performances through stage performance skills, stage presence and voice projection.

Many of the respondents interviewed were not only practitioners of the arts but also producers of shows that created opportunities for the art they practiced. They often commented about the highly variable nature of the time spent practicing their art as it tended to be periodic in nature. As a result of this 53 % indicated that they spent more than 40 hours on their craft, though at a given time one could spend 100 % of their time on drama related activities and then 50 % of their time at another point in the year. Practitioners indicated the need for appropriate spaces not only for their groups but also for the shows they produced. One practitioner indicated that though more spaces now exist, the accessibility to these spaces still remained an issue.

One respondent commented that they acted in a lot of films but that the films often did not have an ample budget and would only pay very little for their service. One example of collaboration found is Breaking Biche Studios, a NGO company formed in Tobago that is made up a board of five former classmates from the University of the West Indies. It is a collaboration of various talents in the fields of theatre, production, marketing, film and media. Too often groups like these are formed but have little support to sustain them. Efforts should be made to support entrepreneurial groups of this nature as their contribution to developing the creative landscape is invaluable.

LITERARY

(Writer, Editor, Dramatist or Poet)

Strengths	Weaknesses
1. All but one of the respondents had works published. 67% by a publisher and 33% self-published	1. Only one individual had ever had a residential appointment with a college or University
2. 94% of the respondents indicated that they teach	2. The majority of respondents specified that they taught with a college or university. Again indicating limited opportunities for young writers.
3. 53% of the writers spend more than 20 hours writing weekly.	3. Only one person indicated that they are a member of a trade association
4. 53% of the writers earn more than 50% of their income from their activities	

This sector seemed to have more avenues available to them for earning income. Options such as film writing, copy writing, jingle writing, publishing books, teaching, journalism, spiritual interpretations and presentations at seminars that were subsequently published were all avenues explored by the respondents interviewed. Many of the writers seem to have some background or current involvement in journalism. This may be the case as it is one of the more abundant avenues for earning continuous income for the craft of writing verses the sale of books. One respondent indicated that they felt the money earned from writing articles for magazines was not worth the effort it entailed. They indicated that one is paid \$1 for every word and felt that the research, time and effort required to produce a \$2000 article did not match the payment received. They indicated that one is often paid more as a Copywriter but that this avenue didn't demand much creativity or artistic input.

Though 58% of the respondents felt that the training available was adequate for them there was a general perception that there were insufficient training opportunities for young writers. In response to this belief one of the writers founded a not for profit company known as the Allen Prize for Young Writers. The company aims to reward, train and publish writers between ages 12-19 living in Trinidad and Tobago.

One respondent felt that though they were frowned upon as a self-published writer, this avenue was preferable as a means of making a statement. They felt that the feedback from readers was enough without the need for external validation that appeared to come with a publisher. Incidentally this individual had done much better with regard to book sales than many other people who have publishers. This individual also insisted on using dialect in their writing while making references to contemporary aspects of Trinbagonian culture. This respondent had never

done any degree in writing and was a very well established professional in another field. Though this writer did not embark on any major promotion for the book, they did indicate that the support of Nalis' One Book, One Community initiative had done wonders in propelling the success of their book. This exposes several factors that can be explored in creating an enabling environment for our writers. The support of the state enterprise in promoting not only a specific book but literacy in the community and the impact that that activity can have on the success of the writer. One respondent indicated that the local publishing companies are not cost effective, thus offering subsidies of some type to alleviate these costs may also be helpful in creating a more facilitative environment.

VISUAL ARTIST

Strengths	Weaknesses
1. 73% of the visual artists had been represented in a public collection	1. Only 40% have been represented by a commercial gallery
2. 53% of visual artists taught privately out of their studio	2. Visual Arts appears to be heavily focussed on painters
3. 60% spend more than 20 hours, 40 % more 40 hours	3. 13% had a writer in residence appointment with a college or university.
4. 53% exhibited outside the country	5. Only 40% earned more than 50% of their income from their endeavours

One artist mentioned that they are often sought out by art students from secondary schools who are obligated to interview a professional as a part of their School Based Assessment. They explained that this took time to facilitate the students and that artists interviewed should be encouraged by some financial incentive or stipend.

One frustrated artist explained how they had appealed to the current Minister of Arts and Multiculturalism for help in building an open air studio to train the youths in the area in art during the Minister's political campaigning. The artist asserts that though they were promised that help would be forthcoming, after elections had passed the Minister claimed he did not remember making such a promise. This same artist expressed concern about finding avenues to market their artwork, as currently exhibitions are their only means for doing so. They expressed concern that the 30-40% commission charged by art galleries was too much and should be limited to 10-15%. They expressed that though galleries would have such high commission rates they would often attempt to convince the artist to reduce the price on their artwork. They suggested that the government should open a centre for arts where tourist can come to see a variety of art pieces produced here. They explained that a model in which the exhibiting artist is just charged for basic amenities like electricity and accommodation should be employed.

Many artists (8 artists) expressed that they had an affiliation with The Arts Society of Trinidad and Tobago. The Society offered significant exposure through their website which has a listing of all members. Some of the artists had not exhibited their work apart from exhibitions held at the Society's gallery in Federation Park. Where possible the work of this society should be supported and encouraged as it appears to have had and is continuing to have a profound effect on the opportunities presented to local visual artists. One artist however commented that they felt that the society was ineffective as it catered for an almost exclusive group of artists. They explained that it cost \$300 just to join the group which may already make that opportunity inaccessible to some artists. They felt that if it were more open to the public more artists could be involved thereby increasing the impact of the group.

One visual artist indicated that they tutored workshops for the traditional mas character The Dame Lorraine. They also produced a carnival band for children that focused on this character. However they felt that little respect was given to the traditional characters which limited the success that could be achieved. Some means of supporting the survival of traditional characters in a tangible way should be implemented. Attempts should be made to consolidate individual efforts like these for greater impact, the implementation of a school for all the traditional characters is one example of one way in which that can be achieved.

One artist who made distinct pieces of jewellery from clay, indicated that the endeavour was very expensive to maintain and that customers did not appreciate all that determined the price of the final product. They explained that they had to import the clay used from abroad as the two types of clay available here were not suitable for making the jewellery. They had to pay customs fees when the product was imported which contributed to the high price of the final product and not had much success as a result. Interventions should be made to aid in subsidising costs of importation of products for artistic endeavours, especially when the necessary product is not available locally.

One interesting extension of one visual artist's work was the tattooing of hunting dogs with their owner's name, number and address in the dog's ears. This was done as a means of tracking the dogs in the event that they may become lost.

EDUCATION

Strengths	Weaknesses
1. 53% primarily teach	1. Lack of facilities and instruments to support teaching in the arts
2. 100% focus on youth, 80% on adults and 73% on children	2. Most exams currently done in music are externally based, especially in the music sector

One respondent indicated that they felt there was a lack of care and dignity in attending to the work of art. Primary school teachers were being trained in just one month time and were then expected to facilitate art programmes in the schools. This is in stark contrast to the training received at The School of Education that gave teachers a certificate after one year of training. Another respondent criticised the sudden inclusion of arts components in the primary school syllabus without the necessary research and consultation that should accompany such a decision. They explained as it presented difficulties for the teachers who may not have had any experience in artistic fields before. It also presented difficulties for the students who were now faced with even more exams to write and more extracurricular lessons. They commented that they had seen an increase in the number of students in their private music lessons as a result of the decision. This highlights the need for increased research into efficient and strategic methods for implementation of the arts into existing programmes. Though the idea may be an admirable initiative the execution of it may not be ideal.

According to one respondent, the perception that it is only unintelligent individuals that study in the arts is still a ubiquitous one. Similarly the arts are only called upon in situations where correction of some problem is required. As such the role of arts education and education through the arts is not respected and undermines the work that is being done by practitioners. The respondent felt that these paradigms were supported by the practices and actions of the Ministry of Education. This again highlights the need for policy makers to review the approach to dealing with the administrative aspects of the arts.

A few respondents criticised the policy of the government to avoid repeat funding of any given group or institution. As a result it was difficult for the groups to be able to plan strategically without knowing whether they would receive funding in the next year. A few respondents also felt that there should be some criteria implemented for determining which groups should receive funding. They felt that funding opportunities should be based on the group's credibility and track record. One respondent suggested that having field officers' conduct evaluations based on a pre-determined rubric and set outcomes for funding would be wise. In this way there would be more

effective use of the funds available rather than the current practice of just spreading funding around to everyone.

One music teacher spoke about the general lack of instruments and facilities to support the teaching of music in public schools. They commented that they first taught at a remedial school, a school at which students that attained less than 30% in in Secondary Entrance Assessment exam level are placed. They explained that the school lacked any infrastructural support for engaging children with special needs. Also although initially there were specially trained remedial teachers in the school system their contracts were subsequently terminated, as a result the students were left with teachers that lacked the special skills needed to teach them. This created an environment that was filled with frustrated teachers and students.

One example of collaboration existed between the Lloyd Best Institute and the Birdsong Academy. The Institute partners with Birdsong for its annual July-August music camp by conducting sessions on the issue of identity with the young students. The camp also uses the premises of the Lloyd Best Institute for performance sessions.

The Tobago Serenity Vibes is a pan group concerned mainly with teaching its members to read music and develop the ability to play from music scores. The group's members come from a number of different pan groups in Tobago who on their return to these groups are able to work with increased literacy and skill. The founder of this group spoke about The Music Literacy Trust and the positive impact that it has had in seeking out young musicians and improving their music literacy skills. This group was very instrumental in establishing a percussion scholarship in memory of the late Pat Bishop. Since then two young people have had the opportunity to go to Winsconsin with Musician and Associate Professor Liam Teague for study. Both groups mentioned above can be further examined and avenues for support and replication and be explored.

CASE STUDIES

CASE STUDY 1- BIRDSONG

Birdsong is a registered not for profit organisation with four sub companies. These are

1. Birdsong Steel Orchestra- steel band established in 1973 intending to increase integration of the UWI students and employees with the community.
2. Birdsong Academy- music education programme for teens 11-19 years old established 2004
3. Birdsong Enterprises (2011) - the successor company to the Daily Environmental Services Limited (DESL) established in 2002. It is a community based service company formed for income generation and employment of members, established 2002-daily environmental services limited.
4. Birdsong agricultural enterprise- intended agricultural endeavours surrounding two acres of agricultural land in Orange Grove, Trincity that was recently given to the group by the government. It is the intention of the group to plant peppers on the land for commercial sale.

The Organisation is governed by a Board of Directors and funding is usually attained from both public and private entities. The Birdsong Academy hosts a six week summer camp every year from the first week of July in collaboration with the Faculty of Engineering at the UWI. The camp usually hosts 100-120 children and teaches musical skills such as sight-reading, harmony, ear-training, technique, ensemble playing, theatre arts and local music history. Students can be trained in playing the pan, trombone, saxophone, keyboard, percussion, guitar, trumpet, bass or given vocal training. This programme is so highly subscribed that auditions must be held to determine who is chosen to benefit from the classes offered. Students that show promise in this vacation programme (approximately 50-60 of them) are usually invited to continue doing classes that run every Saturday during the school term. It should be noted that all of these services are provided free of charge to the youth of the community. Students are then signed up for the ABRSM: the exam board of the Royal Schools of Music exams and the Pan Certification exams offered through the Department of Festival and Creative Arts of the UWI. Students can be certified up to grade 6 in music theory exams. The Organisation also has a scholarship fund that has been awarded to members of the group to further their study in areas like music and medicine. The group applies to state bodies for grant funding for some of their endeavours.

The music classes are taught by professional and experienced musicians under the direction of Mr Richard Quarless, a former musical director for the police band. There are also the teachers of music theory who are often teachers from various high schools in Trinidad. The teachers are paid a salary for their efforts.

The USP of the organisation appears to be one of community empowerment as all the endeavours of the organisation are focused on constructive activities, which educate or employ the members of the community in a tangible way. The smart practices of note are ones of diversification from just a steel band to the not for profit enterprise that it is now. The entrepreneurial business approach of receiving contracts through the Cepep programme to fund the activities of Birdsong Enterprises is also noteworthy. A state project known as “The Panyard Initiative” was launched in July 2012 adopting a model that has sometimes been referred to as the “Birdsong Model”.

CASE STUDY TWO- THE STROLLING PLAYERS

“Take drama to the people, at a price to suit their pockets” - Freddie Kissoon

The Strolling Players is a theatre company that was founded by Freddie Kissoon on Friday June 14th, 1957. The company has produced over 137 plays 2625 times (August 24th, 2013) stage performances since its inception. The plays are held at the City Hall on Knox Street in Port of Spain three times a year in March, July and November. The company also tours the country performing at least once a month at other locations. These include remote locations like Blanchisseuse, Princes Town, Guayaguayare and Guaico. Plays are staged in spaces like Community Centres, Church halls and Regional complexes. In these regions especially, attempts are made to minimise the cost for audience members as Mr Kissoon doesn't want the inability to pay to be the reason that a patron cannot attend the play.

The plays produced are often written by members of the theatre company including Mr. Kissoon himself, but can also include any local play that is considered stage worthy. Although foreign plays can also be produced, emphasis is placed on local plays; Mr Kissoon justifies this by simply saying “People like to see themselves on stage.” The plays are brought to life by the members of the theatre group. If members have not attended at least 32 hours of his classes they are required to attend workshops before performing in the plays staged. If an actor is selected for a play, they must attend rehearsals once a week for three months before the presentation. Classes are usually held every Monday at the Tranquillity Government School from 6pm to 9pm under the direction of Mr Kissoon. The group is said to be run with very strict rules and regulations, special emphasis is placed on punctuality with members not being admitted to workshops if even five minutes late.

The plays currently cost \$20 to attend and are usually very well subscribed. The theatre company has also performed their selections regionally in Guyana, Grenada, Dominica, Barbados, St Vincent, St Lucia, St Kitts and internationally in Toronto and Miami. The group is stratified based on the length of time the individuals have been members. At the end of every production each member is given a statement of accounts and then given an honorarium based on their position as a means of offering gratitude for being a part of the play. Mr Kissoon has been a teacher all his life and considers drama to be a hobby that he does for the love of the art form. The group is often funded by his own funds while transportation expenses are offset by a grant received from the Ministry of Arts and Multiculturalism every year.

The Unique Selling Point of this group appears to be the element of participation encouraged from all of its members and the sense of community that is enshrined in the culture of the group. This coupled with the element of affordability, accessibility and familiarity due to its longevity

and outreach based principles may contribute to the popular support of the group's productions. The attention to punctuality and other points of discipline may also be a significant contributor to the success of the group. These points present key elements from which other groups can learn and consider in the management of their groups.

GENERAL RECOMMENDATIONS/CONCLUSION

Practitioners of the arts need to be made aware of the nature and advantages of Residency programmes. Information as to the various programmes available and the procedure for application would also be beneficial. Similarly practitioners need to be made aware of the benefits of having membership with the relevant trade associations. In both cases when questions were posed about them, awareness as to what they entailed was severely lacking. The need for general training in business skills and strategic planning is strikingly obvious. Practitioners seem generally incapable of seeing their art as a business without feeling like the integrity of their art would be compromised.

There is also a general call for a more collaborative approach in attending to the development of the arts. Practitioners generally feel a sense of isolation from the policy makers who make decisions that directly affect their everyday life. If the arts are to experience any real development it must be done with the inclusion of the perspectives of the creators and pioneers of the arts in its truest and most basic form.