Cultural Mapping

Cultural Industries

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INTRODUCTION

For this cultural mapping exercise, data collection was conducted over a three month period, June – August 2013. Data collection for survey was done via phone interviews and individual interviews. The cultural sectors being observed are

Bookstores	Commercial Arts Media Company
Film & Video Production Company	Designer
Masquerade	Management/Events Coordination/Impresario
Art House/ Cinema	Musical Instrument Retailer/Repair Service
Sound/ Music Recording Companies	Publishers

For each sector the numbers of respondents are varied due to the time availability of respondents. Some sectors are smaller than other sectors. Each sector was divided into six geographical areas to get a scope of the respondents in the sector.

- North
- South
- East
- West
- Central
- Tobago

The list of respondents were collated from

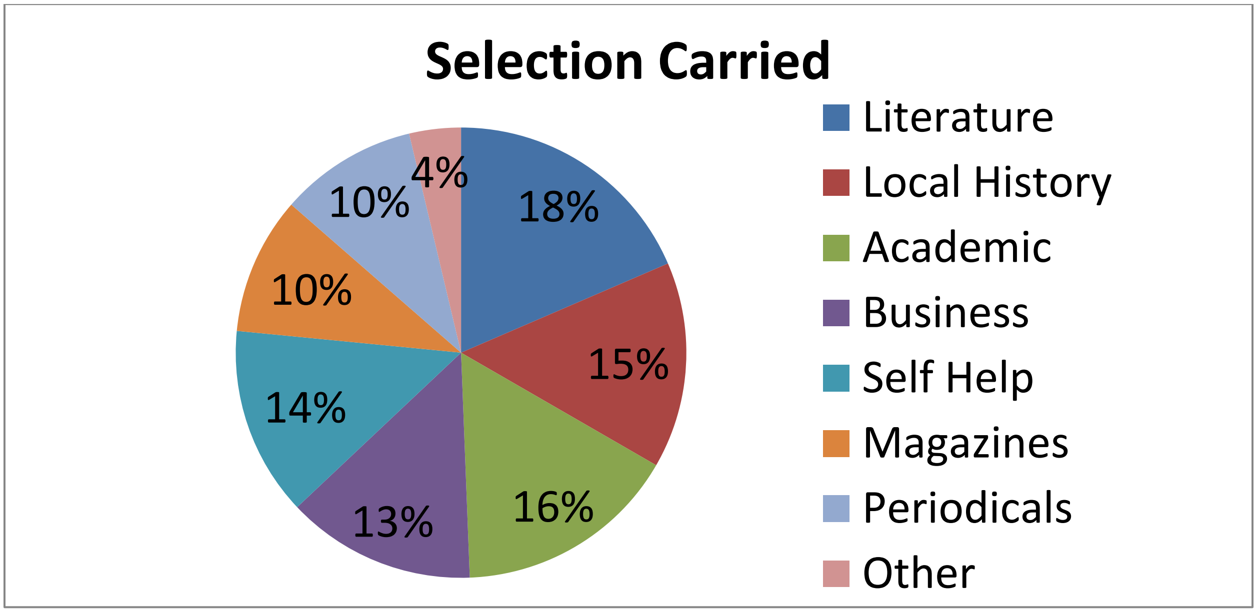
- The National Artist Registry
- The Trinidad and Tobago Film Company Online Registry
- The Telecommunication Services of Trinidad and Tobago Telephone Directory
- Trinidad and Tobago Mas Camp Website
- Personal Contacts

BOOKSTORES

The list of respondents was collated from the telephone directory. There are twenty respondents for this section. Some locations proved to be a little more challenging to get respondents. While conducting the surveys most of the WEST based bookstores are no longer in business. CENTRAL has bookstores but they are the book store chains for example Mohammed, RIK and Nigel R Khan. TOBAGO has three independently owned bookstores and EAST has bookstores that are geared towards tertiary academia.

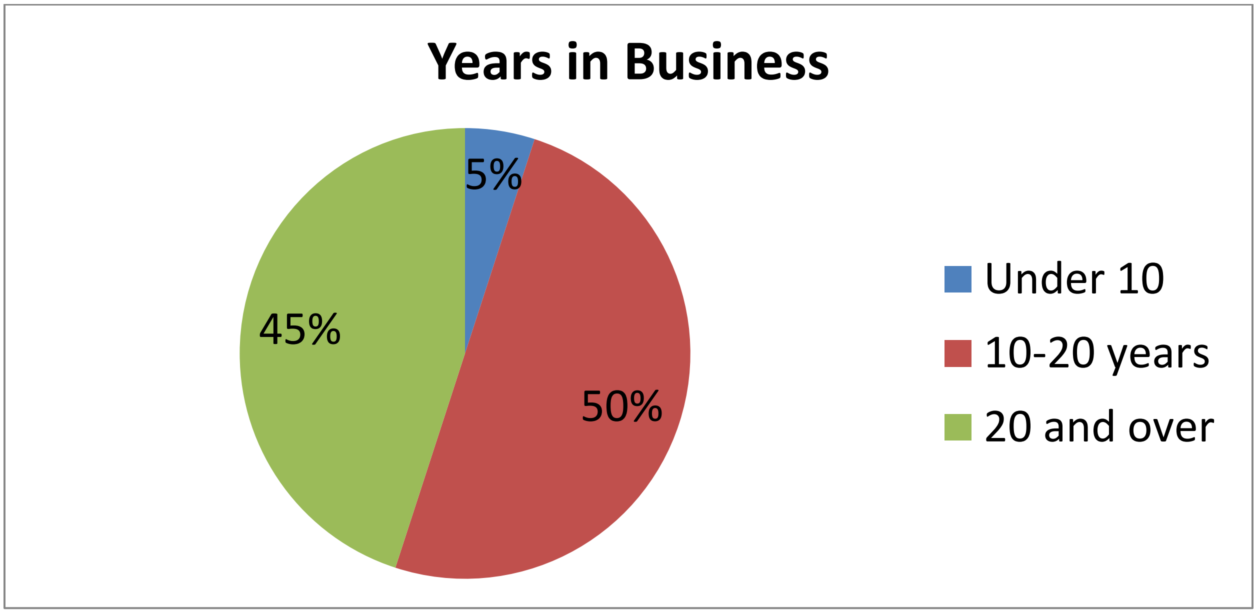
NORTH	SOUTH	EAST
Ishmael M. Khan Reader's Book Shop School and Office Supplies The Book Sauce The Book Specialist Unique Book Store	Christian Literature Crusade Marantha Open Bible Centre Mohammed Books Store Nigel R Khan RIK Books Store	Academics Plus Adventist Book Centre Omardeen Professional
WEST	**CENTRAL**	**TOBAGO**
Dominican Bookstore Paper Based Bookstore	Book Talk Readers Club	Book and Office Supplies Nelson Book Store Pages Book Store

Selection Carried



The largest group of bookstores has literature books. This is eighteen percent. These books range from children early learning books to the classic literature novels. Sixteen percent of books are academic. These are textbooks for primary, secondary and tertiary learning. Some bookstores cater to tertiary academia and have a vast selection of books required for this stage of learning. Local history is fifteen percent and self help are fourteen percent respectively. Periodicals and magazines are at ten percent respectively. Bookstores will have the more popular brands in stores. These books take up a smaller percent in the bookstores procurement but are equally important, however they do not selling turnover isn't as fast. Other refers to books that mainly religious is content and special orders. Bookstores that specialize in tertiary material order books depending on the need for a particular course, lecturer or educational institution

Years in business?

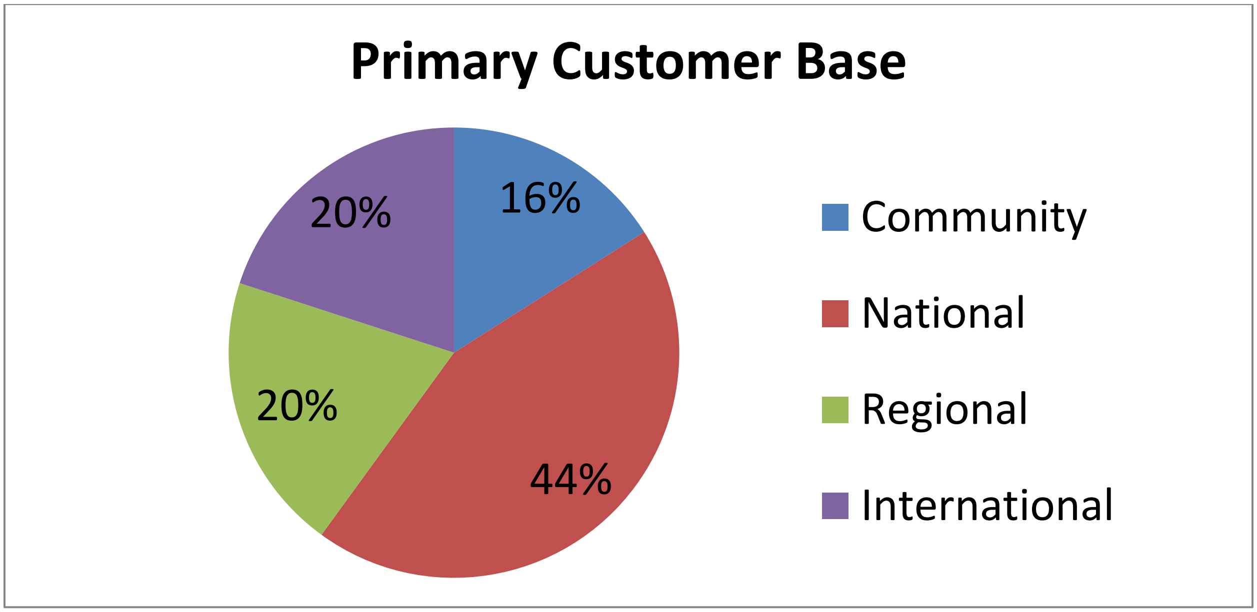


Under 10 – Only five percent of bookstores have been established under ten years, These are new to this type of market and don't carry as wide a range of books as the large, more known bookstores.

10 -20 years- These bookstores are little more established and are generally the specialty bookstores that sell tertiary textbooks.

20 and over – These bookstores are generally the known bookstores. These organizations have a chain of bookstores. They supply mainly primary and secondary textbooks and stationary supplies.

Primary Customer Base



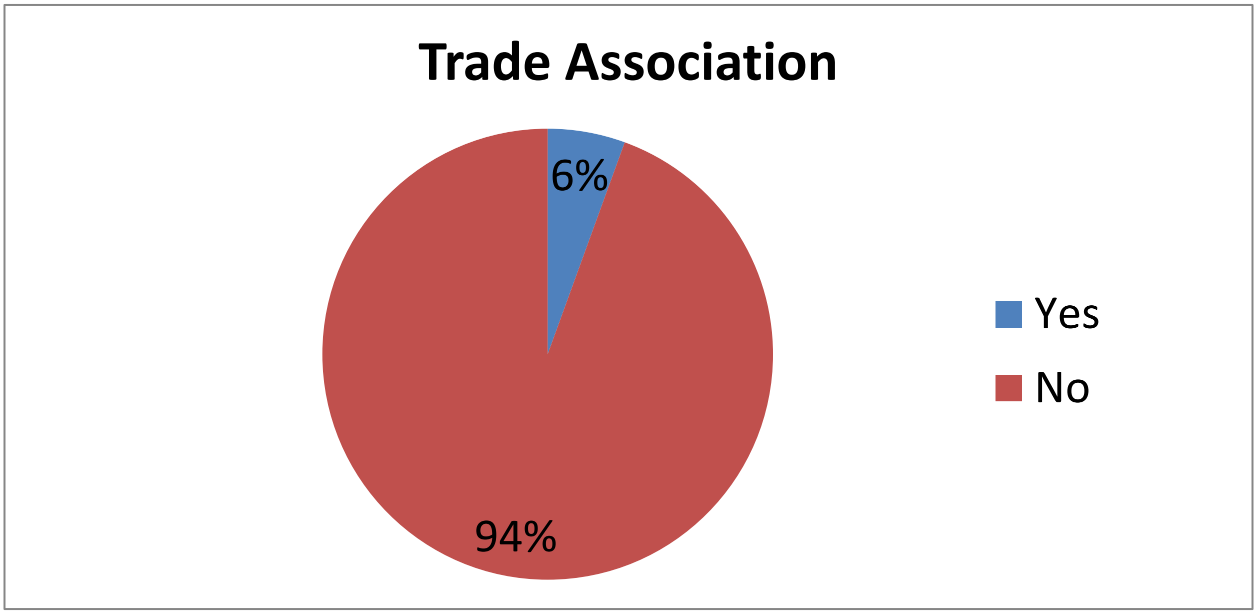
Community – The bookstores that are less established are focused on supplying their immediate communities. They are targeting their home base and fulfilling a need within their community. The book selection will be smaller than the larger more established bookstores

National – Bookstores that cater to a national audience is forty two percent. These bookstores have been established the longest have a chain of stores hence being able to supply books nationwide.

Regional – These bookstores are mainly the specialty bookstores that cater to the tertiary education market.

International - These bookstores focus mainly on export of books, particularly in local books. Also these bookstores attract tourists as they purchase the majority of locally published books especially during the Christmas and Carnival period.

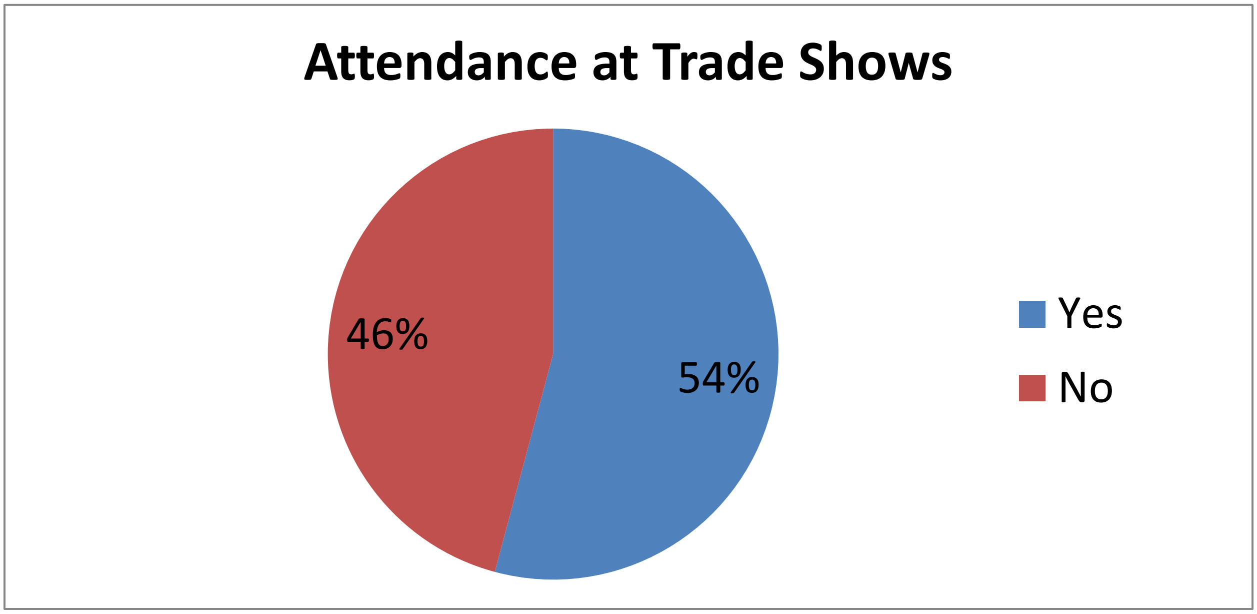
Are you a member of a trade association?



Yes – Six percent of the bookstores belong to trade associations. These are the older more established bookstores that are members of Chamber of Commerce

No – Ninety four percent of the bookstores are not members of trade associations. They do not see a need for membership associations with them.

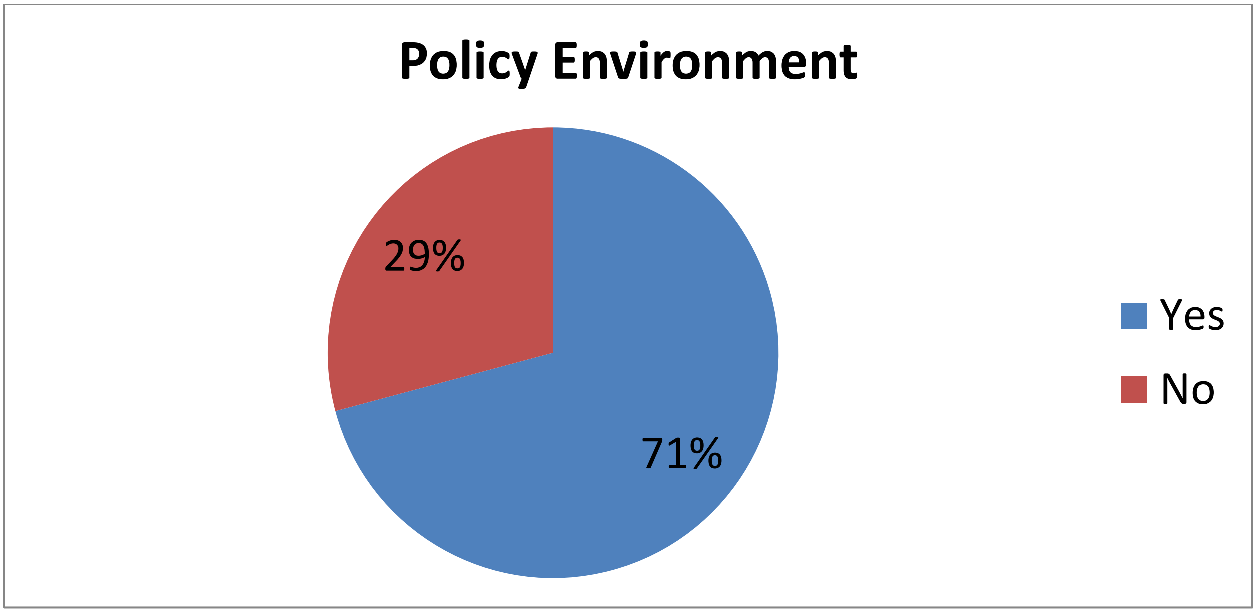
Do you attend trade shows to improve your product offering?



Yes –Fifty four percent of the bookstores said that they do attend trade shows. These trade shows are mainly local trade shows.

No – Fifty six percent do not attend trade shows. There seems to be no need to attend any of them.

Is the policy environment enabling to your organization?



YES – Seventy one percent agreed that the policy environment is one that is good for business.

NO – Twenty nine percent disagreed that the policy environment is not enabling to business. Taxes and customs duties are high on the importation of books and hence bookstore owners are forced to have an increased markup to their customers

What are the existing strengths and weaknesses of the area/group/sector?

STRENGTHS	**WEAKNESSES**
1. Wide range of books 2. Easily accessible 3. Bookstores also have stationary stores	1. Purchasing of books is seasonal. Books are purchased at the beginning of academic school year or semester 2. Limited selection of types of books
OPPORTUNITIES	**THREATS**
1. Improve deals and discounts for consumers	1. Online purchasing of books is hampering book sales 2. Tablets and ebooks also hamper book sales 3. National library has a wide selection of books

What makes the cultural product/service unique?

The bookstore sector in Trinidad and Tobago is varied and diverse. Most bookstores are mainly focused on academia however they do supply other genres of books.

What types of work are respondents involved in

Respondents for the Bookstore sector were mixed. The more established bookstores (Mohammed, Ishmael, RIK etc) respondents were administrative staff. The smaller bookstores the respondents were the owners of the bookstores who work at the bookstores full time.

What changes are required to make the sector/area more viable?

Specialised Bookstores -Bookstores that stock generalised books should consider a more specialised approach. Tertiary bookstores are have corned a niche market. The larger bookstores should consider this as stocking bookstores which popular novels aren’t selling as much due to the increase in popularity of the ebook technology.

Provide ebook platform for local/Caribbean authors- Bookstores need to create and engender an ebook platform for local authors. The rise in ebooks from ibooks and Kindle is seeing a degeneration of paper based books; local bookstores should look into creating a platform for local authors as this would help with sales of local authors, both renown and upcoming.

What type of cross-collaborative relationships exist and how can they be made more effective?

There is potential for bookstores to collaborate with local publishers to get more local content in bookstores. Bookstores could also liaise with Copyright Organization of Trinidad and Tobago to do score sheet books of popular calypso artistes.

Are there sufficient funds, facilities and access to fulfil the goals of the enterprises?

In the bookstore sector there are sufficient funds and facilities for them to strive as business entities. This is not the case for the smaller bookstores, as they are being forced out by the larger bookstores.

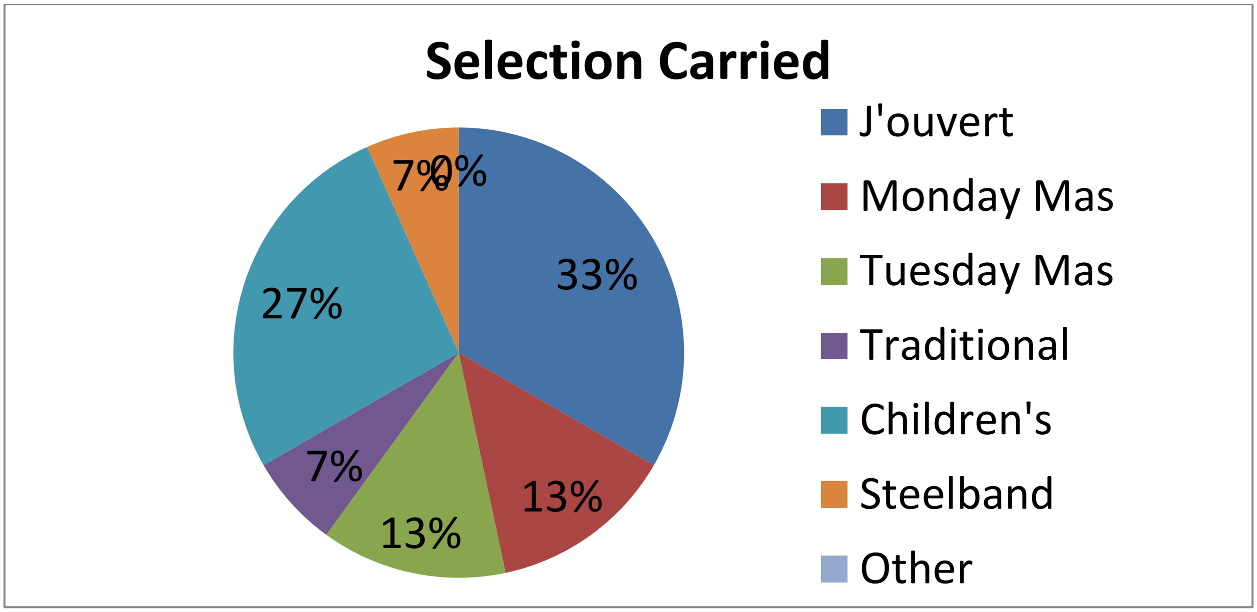
MASQUERADE

This list was compiled from an online directory by a mas band enthusiast. The website contains a list of most mas bands. This proved to be useful but it needs to be updated as many of the bands have stopped their operations or the current contact information is out of service

Website – Trinidad and Tobago Mas Camps http://www.tntisland.com/mas.html

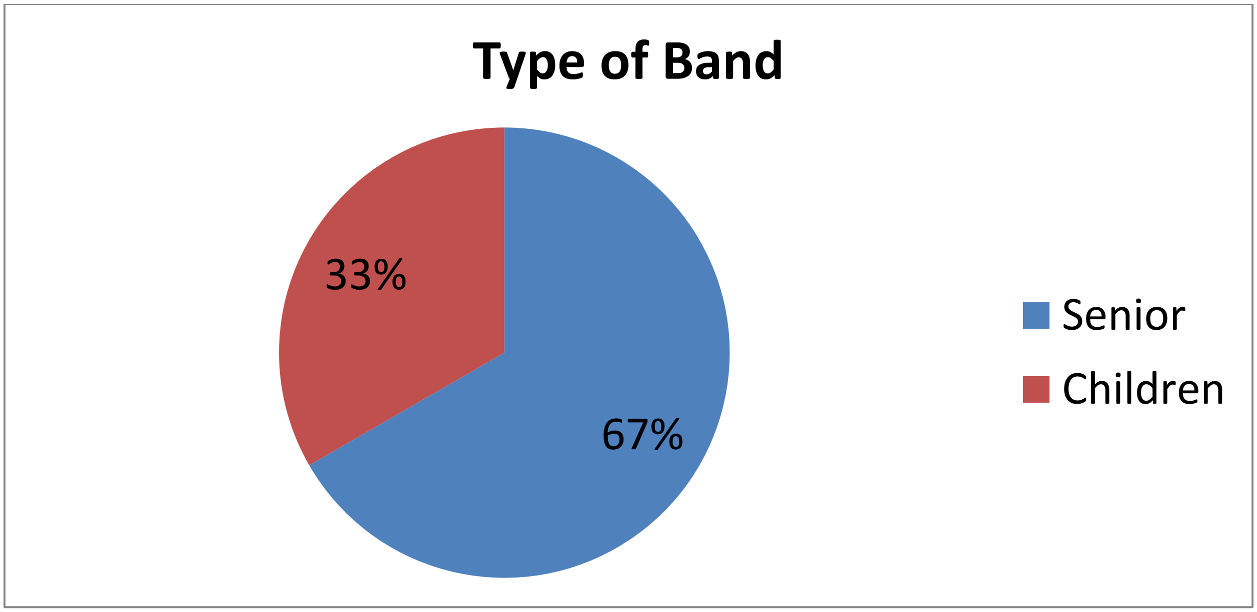
NORTH	**SOUTH**	**EAST**
Harts Mas Band 3Canal Jouvert Band Bois Canot	Shervone Providence Beaches and Associates	Mt. Hope Connection Hott Stuff Promotions
WEST	**CENTRAL**	**TOBAGO**
K2K Carnival Mas	ICANDY Jouvert Band	D`Creators Mas Band Radio Tambrin Callalloo People

Category of Band



Of the answered respondents thirty three percent are J'ouvert bands. Monday and Tuesday mas bands are thirteen percent respectively. These bands portray mas both Carnival Monday and Tuesday. No bands that were contacted that portray Monday mas only or Monday night mas. Seven percent were Traditional Mas bands. These bands still portray the traditional mas characters. Twenty seven percent of respondents are children's bands. Seven percent of the respondents are steelbands mas bands.

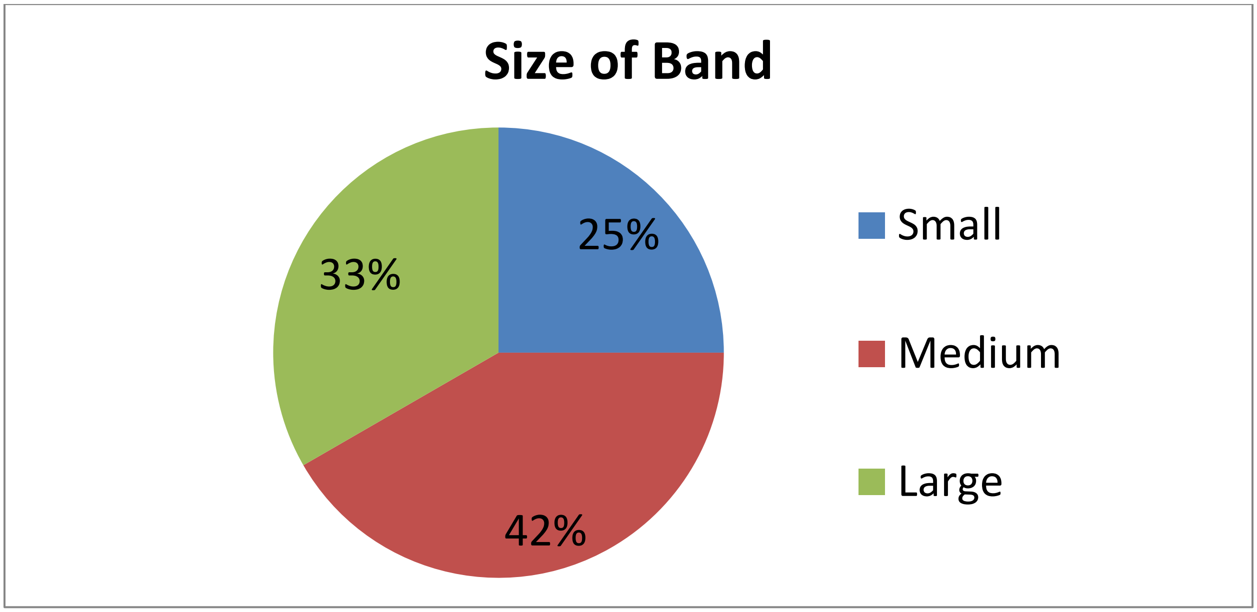
Type of Band?



Senior – Sixty seven percent (eight respondents) are senior bands. Senior bands are adult mas bands. These are J'ouvert bands, Monday and Tuesday mas bands

Children- Thirty three percent (four respondents) are children mas bands.

Primary Customer Base



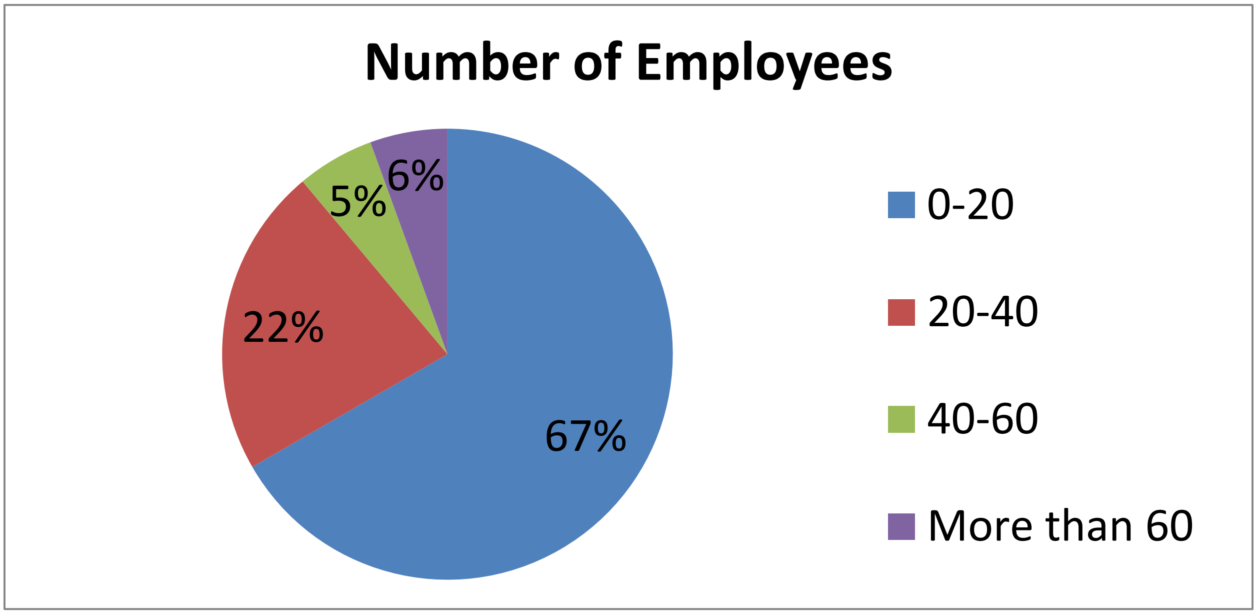
Small – Twenty five percent (three respondents) are considered small band category.

Medium – Forty-two percent (five respondents0 are considered medium size bands

Large – Thirty three percent (four respondents) are considered large size catergory.

For some respondents depending on the mas competition they might be in a different size category.

Number of Employees?



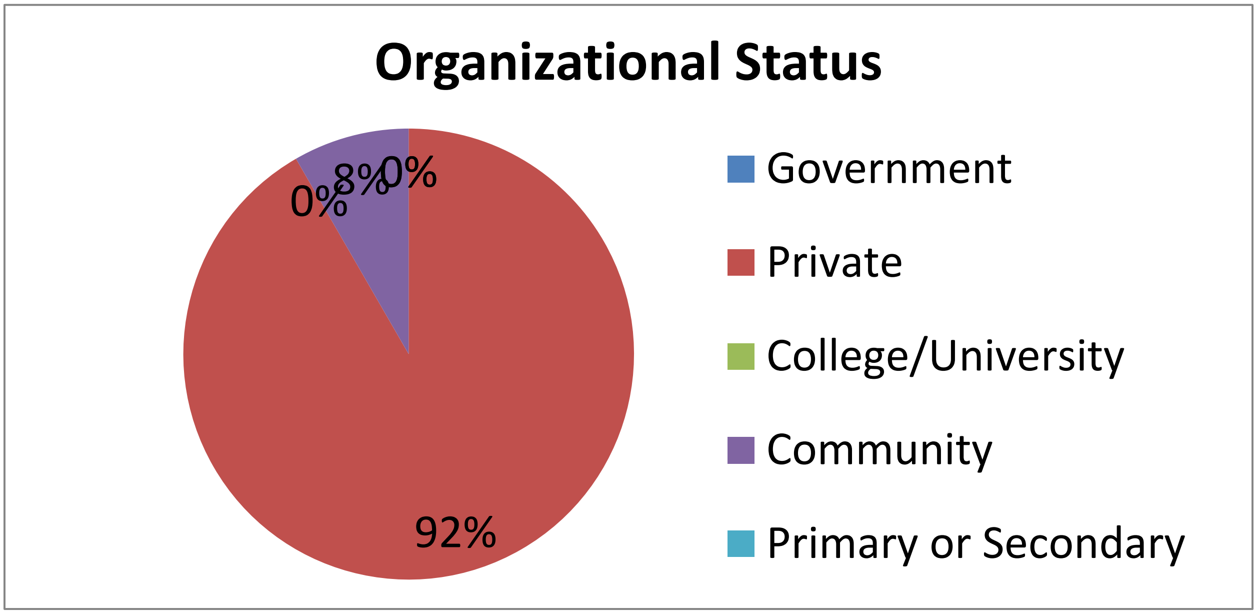
0-20 – Sixty seven percent of the respondents only employ less than 20 employees to work with the mas bands. These are the smaller mas bands, they only require a small workforce to get the work done.

20-40 –   Twenty two percent of the respondents are employ between 20-40 persons who assist is in the creating of mas costumes.

40-60 –   Five percent of the respondents employ more than forty persons. They do not assist in the mas production of costumes and distribution of costumes to masqueraders

More than 60 – Six percent of the respondents employ more than 60 employees to work in the mas bands. These employees are hired for mainly registration and distribution. The larger mas bands hire part time staff during this time to deal with the large number of masqueraders

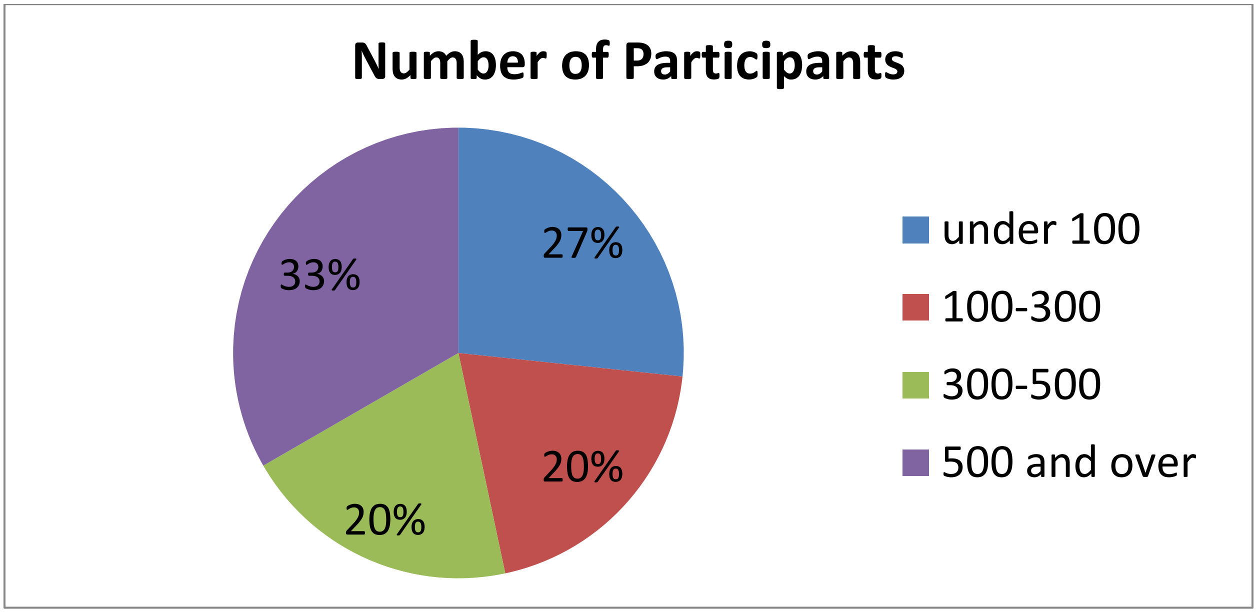
Organizational Status?



Community – Eight percent of the mas bands are community based organizations.

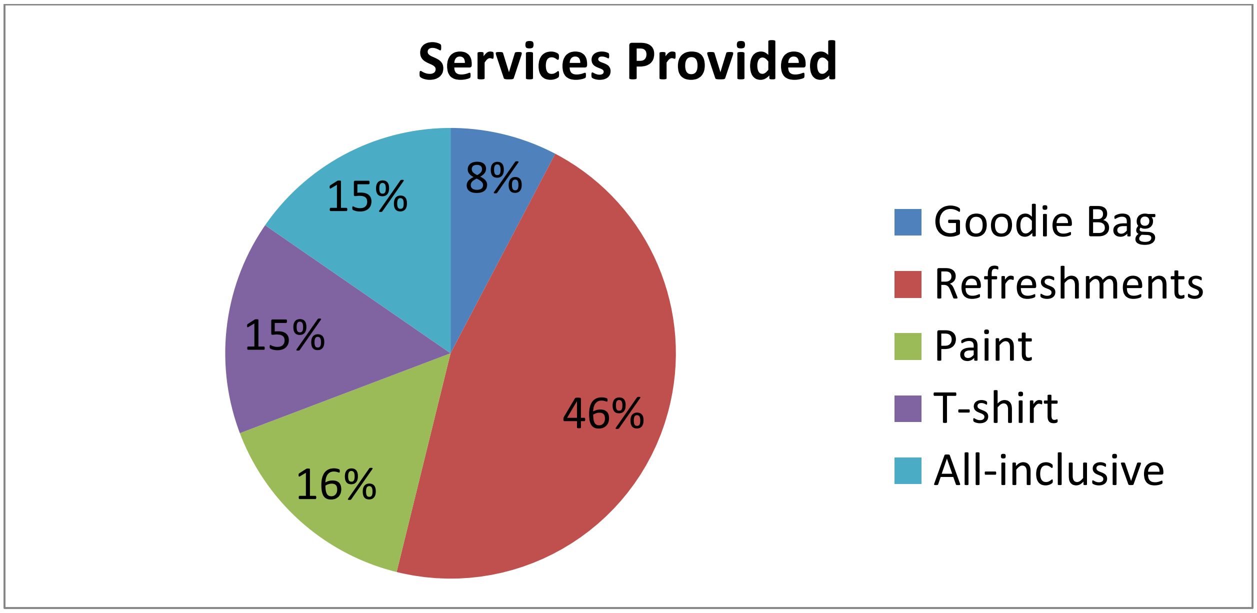
P**rivate** – Ninety two percent of the mas bands are private organizations.

No of Participants?



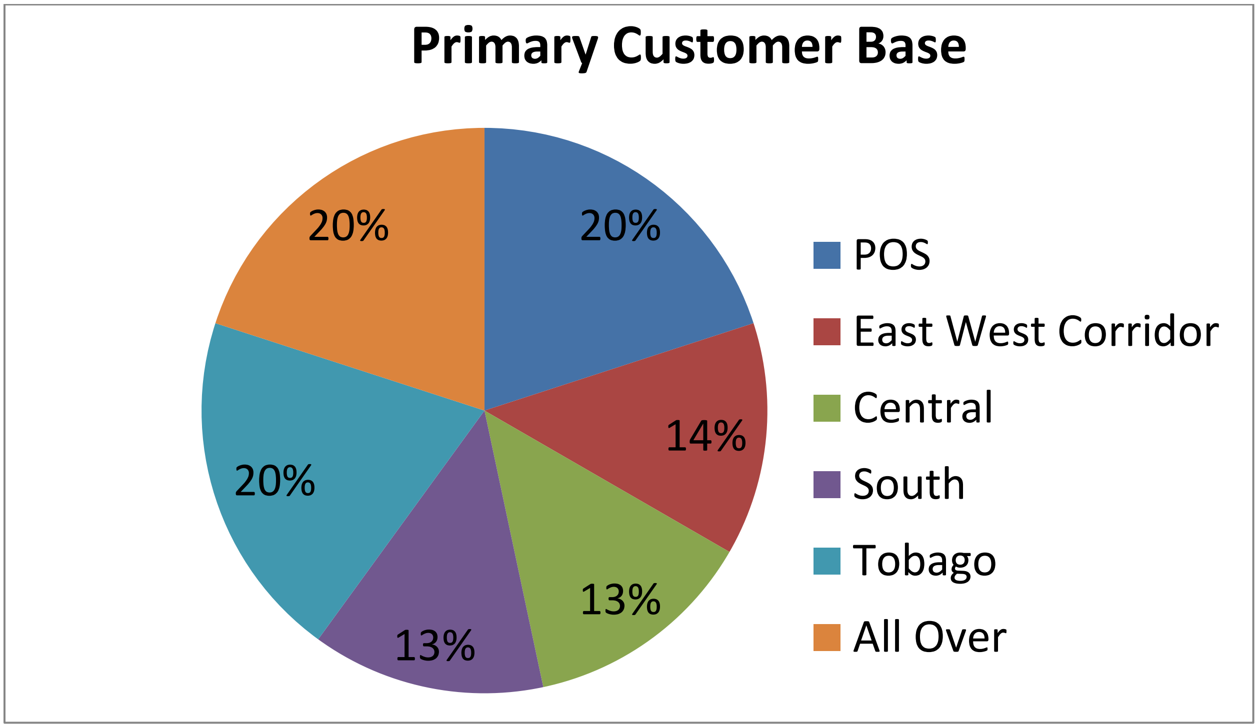
Twenty seven percent of respondents have under 100 participants that play in the band. These are mainly children bands and traditional mas bands. Twenty percent of respondents have participants between 100-300. These are small adult mas bands and large children mas bands. Twenty percent of respondents have between 300 -500 participants. Five hundred and over participants are in large adult mas bands. This is thirty three percent.

Services Provided?



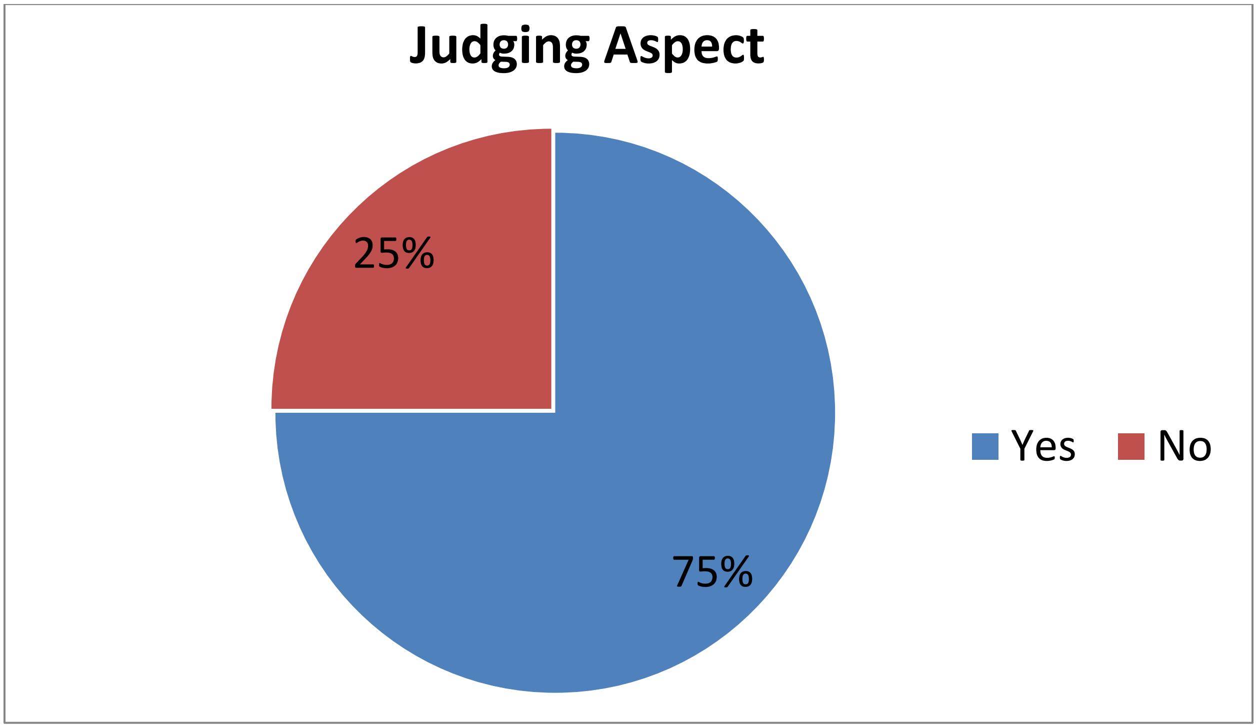
Forty six percent of respondents provide refreshments (snack plates, breakfast, lunch and beverages) for masquerades. Sixteen percent provide paint. These are the J'ouvert bands. Fifteen percent of bands give masqueraders a souvenir t-shirt, Fifteen percent of respondents offer the masquerades all inclusive packages. This includes costume, refreshments, security, goodie bag. Many bands are converting this type of band as masqueraders are requesting all inclusive packages.

Primary Customer Base?



Twenty percent of mas bands have both a local and international client base. Tobago mas bands are also at twenty percent. They also have members from Trinidad and foreigners. Twenty percent of mas bands have its clientele from Port of Spain and environs. Fourteen percent of the mas bands have their customer base is from the East West Corridor. Thirteen percent of mas bands comes from Central Tobago.

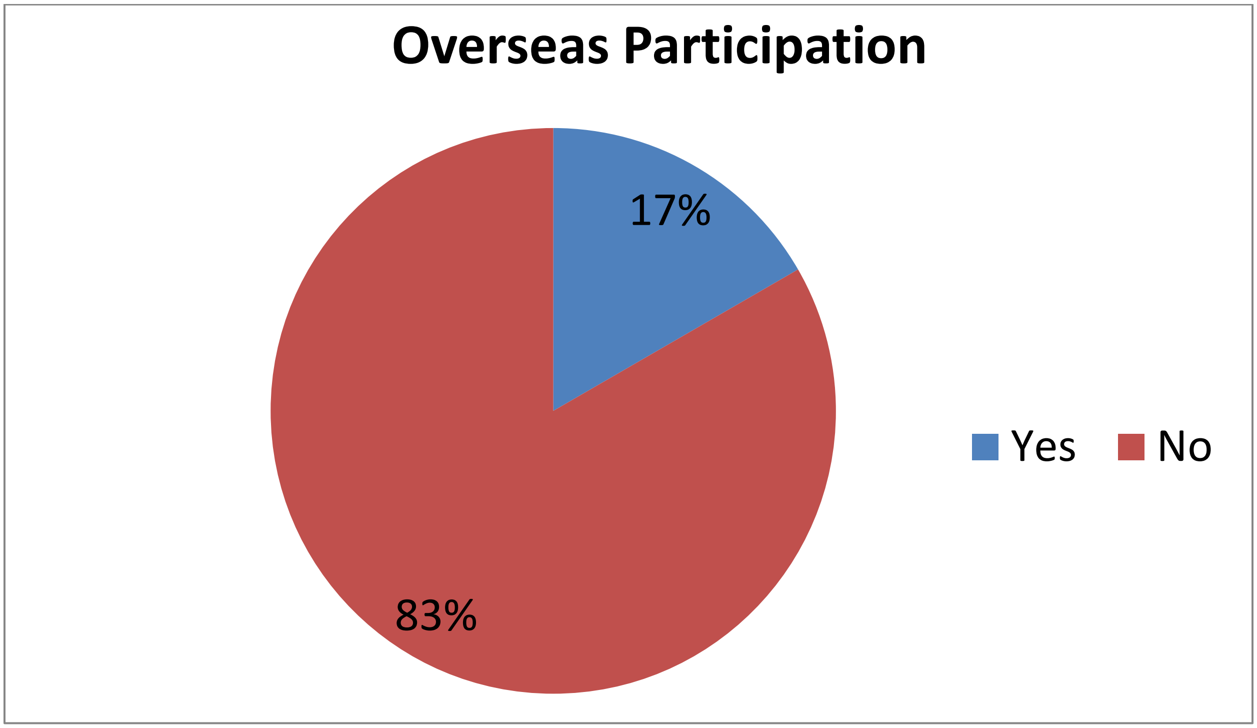
Do you participate in the judging aspect?



Yes – Seventy five percent of mas bands participate in the judging aspects. These bands participate in mas competitions at various judging points along the parade route.

No – Twenty five percent of mas bands do not participate in the judging aspect of carnival. They parade along the parade route but are not interested in prize money.

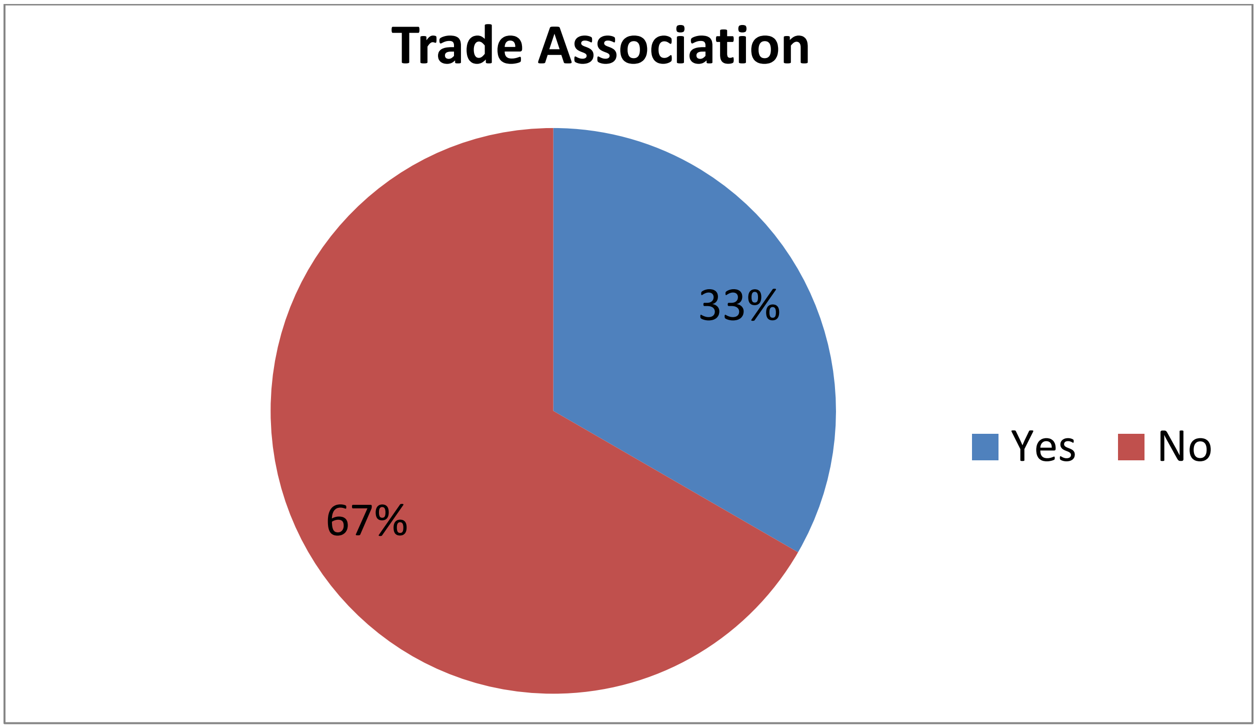
Are you involved in the overseas circuit?



Yes – Seventeen percent of mas bands do participate in mas overseas at international carnivals.

No – Eighty three percent of mas bands do not participate in mas overseas at international carnivals.

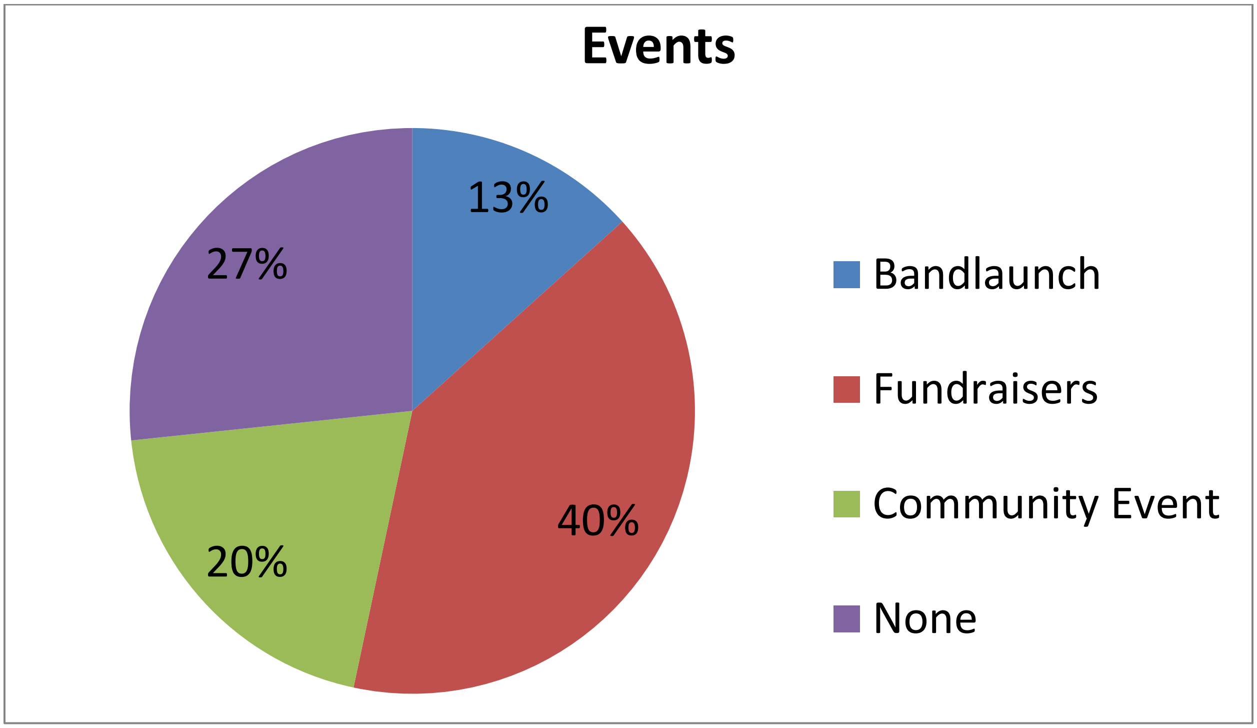
Are you a member of trade association?



Yes – Thirty three percent of mas bands are members of a trade association. These mas bands are members of the National Carnival Bands Association

No – Sixty seven percent of mas bands are not members of a trade association.

Do you host events?



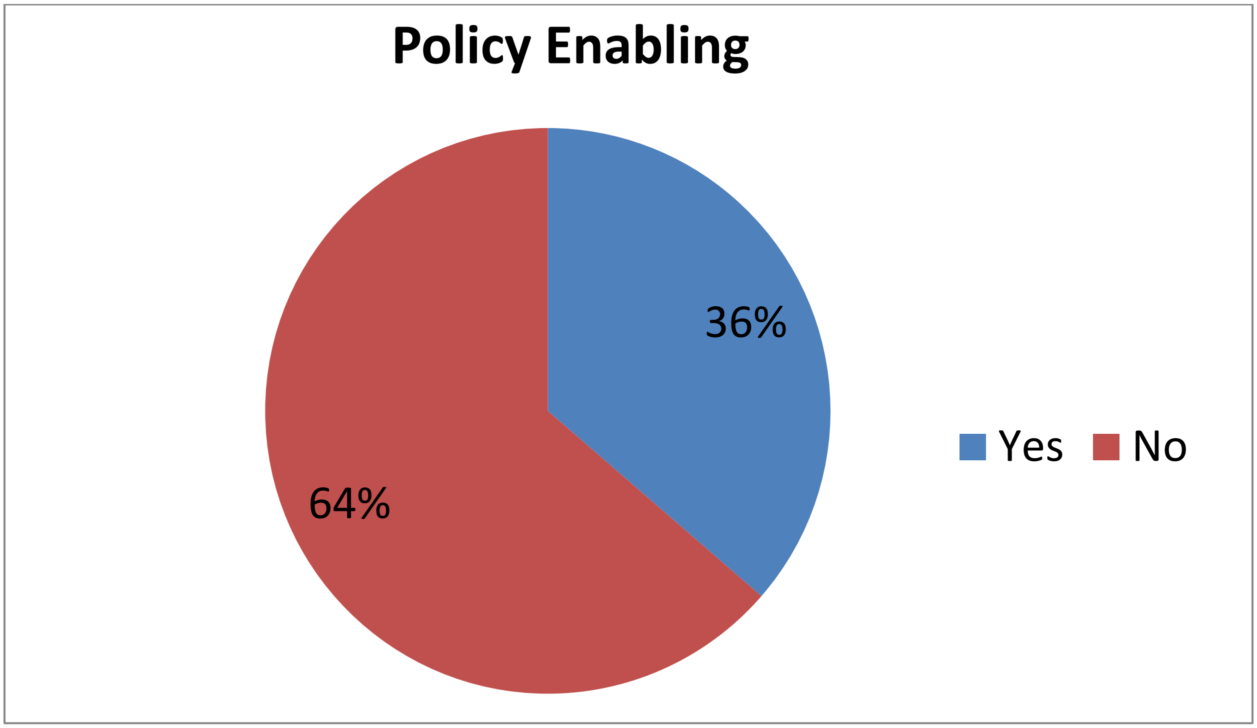
Band launch – Thirteen percent of respondents do have band launches. Smaller mas bands do not have band launches but would send out notices to their loyal masqueraders.

Fundraisers – Forty percent of the respondents do fundraisers. These fundraisers are talent shows, tea parties, food sales (barbeque, cake sales etc)

Community Events - The smaller mas bands whose primary customer base is in community of the organization, they host events for the community members such as sports days.

None – Twenty seven percent of the respondents do not have fundraisers for the mas band. They use the money from the bands last year's profit.

Is the policy environment for your business?



Yes – Sixty four percent of the respondents agree that the policy environment is enabling for their business operations.

No – Thirty six percent of the respondents disagree that the policy environment is not enabling for policy environment. There is need for greater funding from corporate entities and state agencies.

What are the existing strengths and weaknesses of the sector?

STRENGTHS	**WEAKNESSES**
1. Loyal customer base 2. Growing masquerade client base	1. Limited funding for operational services for the organization 2. This is a seasonal business, only in full operations during carnival period either locally, regionally or internationally
OPPORTUNITIES	**THREATS**
1. Young designers are coming with new ideas on mas design and creation 2. Mas bands can export costumes for other international West Indian carnivals	1. Larger mas bands are making it difficult for smaller bands to flourish 2. Mas costumes are being manufactured outside of Trinidad. This is a decrease in employment and craft skill set.

What makes the cultural product/service unique?

The masquerade sector is inherently unique to the Trinidad culture as it is an integral part of its carnival festival. Mas bands though only work seasonally are functional organizations that have with stead the years and evolved throughout the years.

What types of work are respondents involved

Respondents for the masquerade sector were generally the band leaders or co owner. They work full time at the mas band during the peak season which is generally between October – December. For some mas bands the owners do have office jobs and employ personnel for registration, creation and distribution of costumes.

What changes are required to make the sector/area more viable?

There needs to be greater funding and prize money from the state agencies and competitions. Mas band owners spend large amounts of money on mas bands and there is very little in return from sponsorship and competition prize money.

Are there sufficient funds, facilities and access to fulfil the goals of the enterprises?

There is limited funding from the corporate and government sector for mas band. This is especially for mas bands that do not have corporate sponsorship. Bands are also working out of small spaces, mostly home spaces.

FILM

The respondents for this section were taken from

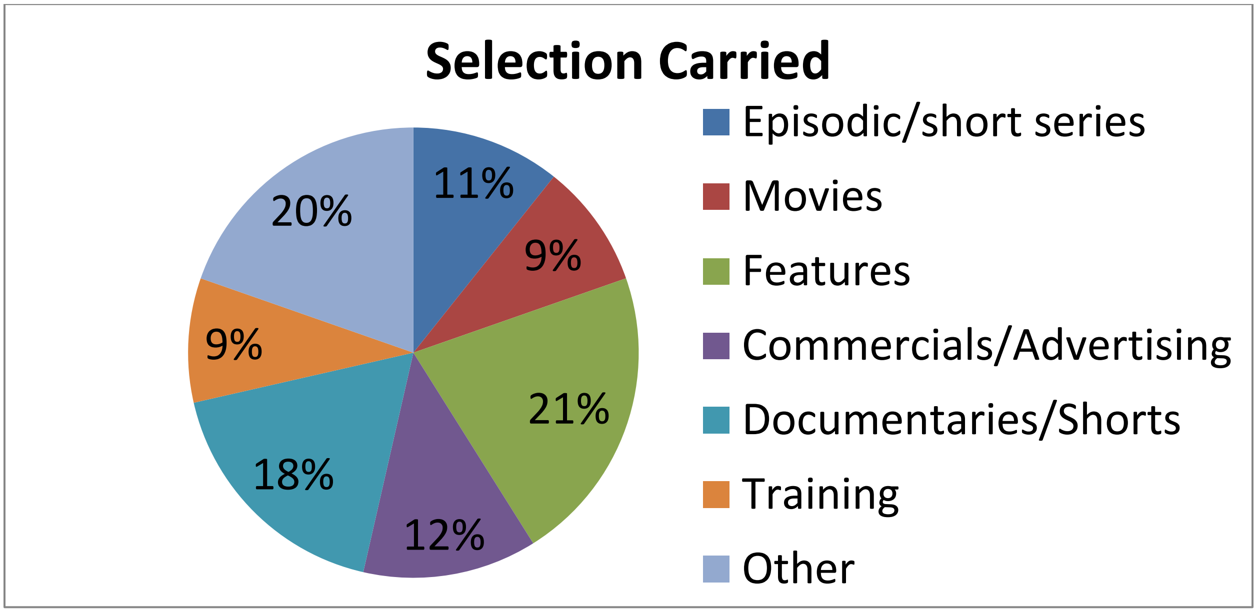
- National Registry
- The Trinidad and Tobago Film Company Online Registry
- The Telephone Directory
- Personal Contacts

This section was divided into geographical locations. Some locations were difficult in find registered film companies in those areas.

NORTH	**SOUTH**	**EAST**
Saltwater Studios Caribbean Travelling Film School Diamond Films Media Professionals Advance Dynamics Hero Film Limited	Bepperton Entertainment Total Chaos Production	Star Blue Entertainment Rosfrayln Trinidad Basil Lai Entertainment Beyond Video Solutions

WEST	**CENTRAL**	**TOBAGO**
The Cutlass Production Valleywood Production Quirky Films Hand to Hand Productions		Journey with Jair Productions Christopher Cabrera

Selection Carried



Episodic/Short Stories – Eleven percent of production companies are interested in creating this type of work. These take less production time and less funding to produce

Movies – Nine percent organizations are interested in working on movies. Although is a big undertaking young film makers are trying their best to create new film work

Features – Twenty one percent of the organizations want to produce feature length films. This is a larger undertaking and it is time consuming with the stages of production

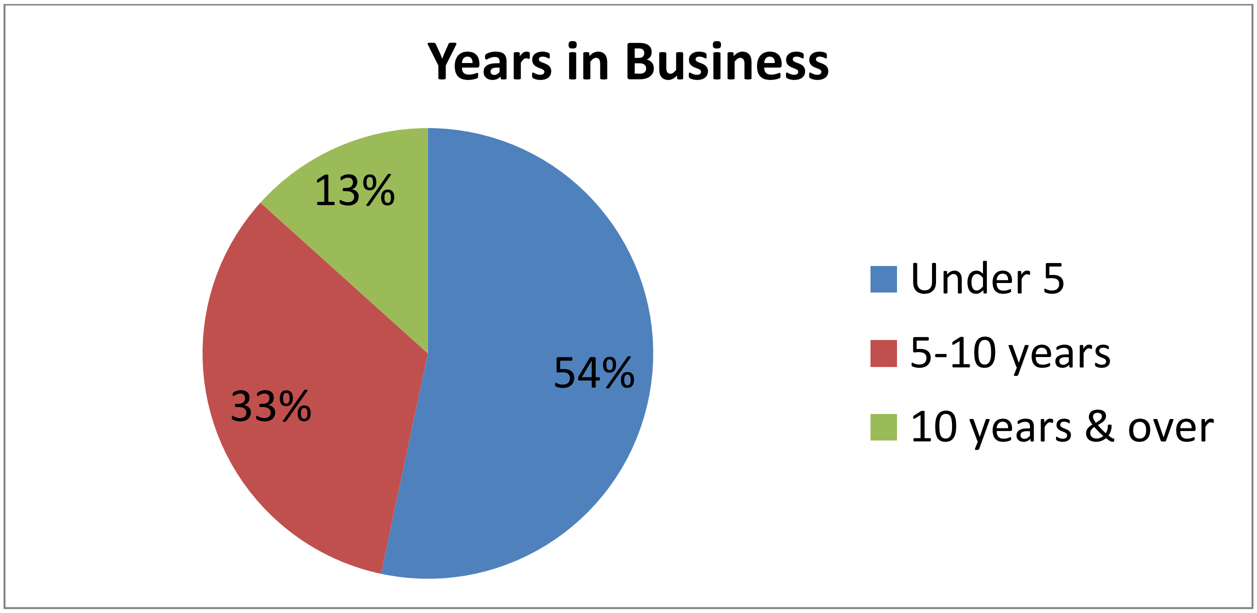
Commercial/Advertising – Twelve percent work on commercials and corporate advertising. This is a short production and it is commercially viable for film and video organizations

Documentaries/Shorts – Eighteen percent are interested in producing documentaries, although this is a little time consuming (research and interviews), the production cost is lower.

Training - Four percent are interested in film and video production training. These organizations are using their resources and providing training interested persons in the field.

Other - These organizations have expanded the level of expertise and are also doing animation, video music production, photography and rental of video and sound equipment. This is twenty percent

Years in business?

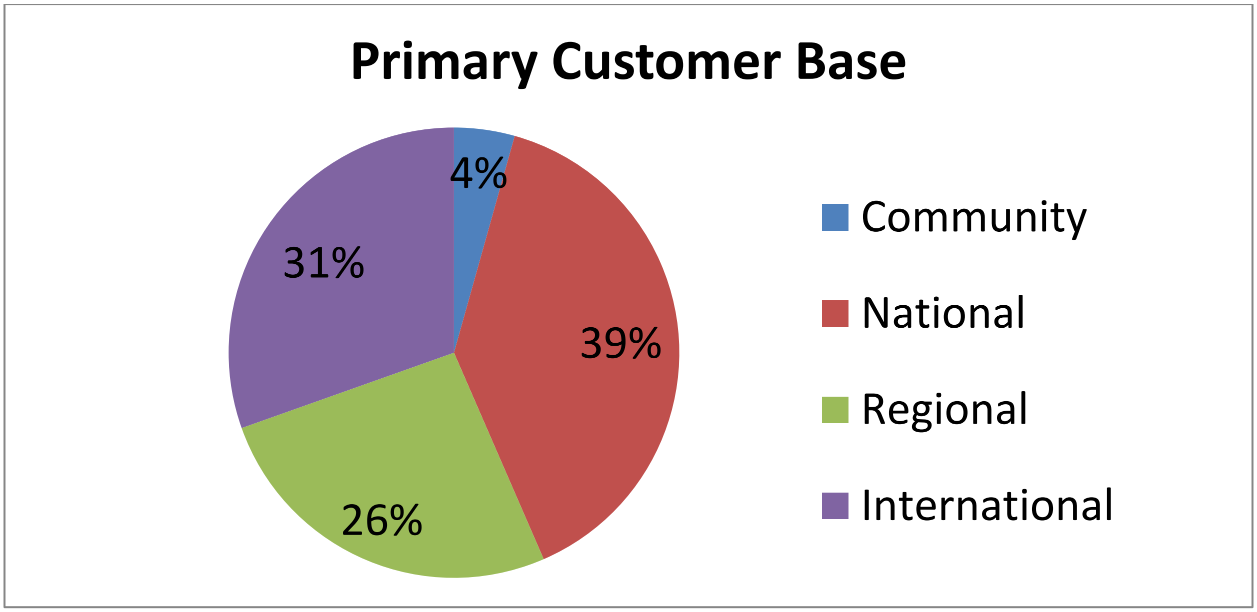


Under 5 years – Fifty four percent of the organizations interviewed were newly registered organizations. Most of them were recent graduates of either local or international tertiary film institutions

5- 10 years – Thirty three percent are between the 5-10 year range. These organizations are a little more established.

10 years and over – Thirteen percent of the organizations interviewed are over 10 years. These organizations have been working in the film industry. These organizations work directly with corporate entities.

Primary Customer Base



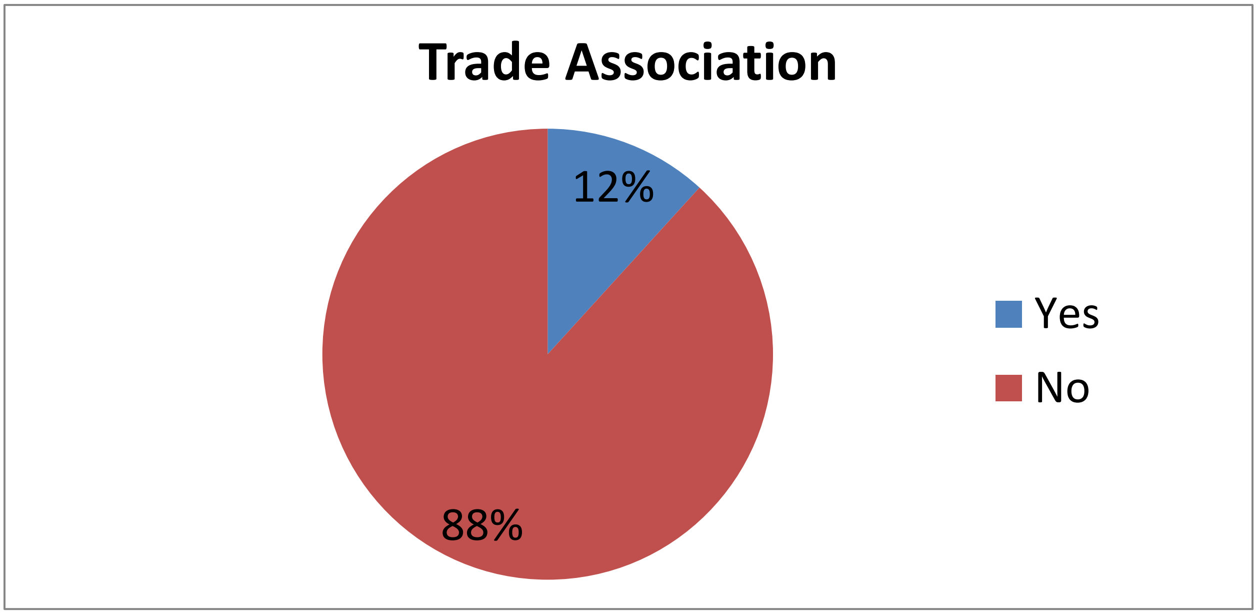
Community – Four percent of the organizations are involved with working within the community. They work on community based projects that involve film

National – Thirty nine percent of the organizations are working on national level creating their work using the local landscape as well as working for corporate clientele.

Regional – Twenty six percent of these organizations have a working relationship with client throughout the Caribbean.

International – Thirty one percent of the organization are targeting an international customer base. These are individuals who are submitting work to international film festivals.

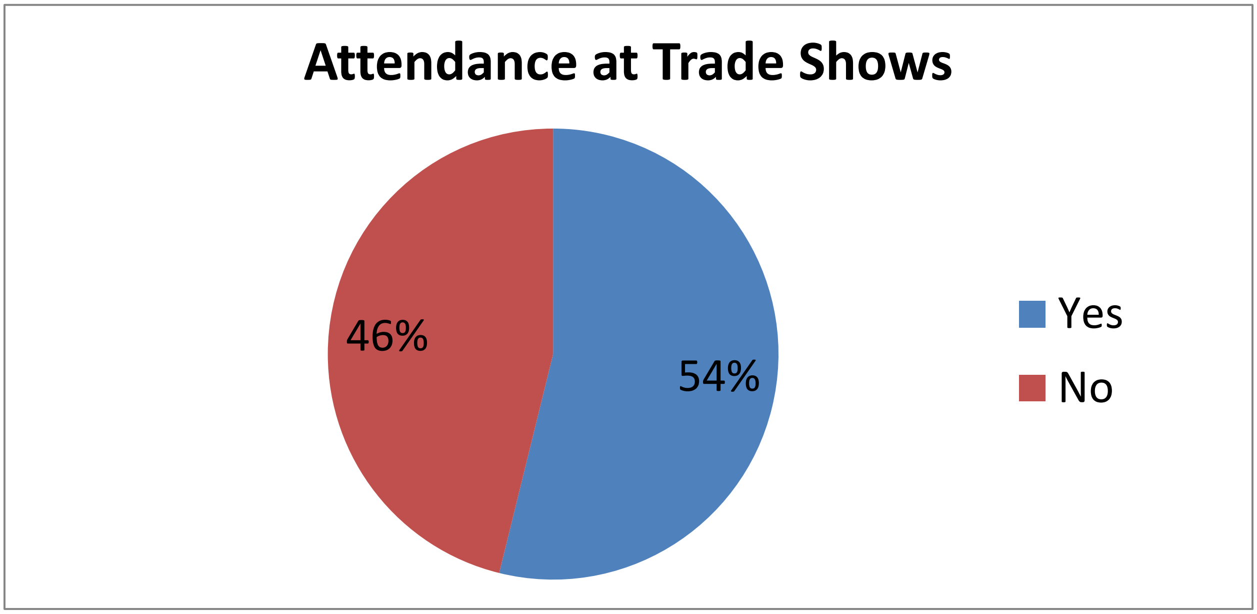
Are you a member of a trade association?



Yes – Twelve percent of the organizations are members of trade associations. They are members of the Media Association of Trinidad and Tobago and registered with the Trinidad and Tobago Film Company

No – Eighty eight percent are not members of any trade association. These are the newer film companies who are not concerned with joining any association

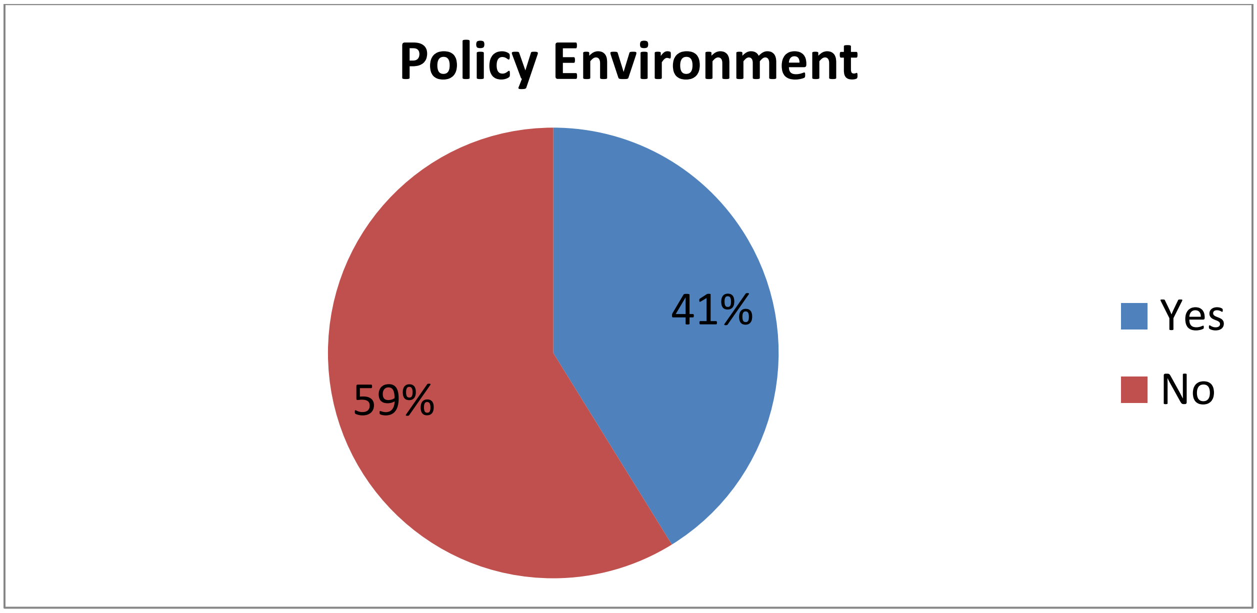
Do you attend trade shows to improve your product offering?



Yes – Fifty four percent of the organizations do attend trade shows. These trade shows are Trinidad and Tobago Film Festival Training, film workshops both in New York and London and various film stakeholder meetings

No – Forty six percent of the organizations are not attending trade shows. This is seen as a waste of time and not profitable to these organizations

Is the policy environment enabling to your organization?



Yes – Forty one percent agreed that the policy environment is enabling to the growth of the organization. They are seeing growing the industry and efforts are being made to create and sustain a viable film industry

No – Fifty nine percent believe that the policy environment is not doing much for film companies or the film industry. Too much funding and support is being given to foreign filmmakers who are producing films in Trinidad and Tobago

What are the existing strengths and weaknesses of the area/group/sector?

STRENGTHS	WEAKNESSES
1. Tertiary education in film 2. Trinidad and Tobago have a film festival 3. Growing film market 4. Government tax incentives	1. Fragmented industry 2. Groups are not willing to collaborate 3. No trade union
OPPORTUNITIES	THREATS
1. Social Media plays an active part in marketing new films	1. International film makers are being given greater consideration for tax incentives

What makes the cultural product/service unique?

The local film and video production industry is currently in a boom. Tertiary education has opened up a new field for film and video production. Filmmakers are creating work that is exposing Trinidad and Tobago with interesting story lines and local scenic backdrops. Filmmakers are looking to tell personal stories that come out of real life situations in Trinidad.

Local filmmakers are at present not creating full length films because it is costly, but are creating episodic shorts that are of high quality. This, in conjunction with social media as a platform for young filmmakers are helping to make themselves known.

What types of work are respondents involved in

Respondents for the Film/Video Production Companies were the founders of the organizations. They are all multitaskers. They are producers, creative directors, editors, camera and sound personnel. This is their lively hood and is knowledgeable about the various aspects of the film and video production industry. They are all full time employees of their business. Part time employment is hired when projects require a greater manpower and more expertise is needed in a particular field

What changes are required to make the sector/area more viable?

1. Lower taxes on the import of video and audio equipment

    - Local customs and duty taxes are high. Film makers are requesting lower taxes as the equipment will be used to create local work

2. Greater funding by government and the coporate community

- Producing a film is a costly endeavour and old or new producers are struggling to get financial support from the government thru its various ministries and agencies as well as from the corporate community

3. More exposure of local work

- There are not enough platforms for local film to be shown. Although there is local film festival, it is felt that it doesn't give allow everyone the opportunity to showcase their work.

Are there sufficient funds, facilities and access to fulfil the goals of the enterprises?

The film industry in Trinidad and Tobago is growing at a rapid rate. New companies are being formed by young filmmakers, fueled by advent of film degrees in our tertiary education institutions. Funding a film project is not a simple task and there is very little monetary return. However filmmakers are willing to take the risk and produce new work.

Attaining funding for film project is difficult. Filmmakers are constantly looking for funding. There aren't sufficient funds to create the ideal project. Many filmmakers are forced to ask for favours, use their personal savings or barter services to get their films completed. The purchasing of equipment is costly and local custom and import taxes put an added strain on the filmmaker.

Filmmakers generate income by doing corporate jobs. The corporate community may hire to film events, for example a launch of a product or brand, a charity event, business conference or yearly office events. Although these jobs help to pay the day to day bills, it is not sufficient for creating new work.

These organizations are generally home offices. The cost of renting a commercial property is high and is daunting to a young filmmaker. Home offices provide a place for work to done but ideally is not sufficient and does not really allow for expansion.

SOUND/MUSIC RECORDING COMPANY

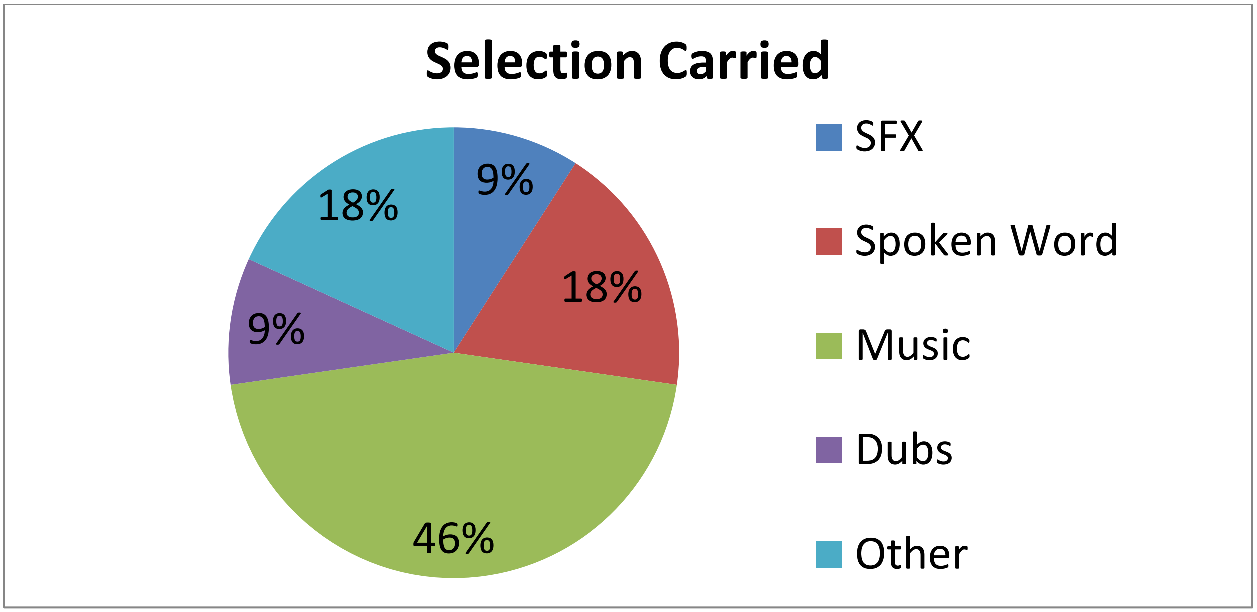
The respondents for this sector were collated from

- The National Artists Registry
- The Trinidad and Tobago Film Company Online Registry
- The Telephone Directory
- Personal Contacts

The total number of answered respondents is eighteen. There was difficulty in getting respondents for Tobago and South. Respondents were reluctant and to participate in the survey

NORTH	**SOUTH**	**EAST**
5z1 Productions Soulcave Media Islandstars Limited Maturity Music Limited Caribbean Music Group	Tuff Time Entertainment	DAC Acoustics Audio Media Communication Cela Baptiste Mc Shine 001 Lion’s Den Studio
WEST	**CENTRAL**	**TOBAGO**
Random Design Studios FOS Productions Velvada Limited Advokit Production Rawkus Produtions	Gabriel Creative Studio 1st Klase Productions	

Selection Carried



SFX – Nine percent of the respondents are in Sfx recording.

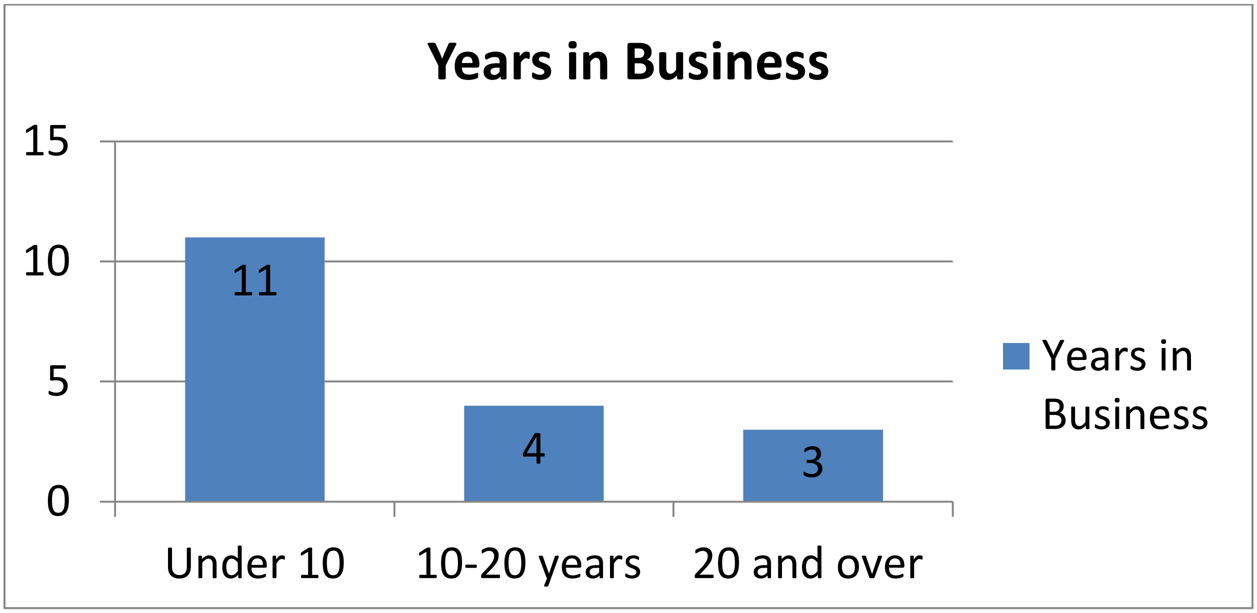
Spoken word – Eighteen percent of the respondents were involved recording spoken word.

Music – The majority of the respondents are engaged in sound recording of music

Dubs- Nine percent are involved in engaging artists with dubs.

Other – Eighteen percent are involved in other activities such as international promotion of music, audio and graphic content, mixing and mastering of music, rental of sound equipment and sampling

Years in business?

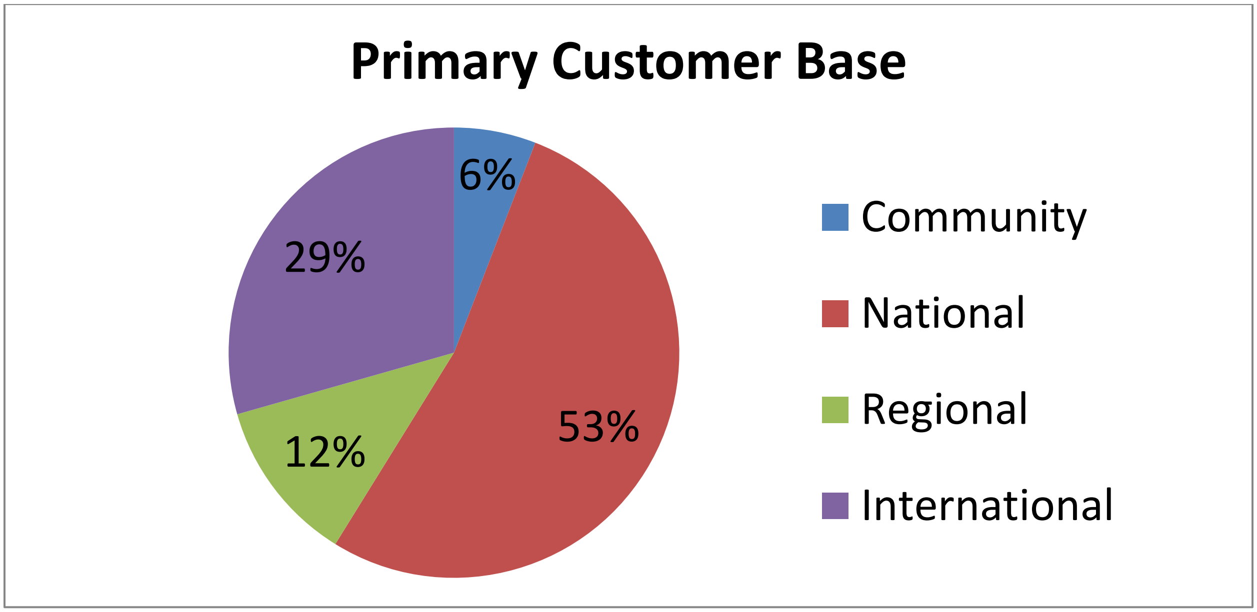


Under 10 – Eleven respondents have been established under ten years. These respondents were generally younger. They have home studios and are using minimal equipment to get the job done

10 -20 years- Four respondents have been in business between 10 -20 years. These individuals both have home studios and or commercial office space.

20 and over – Three respondents have been in business for more than 20 years and have established a name for themselves in the art sector

Primary Customer Base



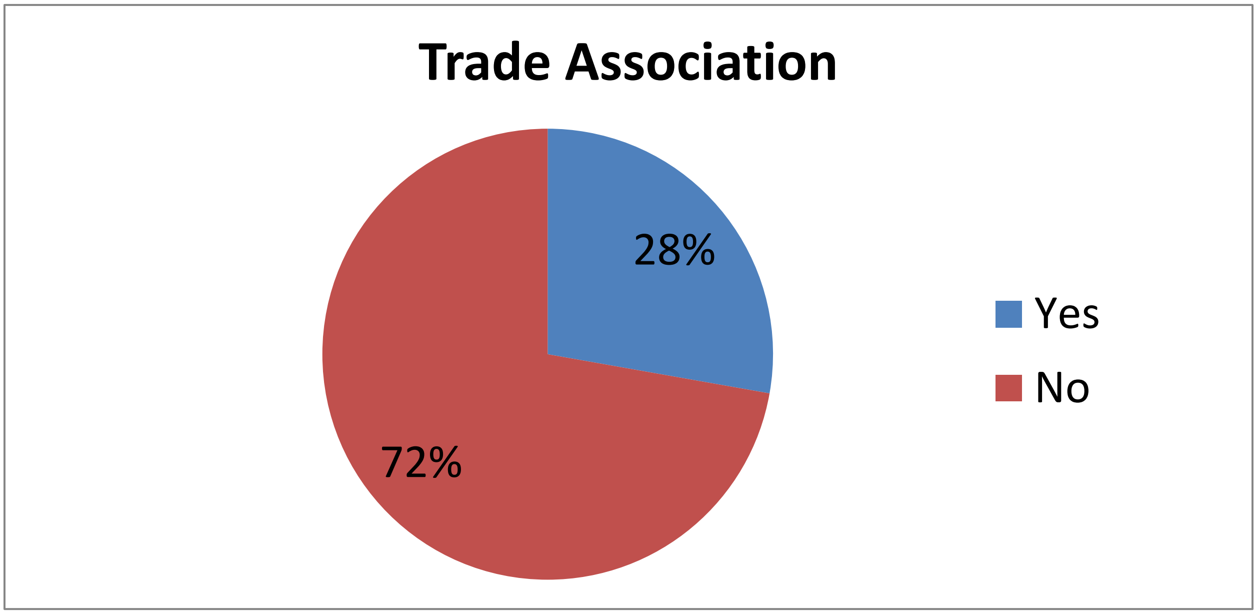
Community – Sound recording companies do not target specifically a community audience. The customer base spans beyond a clientele that is in its community. This is only six percent of the respondents

National – Fifty three percent of respondents has its primary customer base nationally. They are catering to anyone who is in need of sound recording services

Regional – Twelve percent have a regional client base. They work with artiste and musicians from the Caribbean.

International – Twenty nine percent deal with an international client base.

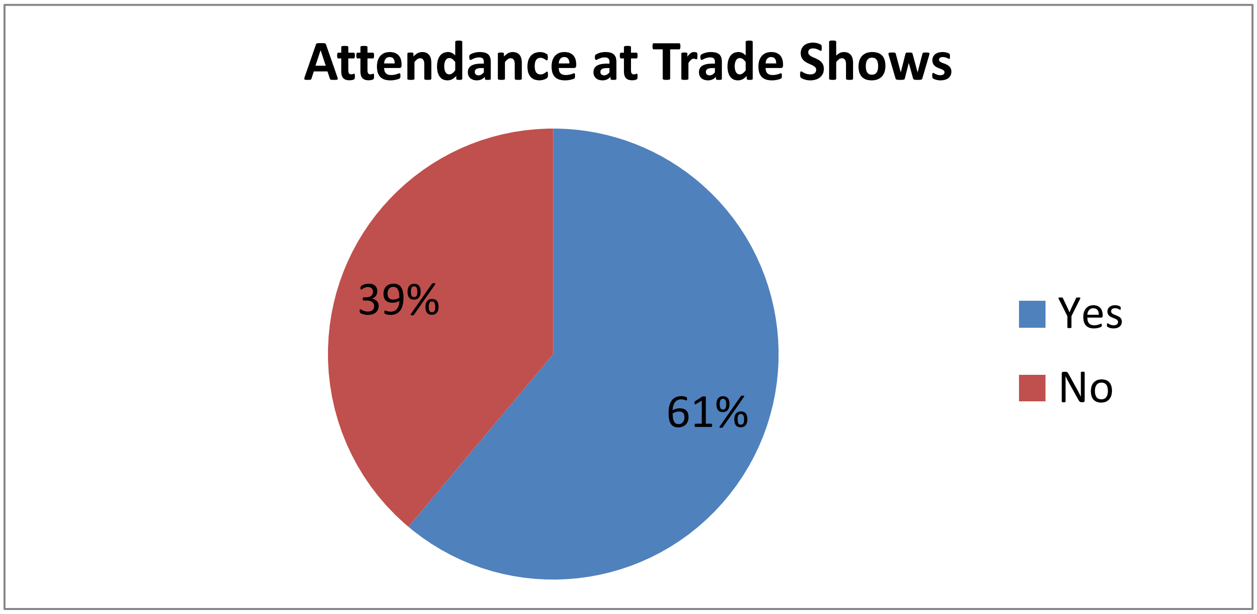
Are you a member of a trade association?



Yes – Twenty eight percent (5 respondents) of the sound recording companies are members of trade associations. These are the older more established recording companies that are members of Recording Industry Association of Trinidad and Tobago (RIATT) and Copyright Organization of Trinidad and Tobago (COTT)

No – Seventy two percent (13 respondents) are not members of trade associations. They do not see a need for membership associations with them.

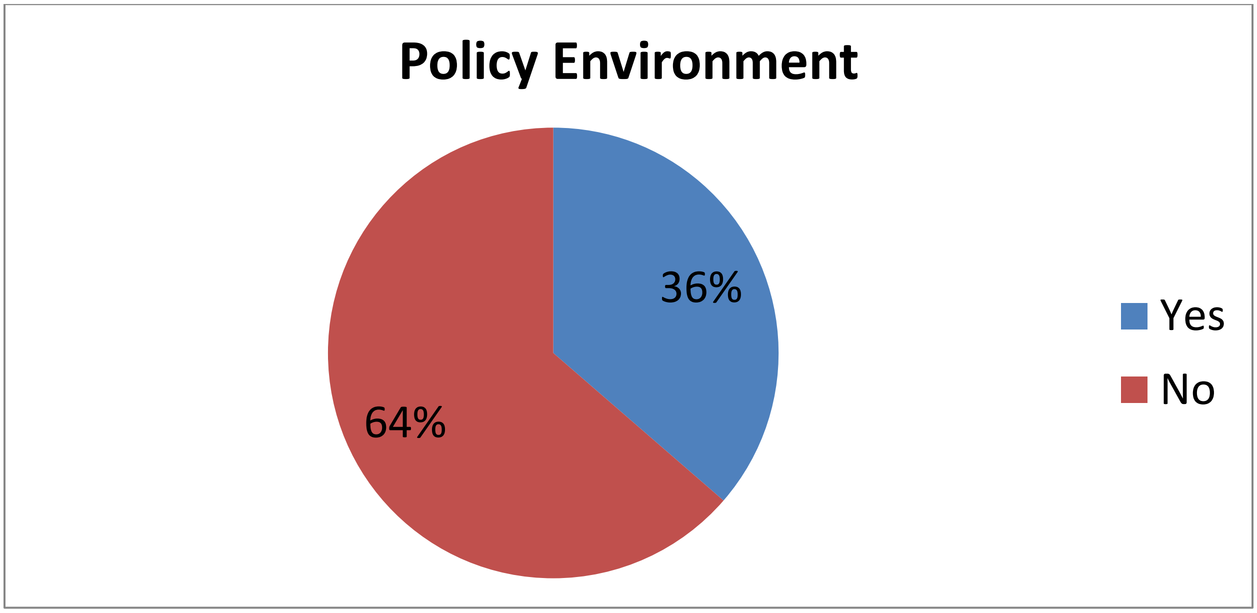
Do you attend trade shows to improve your product offering?



Yes –Sixty one percent (eleven respondents) of sound recording companies do attend trade shows. These trade shows are local trade shows hosted by Copyright Organization of Trinidad and Tobago, AES Conference, Womex

No – Thirty nine percent (seven respondents) do not attend trade shows. There seems to be no need to attend any of them.

Is the policy environment enabling to your organization?

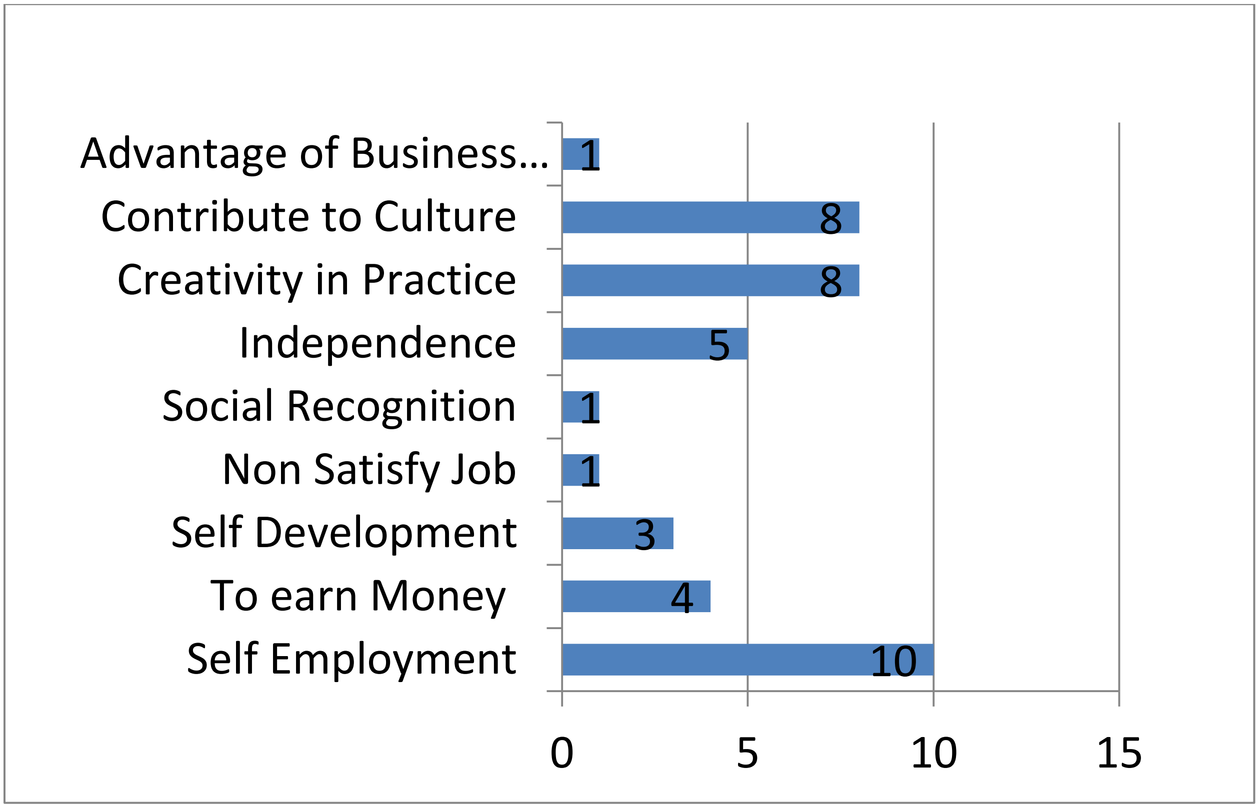


Yes – Thirty percent of respondents believe that the policy environment is enabling for their business.

No – Sixty four percent of respondents agreed that the policy environment is not enabling for their business. They need bigger workspaces for studio space.

Entrepreneurship Analysis

What were the reasons that motivated you to start up your own business?

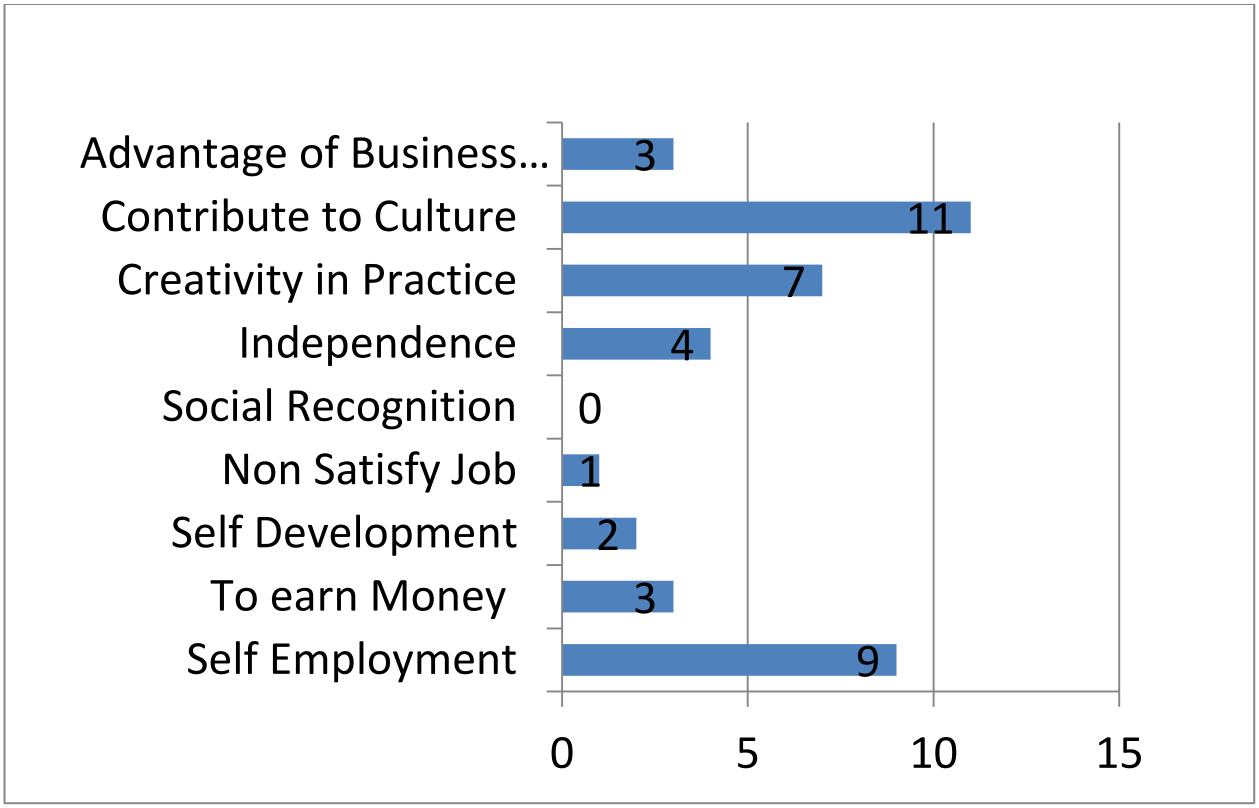


The top three reasons why the majority of the respondents were motivated to start their businesses are

- Self Employment Purposes
- Wanting To Contribute To Culture
- Creativity In Practice

Respondents are willing to try establishing a small business rather than to work for an employer.

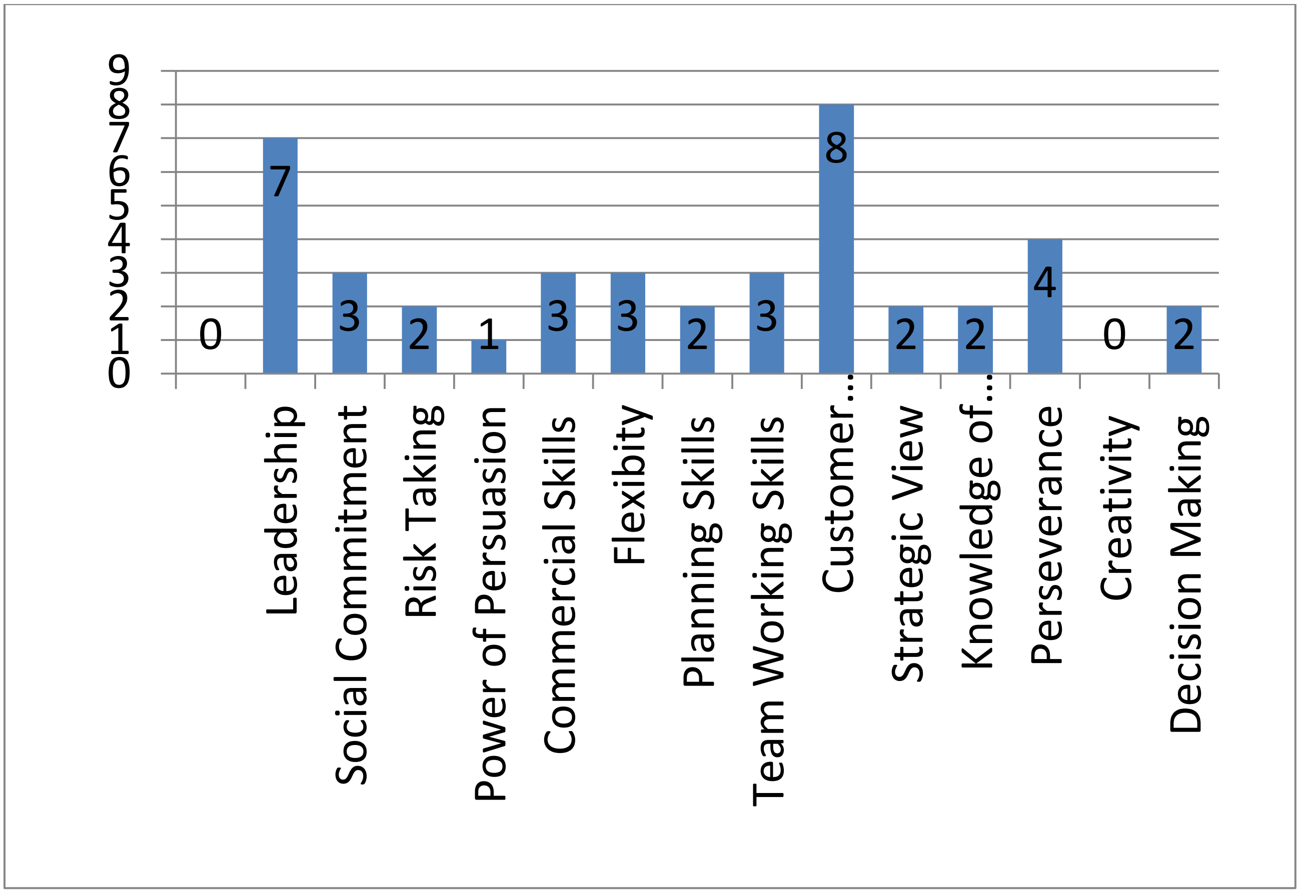
What were the reasons that motivated you to now continue your own business?



The top three reasons that motivate respondents to continue their own business are:

- Contributing to culture
- Self Employment
- Creativity in Practice

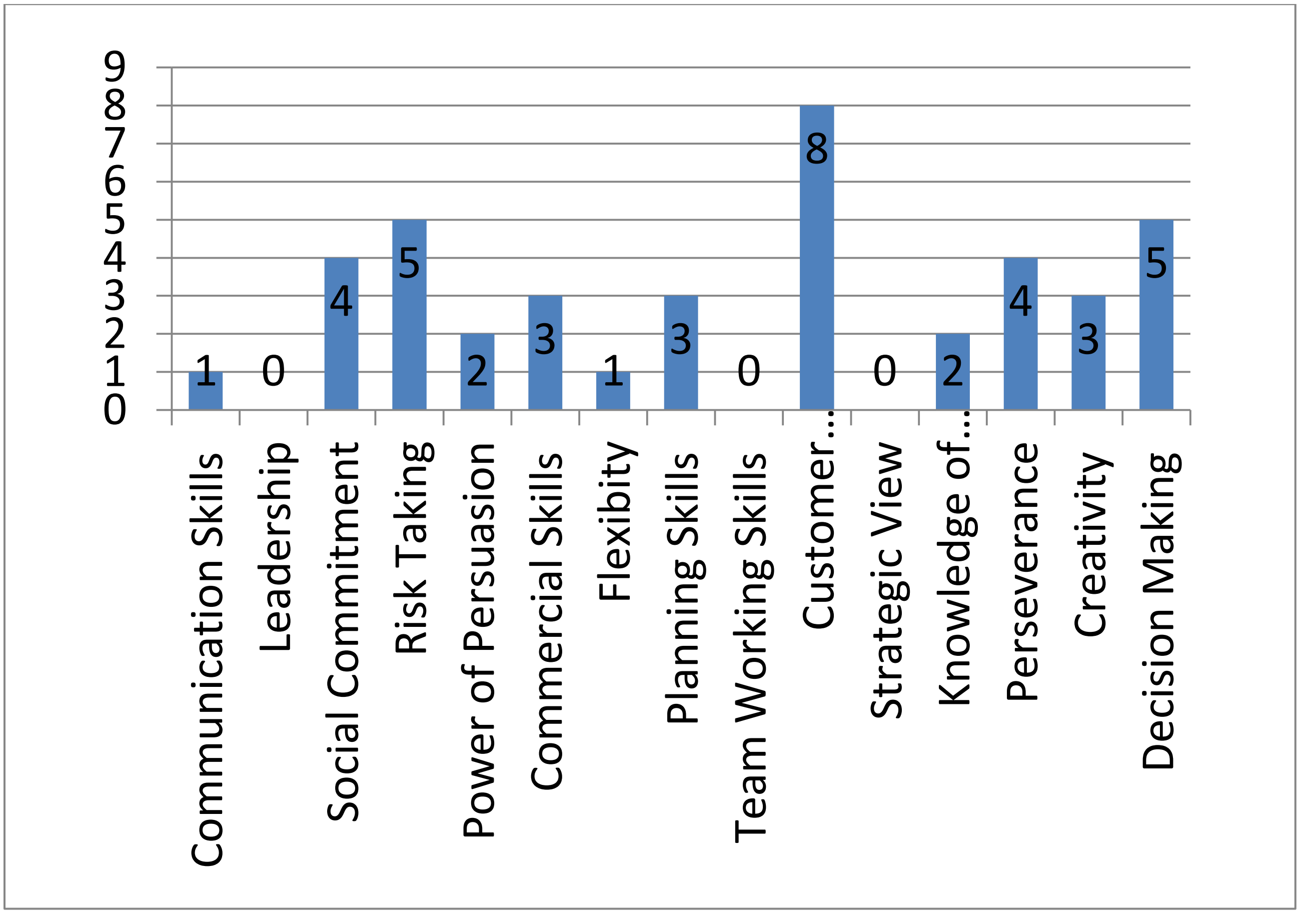
When developing my product, I think about?



The top three things respondents thought about when developing their product is

- Leadership
- Customer Service
- Perseverance

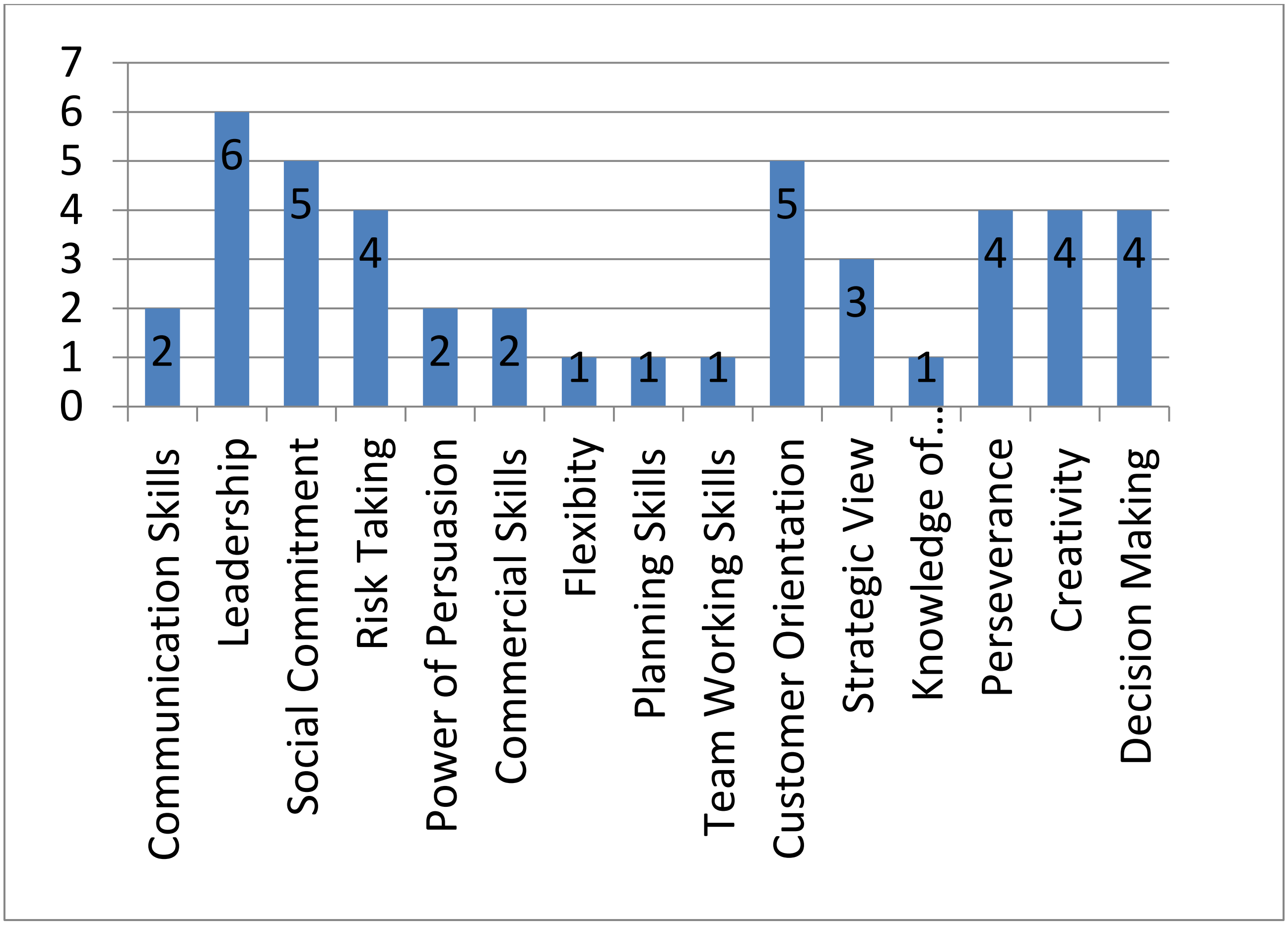
When thinking about the market for my product/service, I think about



The top three answers from respondents to the question is

- Customer Orientation
- Risk Taking
- Decision Making

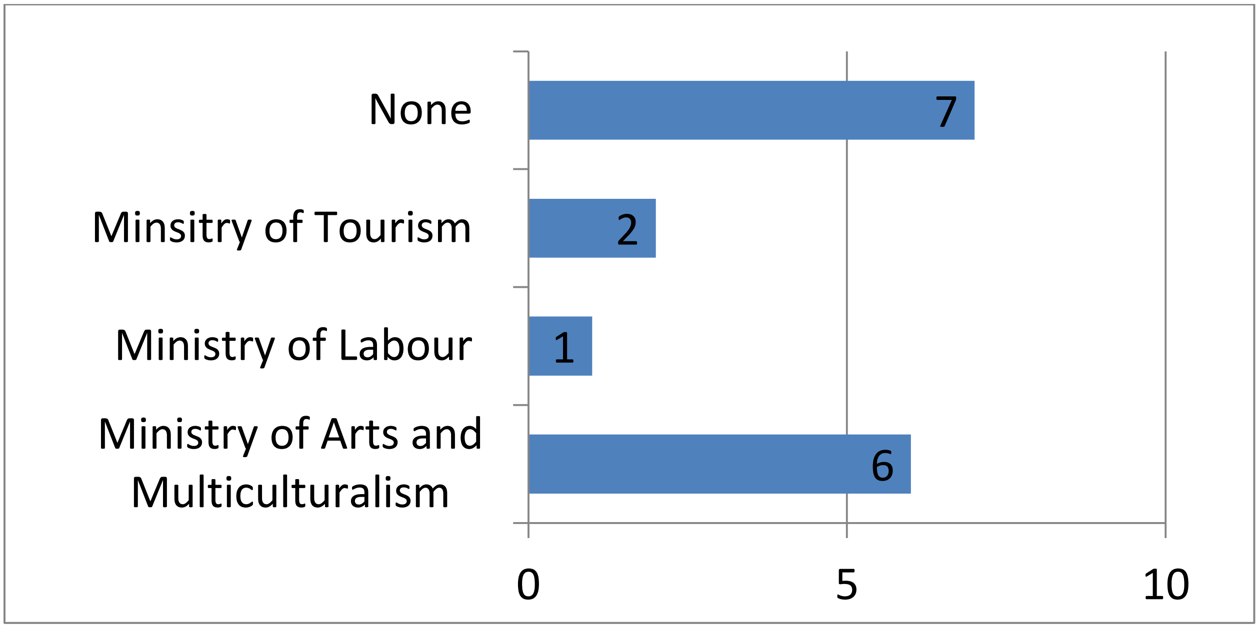
When thinking about managing my enterprise, I think about



The top three respondent answers are

- Leadership
- Social Commitment
- Customer Orientation

What three state agencies have you worked with?



The majority of respondents have not worked or had any interaction with a government ministry or agency. In the sound recording sector, respondents have worked with the following government ministries:

- Ministry of Arts and Multiculturalism
- Ministry of Labour
- Ministry of Tourism

What are the existing strengths and weaknesses of the area/group/sector?

STRENGTHS	**WEAKNESSES**
1. Working from home always for flexible working hours 2. Setting up a studio is easier as technology has advanced	1. Home studios has limited growth 2. Renting a commercial property is expensive
OPPORTUNITIES	**THREATS**
1. The music industry is in an experimental phase where new genres of music are evolving and collaborating with existing genres.	1. There are always new and younger recording studios

What makes the cultural product/service unique?

Sound Recording Industry is a vibrant one. With the advent of computer programming, it makes for easy set up of a sound recording studio. There isn't a need for elaborate equipment when it is mainly programmed into the computer software.

What types of work are respondents involved in

Respondents for the sound recording sector generally creative and design personnel and are working fulltime at the organization. They were either the owners or sound engineers for the organization.

What changes are required to make the sector/area more viable?

Lesser taxes and duties on importation of equipment is needed to make the sector more viable. Sound recording equipment is expensive and there added twenty percent on importation of equipment is a financial strain to those who work in the industry

What type of cross-collaborative relationships exist and how can they be made more effective?

Sound/Recording Music companies have the ability to work with musicians, singers, songwriters and corporate clientele for voiceovers for television and radio advertisements.

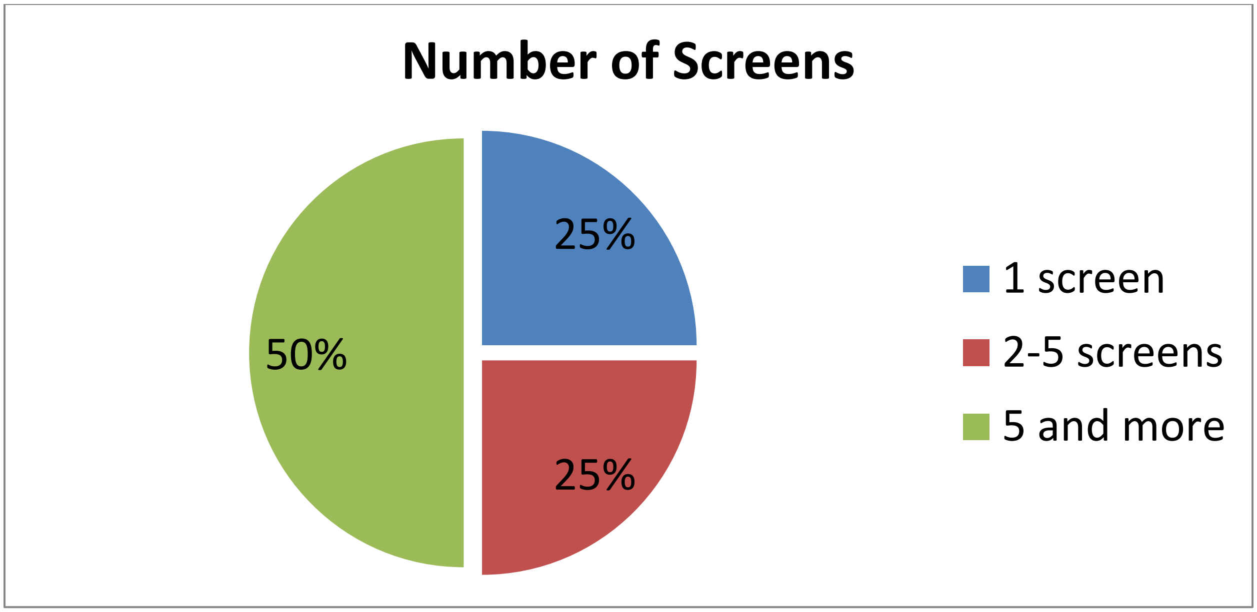
Are there sufficient funds, facilities and access to fulfil the goals of the enterprises?

There are not sufficient facilities for growth of business. There are many home studios, but the space is not the most ideal and as the business grows a commercial space will be needed.

ART HOUSES /CINEMAS

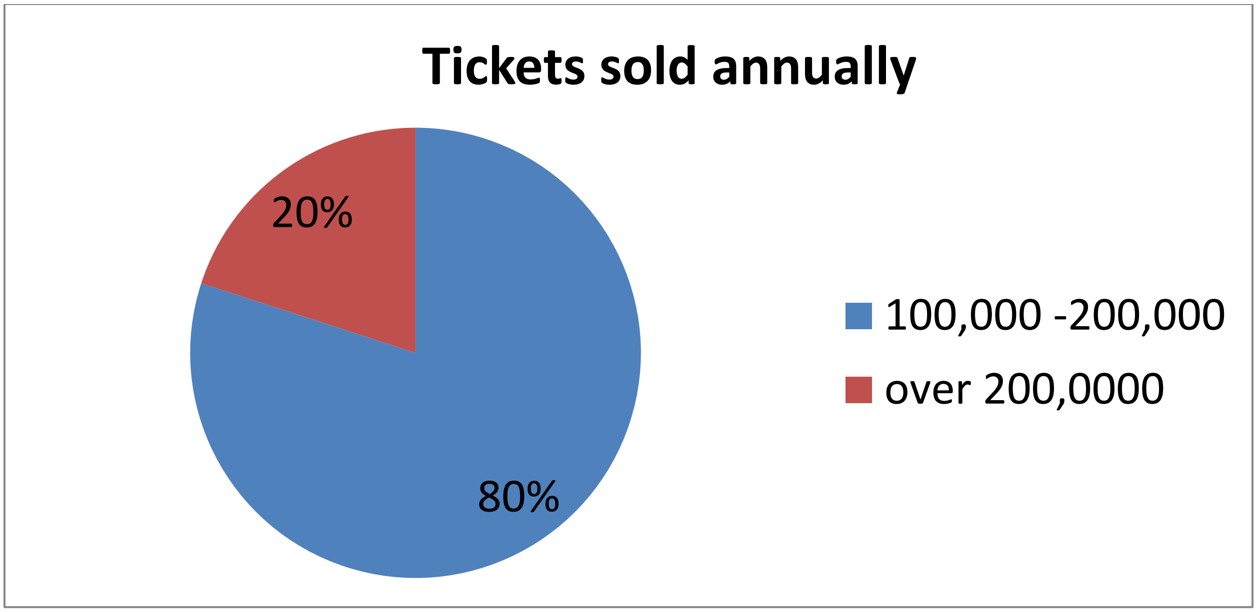
There were four respondents for this section as there are a limited number of cinemas and art houses in Trinidad and Tobago. Movie Towne has three locations, Invader`s Bay, Price Plaza Chaguanas and Low Lands Tobago, each Cineplex has a different number of screens. The other cinema was Palladium. This cinema has been around since the 1950's. Globe and National cinemas were contacted but they didn't respond

Number of Screens?



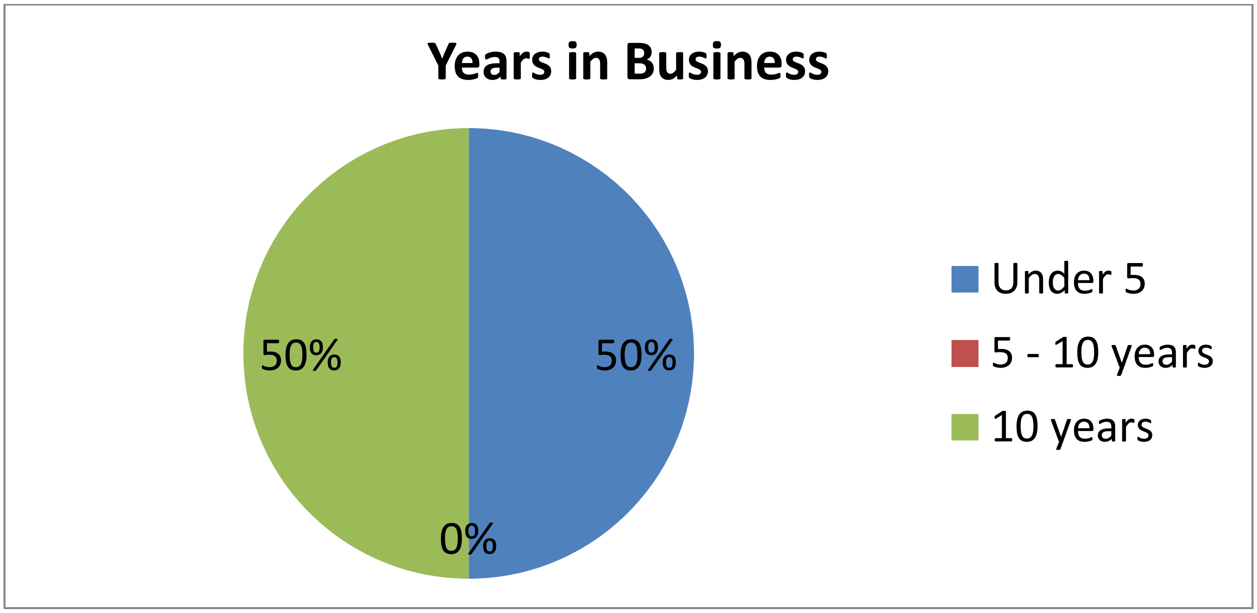
Palladium is the only cinema that has one screen. Movie Towne Price Plaza has eight screens and Movie Towne Tobago has three screens, while Movie Towne Invaders Bay has ten screens.

Number of tickets sold annually?



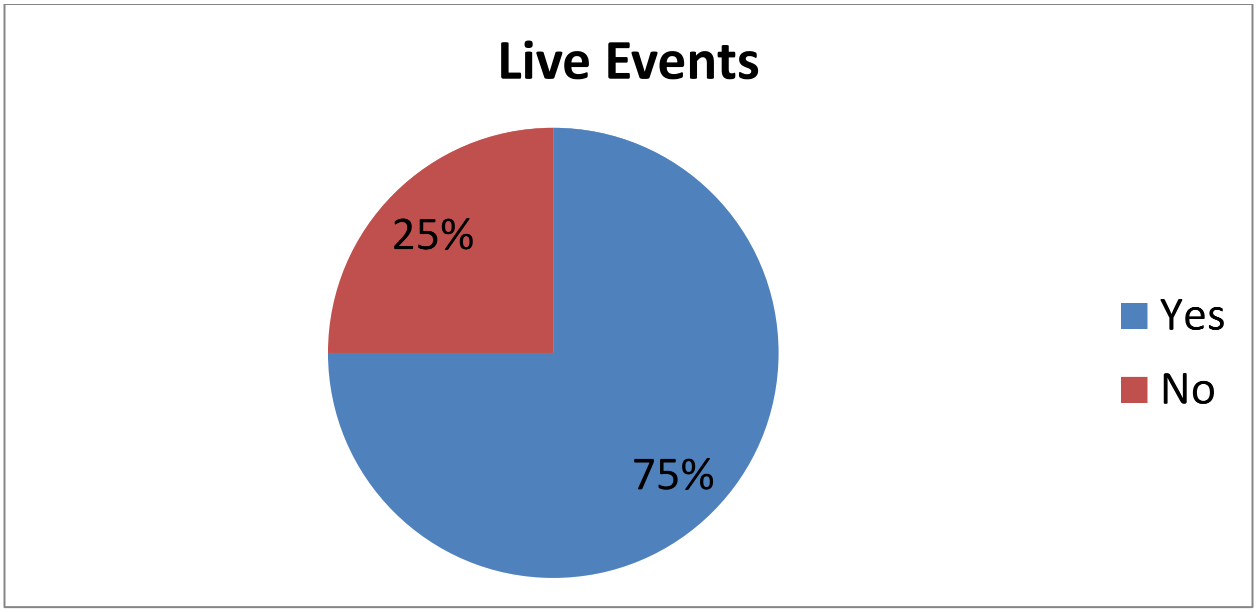
Movie Towne Cineplex sell over 200,000 tickets per year. Palladium sells between 100,000-200,000 tickets per year.

Years in business?



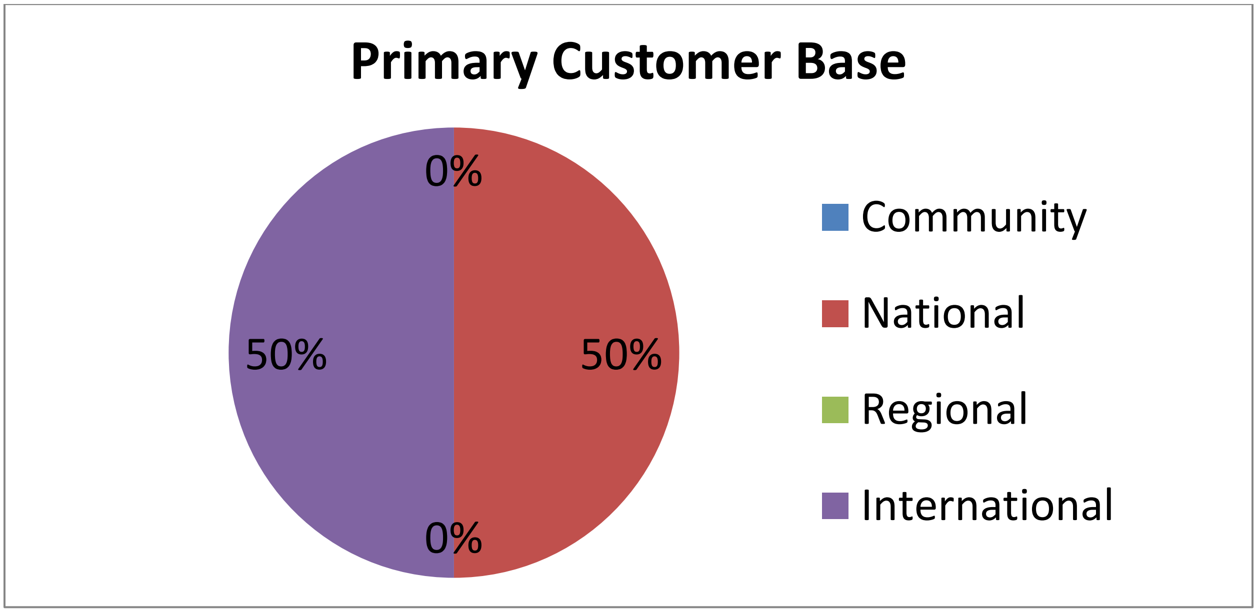
Movie Towne Chaguanas and Movie Towne Tobago have been in business for four years. Movie Towne has been in business for 10 years. Palladium has been in business since 1950.

Do you host live events?



All Movie Towne Cineplex locations have live events at the venue. These events are launches, fundraisers and musical entertainment. Palladium cinema does that not host live events because they do not have in the infrastructure to host live events.

Primary Customer Base

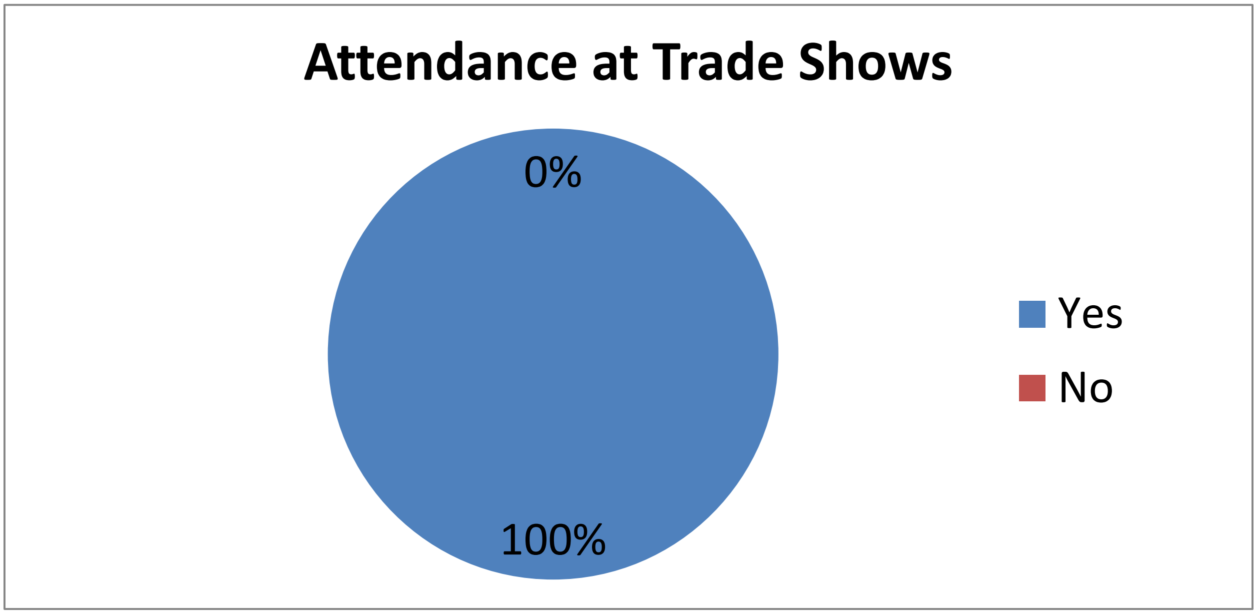


Al l respondents are have a client base that is both National and International. Cinema is a universal past time.

Are you a member of a trade association?

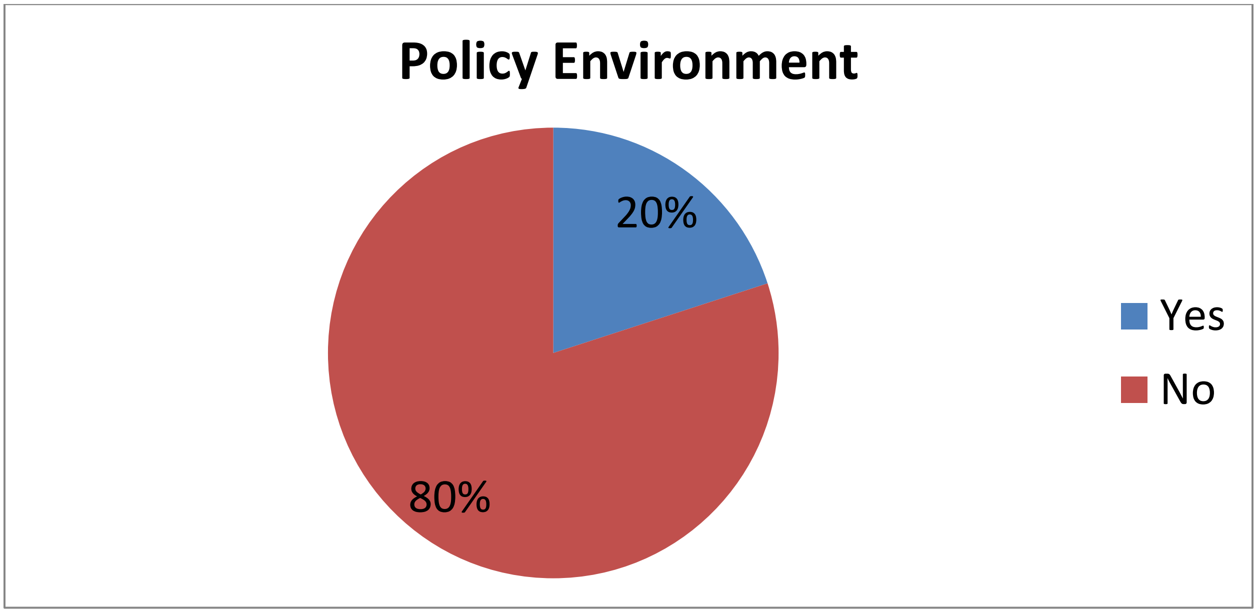
Neither Palladium and Movie Towne are members of trade associations.

Do you attend trade shows to improve your product offering?



Yes –Movie Towne and Palladium executives go to the Cinemas Conferences in the United States of America.

Is the policy environment enabling to your organization?



Movie Towne agreed that the policy environment is enabling for business. However Palladium did not agree. There do not believe that the policy environment is not enabling for business. Movie Towne is drawing customers away and ticket sales are not as high as they used to be.

What are the existing strengths and weaknesses of the area/group/sector?

STRENGTHS	**WEAKNESSES**
1. Entertainment is always in high demand. 2. A cheaper option for families	1. Run by conglomerate – Forcing smaller theatres to close. They are not up to date on latest technology eg 3D technology
OPPORTUNITIES	**THREATS**
1.International expansion – There is now a European Film Festival to broaden viewership 2.New Niche market - Trinidad and Tobago Film Festival. Giving local film makers a platform to showcase work	1. Pirate dvds easily accessible and cheaper than going to the movies 2. There are online movie sties where movies can be downloaded for free or paid subscription

What makes the cultural product/service unique?

The cinema sector in Trinidad and Tobago is very small. The individuals involved are now extending themselves to help create the platform for local film to be a part of the cinema going experience.

What types of work are respondents involved in

The respondents for this section were all administrative staff. They were all involved in full time employment at the organizations.

What type of cross-collaborative relationships exist and how can they be made more effective?

The cinema industry has direct relations to the local film industry. Young film makers have the opportunity to showcase their work.

Are there sufficient funds, facilities and access to fulfil the goals of the enterprises?

There are sufficient funds, facilities and access to fulfill the goals of the enterprises

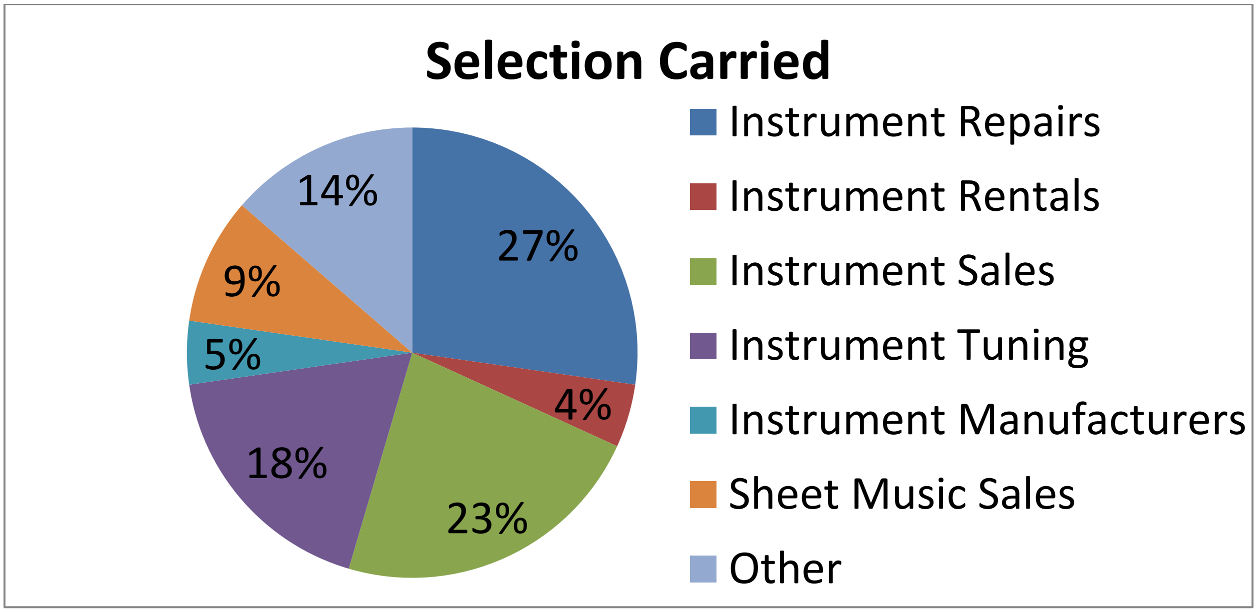
MUSIC INSTRUMENT REATILER/REPAIR SERVICE

The sector was a small sector. These were the only organizations that are still in current business operations

- Piano Craft Services
- Panland Trinidad and Tobago Limited
- R & N Electronics
- R & S Investments
- Sir Black Piano Services
- Simon’s Musical Supplies
- Sasu Musical instruments
- The Music House

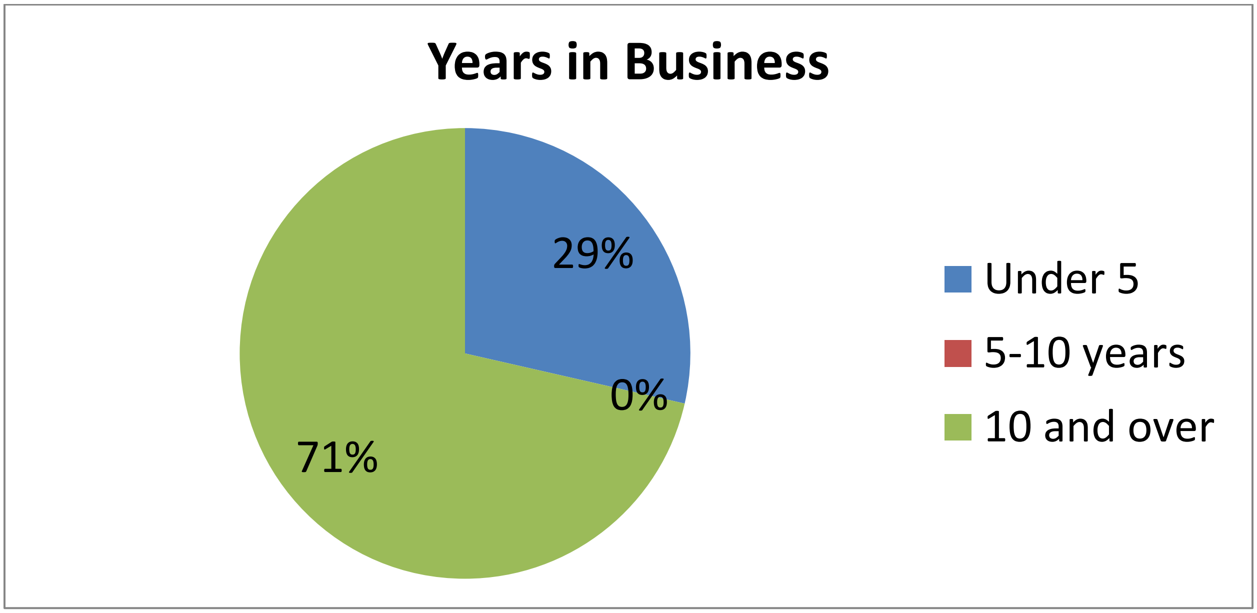
Other potential respondents were organizations that have closed their business operations, hence the small sector

Selection Carried



Instrument repairs is the largest selected carried. This is twenty seven percent. These organizations fix mainly string instruments. Instrumental rentals are four percent. Twenty three percent of the respondents have business operations in instrument sales. Eighteen percent is involved in instrument tuning. Five percent is involved with instrument manufacturers. Nine percent manufacture instruments and fourteen percent fall in the other category. These organizations deal with books, audio equipment for cars and homes as well as the buying and selling of used pianos

Years in business?

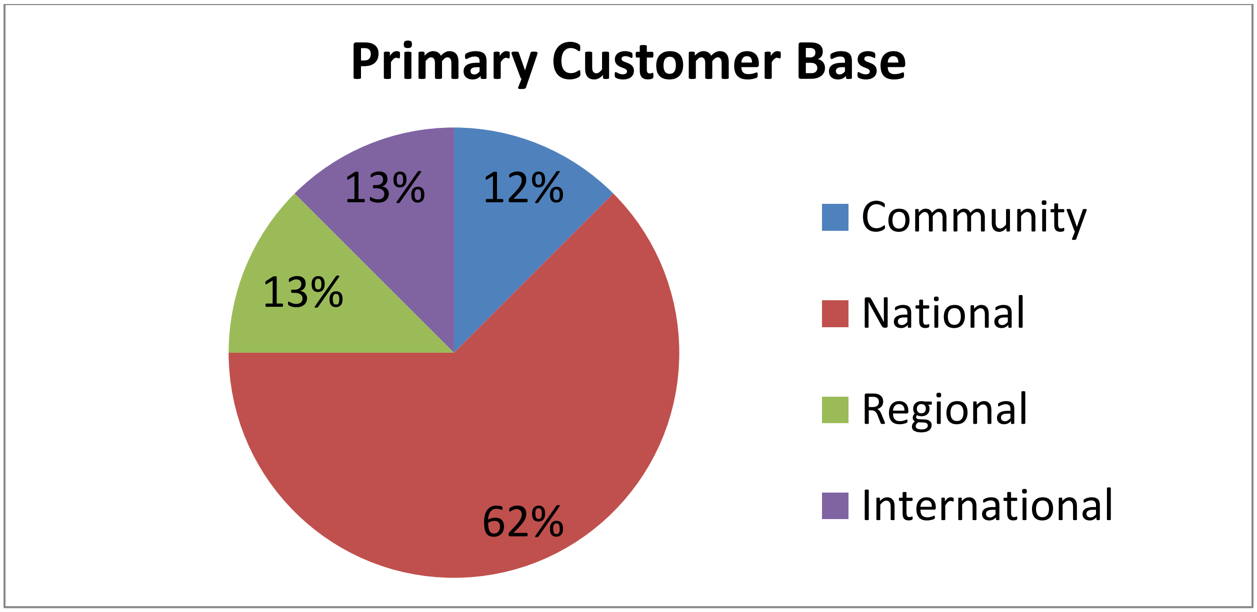


Under 5– Twenty nine percent of respondents have been established under five years, These are new to this type of market and don't carry as wide a range of instruments as the larger more established music stores .

5 - 10 years- No respondents that were interviewed were between the 5-10 years.

10 and over – Seventy one percent of respondents have been in business for over 10 years

Primary Customer Base



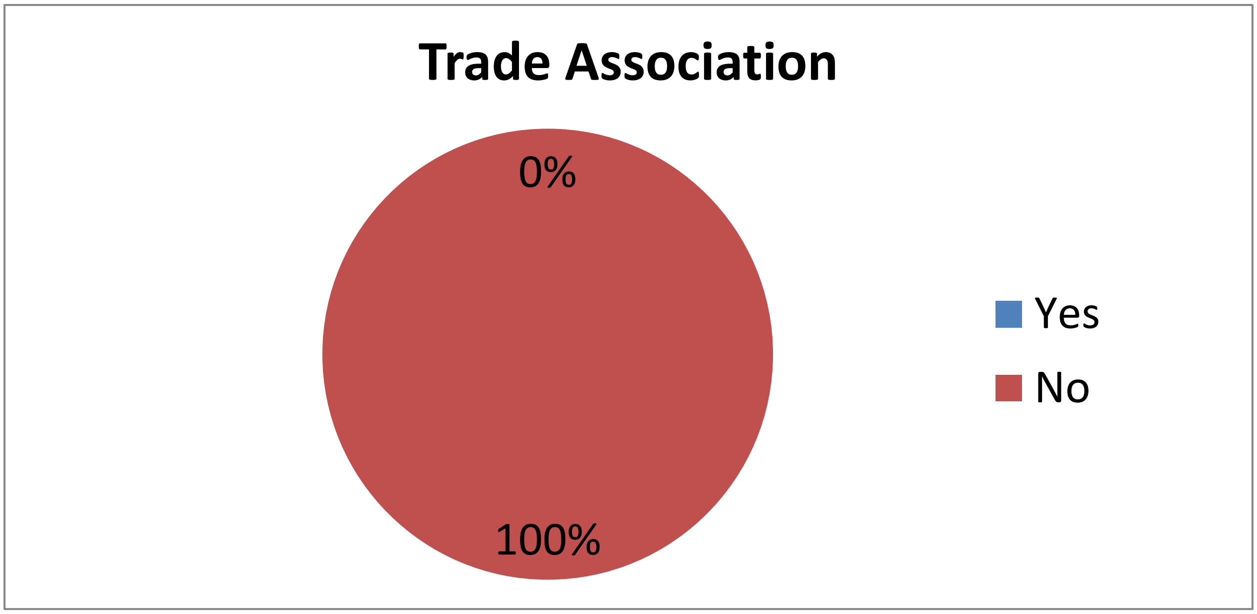
Community – Twelve percent of the respondents service communities.

National – Sixty percent of respondents supply to national markets.

Regional – These music retailers are cater to markets within the region. This is mainly the steelpan

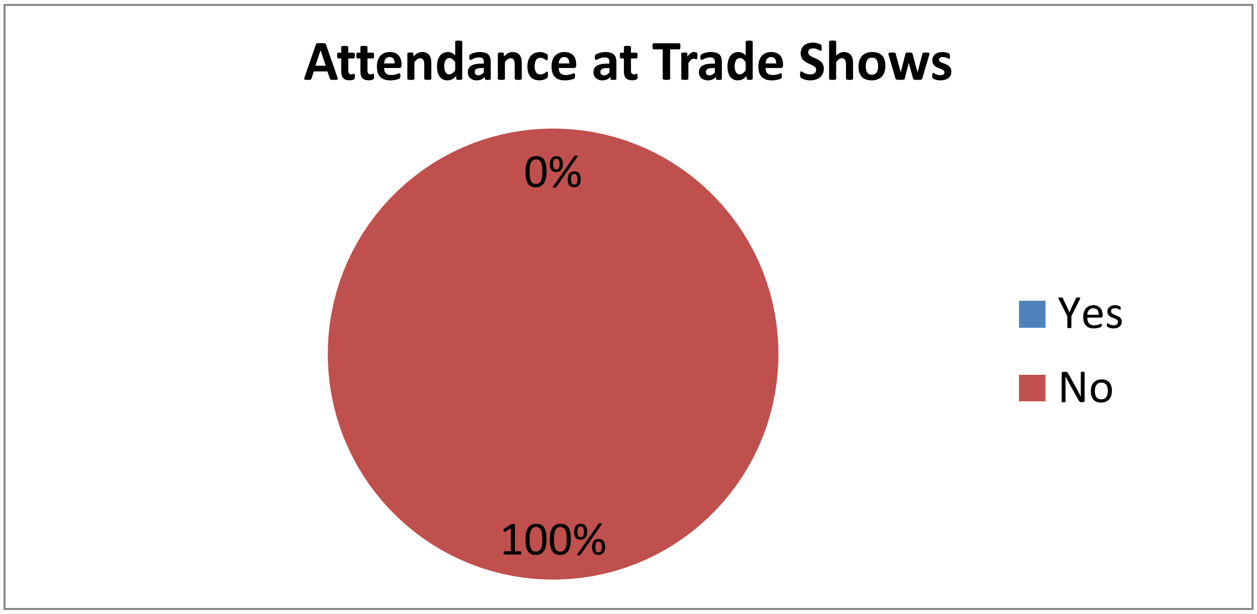
International – Thirteen percent of respondents supply to international markets. This is mainly the steelpan

Are you a member of a trade association?



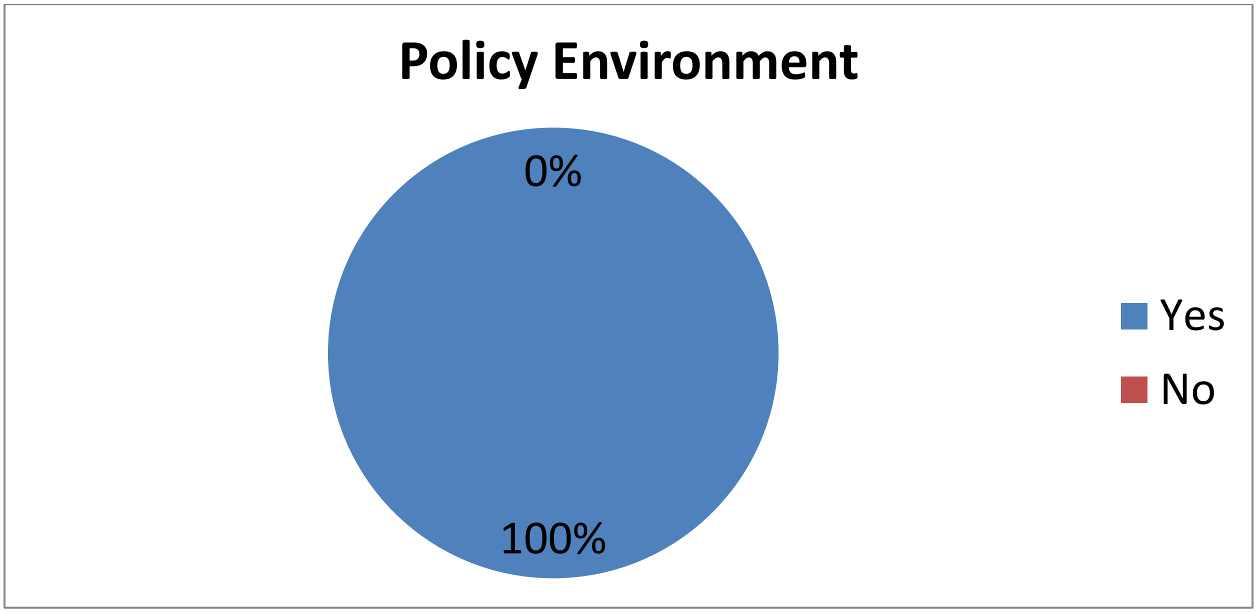
One hundred percent of the respondents are not members of trade associations. There is no need to be members of a trade association.

Do you attend trade shows to improve your product offering?



All respondents are do not attend trade shows. No specific reason was given.

Is the policy environment enabling to your organization?



All music retailers agree that the policy environment is enabling the organization. There weren't any complaints or concerns.

What are the existing strengths and weaknesses of the area/group/sector?

STRENGTHS	WEAKNESSES
1. There are limited stores that provide this service 2. Easily accessible	1. Purchasing of instruments is not done on a day to day basis, hence the turnover rate isn't high
OPPORTUNITIES 1. 2.	THREATS 1. Online music scores 2. Tablets have apps for music score and music instruments

What makes the cultural product/service unique?

There are limited players in this sector; we are fortune to have music retailers. They provide a music instruments and repairs for not only our national instrument and other instruments.

What types of work are respondents involved in

Respondents for the music retailer sector were mixed. The more established organizations the respondents were the administrative staff. The younger organizations the respondents were the owners of the organizations and as such worked there on a full time basis

What changes are required to make the sector/area more viable?

Lesser taxes and duties on importation of equipment is needed to make the sector more viable. Equipment is expensive and there added twenty percent on importation of equipment is a financial strain to those who work in the industry

Are there sufficient funds, facilities and access to fulfil the goals of the enterprises?

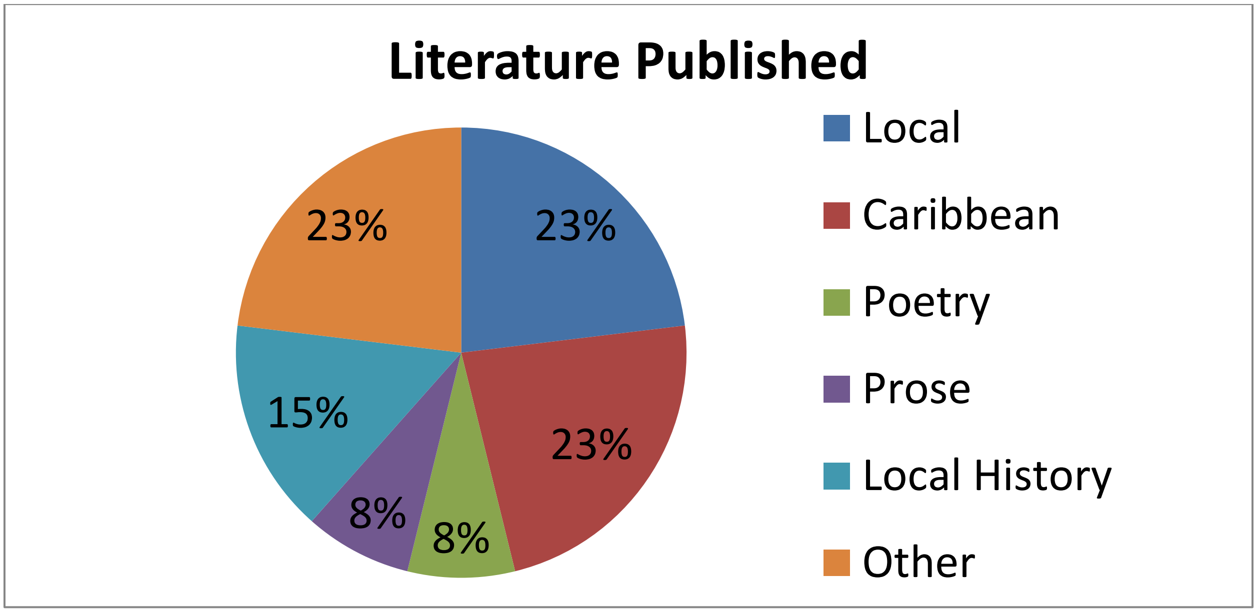
There are sufficient funds, facilities and access for growth of business.

PUBLISHERS

For this sector there were limited respondents, as many of publishing companies have closed down by competition from the larger publishing companies.

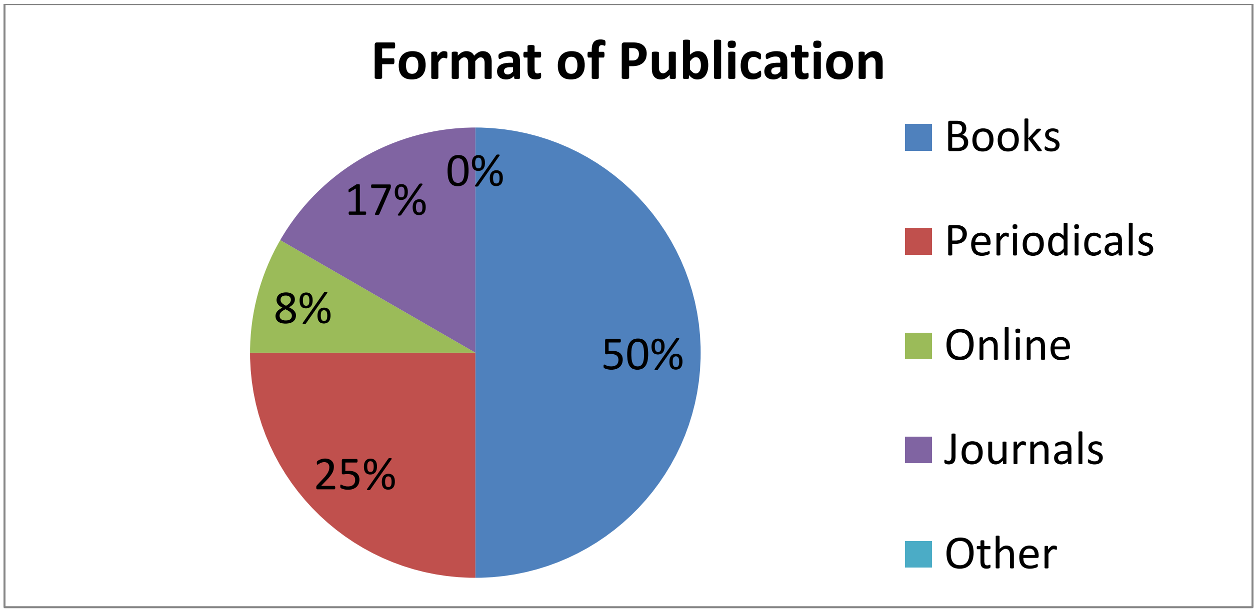
- Benco Printing and Publishing
- Lexicon Trinidad Limited
- Idetic Publishing
- Prestige Business Publications
- Royards Publishing
- Sage Corporate Communication and Publishing
- Safari Publications
- Upstream Publication Limited

Literature Published



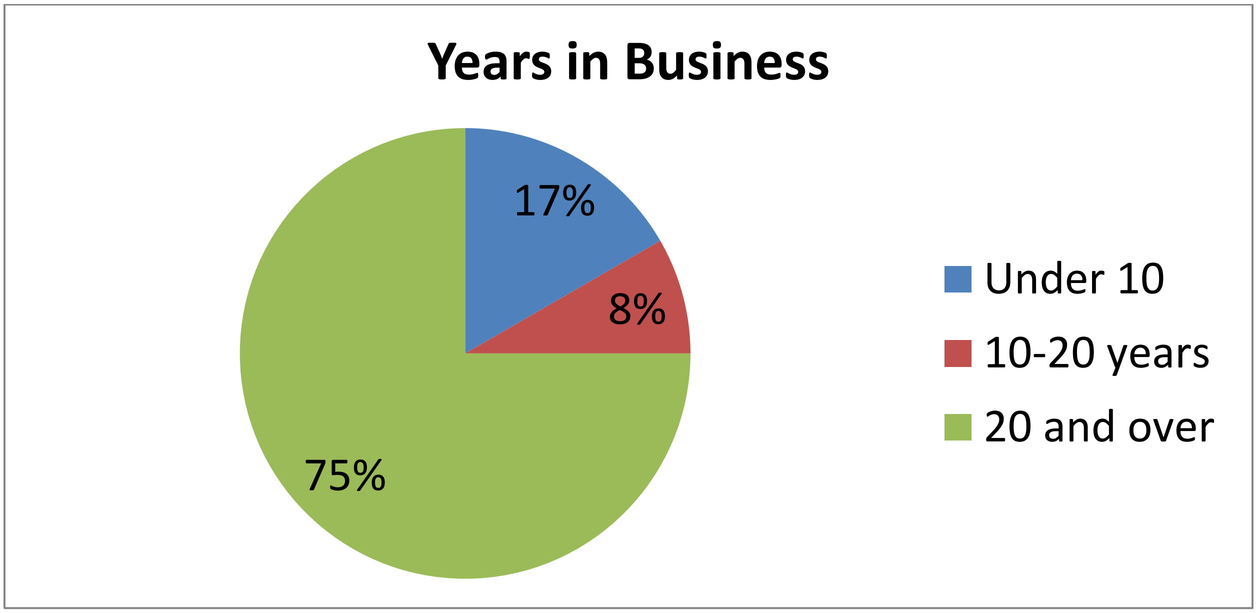
Local and Caribbean are the two highest types of literature being published. This is twenty three percent. These range from children early learning books, primary and seconday textbooks and classic literature novels. Fifteen percent of books are local history. Prose and Poetry are both eight percent respectively.

Format of Publication



The largest group of publications is books. This is fifty percent. These books range from children early learning books to the classic literature novels. Twenty five percent of publications are periodicals. Seventeen percent of publications are online publications. Eight percent are online publications

Years in business?

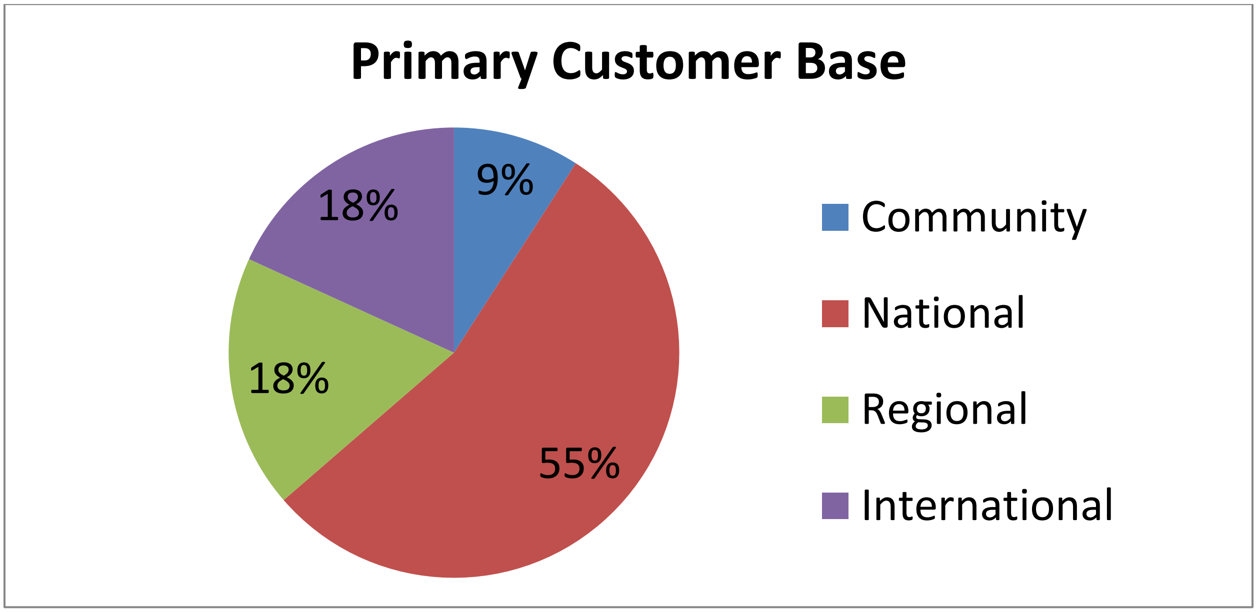


Under 10 – Seventeen percent of publishes have been established under ten years, These are new to this type of market and do limited publications

10 -20 years- These publishers are little more established and they do text books.

20 and over – These publishes are generally the known publishing house. They supply mainly primary and secondary textbooks and local literature and history books

Primary Customer Base



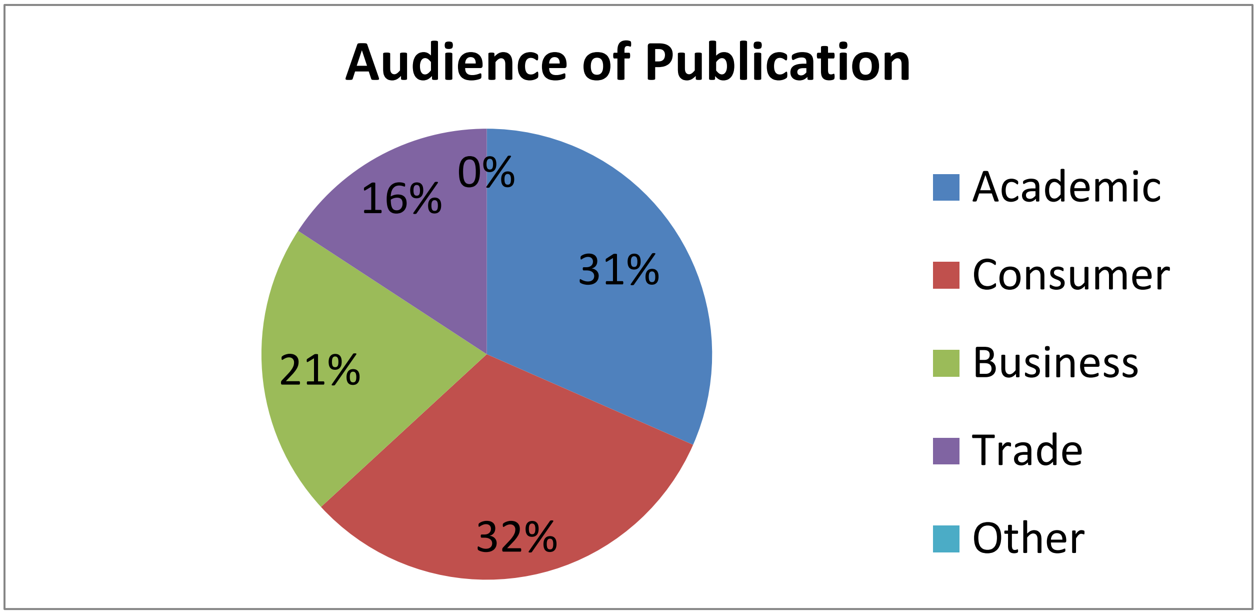
Community – These publishers are less established are focused on supplying their immediate communities. They are targeting their home base and fulfilling a need within their community. Their book selection will be smaller than the larger more established bookstores

National – Publishers cater to a national audience is fifty five percent. These publishers have been established the longest and supply books nationwide to local book stores

Regional – These publishers cater to the all three levels of education primary, secondary and tertiary

International – This is eighteen percent. These publishers focus mainly on export of books.

Audience of Publication?



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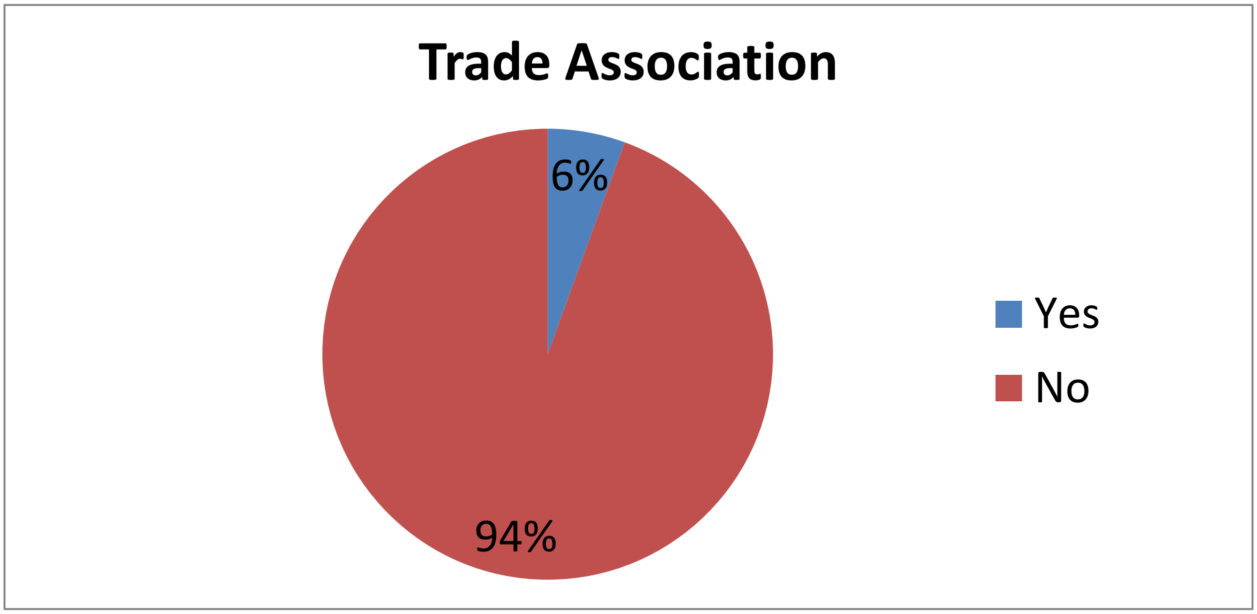
Academic – Thirty one percent of the respondents are from an academic audience

Consumer – Thirty two percent of the respondents are from a consumer audience

Business – Twenty one percent of the respondents are from a business audience.

Trade – Sixteen percent of the respondents are from a trade audience.

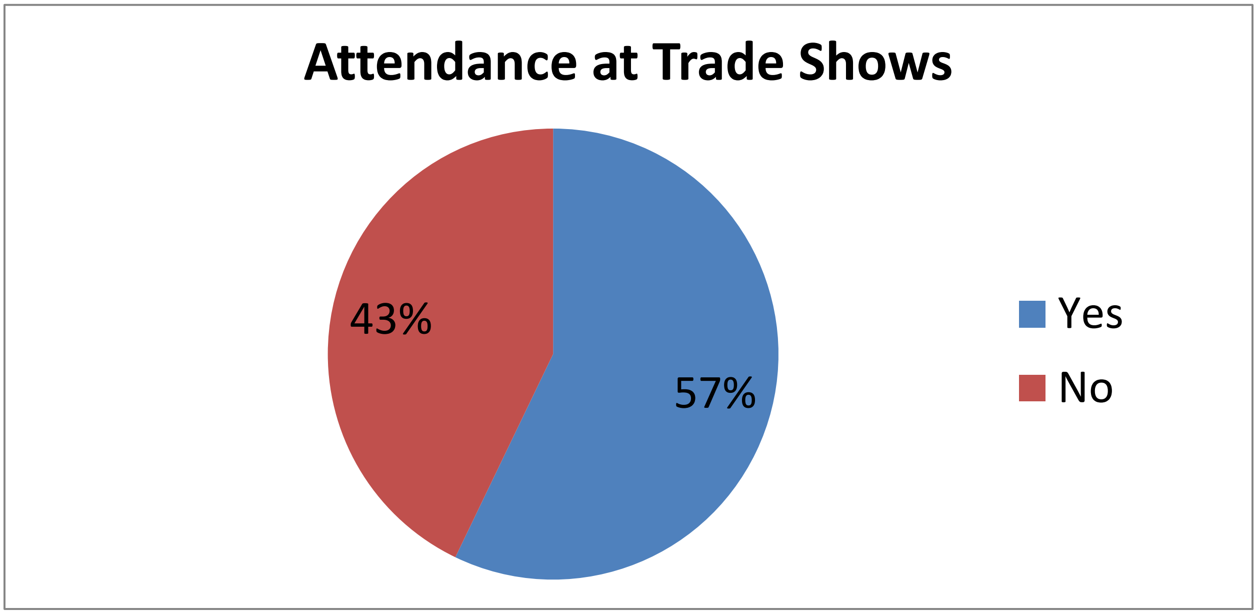
Are you a member of a trade association?



Yes – Six percent of publishers belong to trade associations. These are the older more established bookstores that are members of Chamber of Commerce

No – Ninety four percent of the bookstores are not members of trade associations. They do not see a need for membership associations with them.

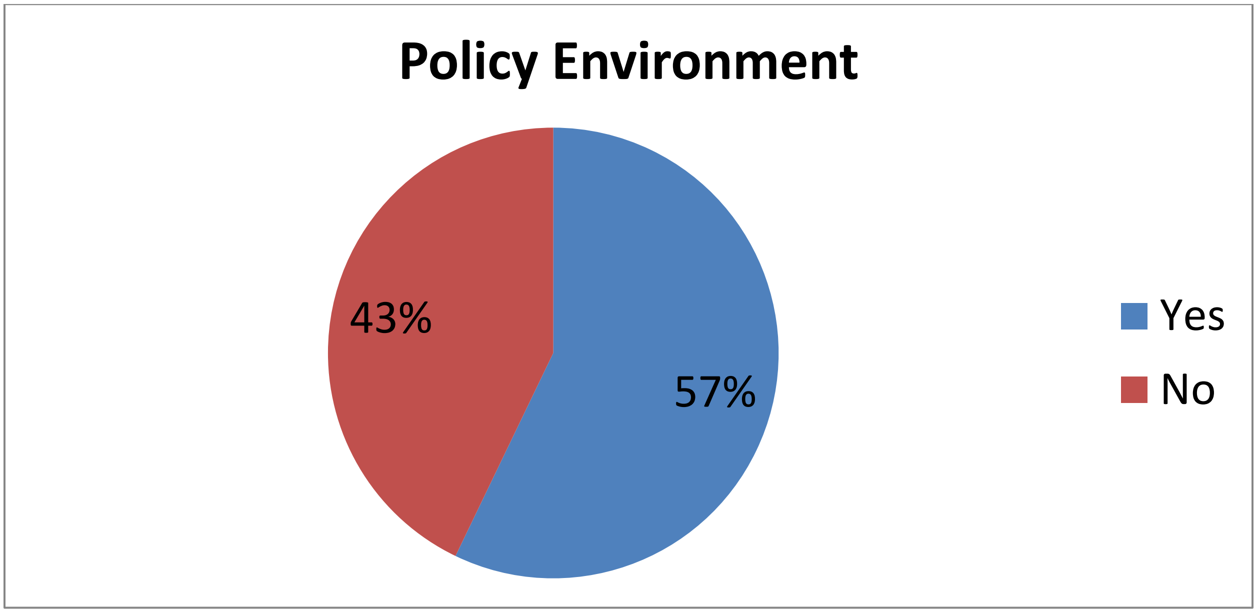
Do you attend trade shows to improve your product offering?



Yes –Fifty seven percent of the publishers said that they do attend trade shows. These trade shows are mainly local trade shows from Ministry of Energy, Ministry of Education and Health and Wellness Expos

No – Forty six percent do not attend trade shows. There seems to be no need to attend any of them.

Is the policy environment enabling to your organization?



Yes – Fifty seven percent of respondents agree that the policy environment is enabling the organization. There weren't any complaints or concerns.

No – Forty three percent of respondents said the policy environment was not enabling for business.

What are the existing strengths and weaknesses of the area/group/sector?

STRENGTHS	WEAKNESSES
1. Small sector 2. Limited players 3. Product diversity	1. Limited in the type of work being printed
OPPORTUNITIES	THREATS
1. On demand printing 2. Mass standardization of material	1. Electronic Distribution

What makes the cultural product/service unique?

The Publishers sector in Trinidad and Tobago is varied and diverse. Most publishers are mainly focused on academia however they do supply other genres of literature.

What types of work are respondents involved in?

Respondents for the publishers sector were administrative staff. They have a fairly knowledgeable about the industry and the organization's operations

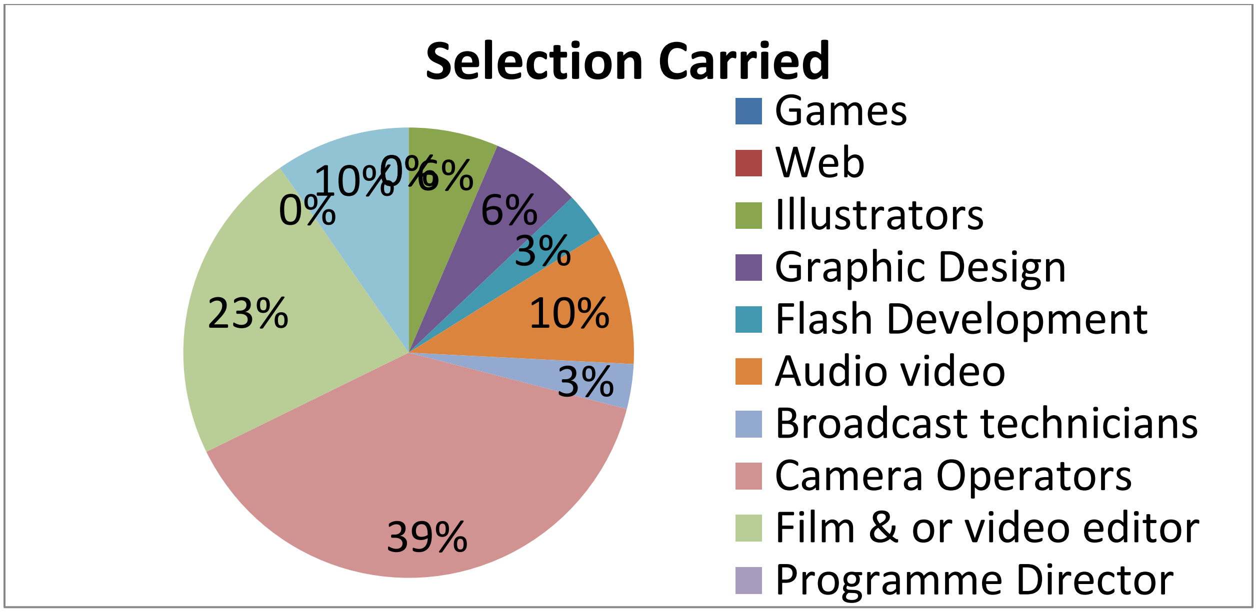
COMMERCIAL MEDIA ARTS MEDIA COMPANY

The respondents for this sector were collated from

- The Trinidad and Tobago Film Company Online Registry
- The Trinidad and Tobago Artists Registry
- Personal Contacts

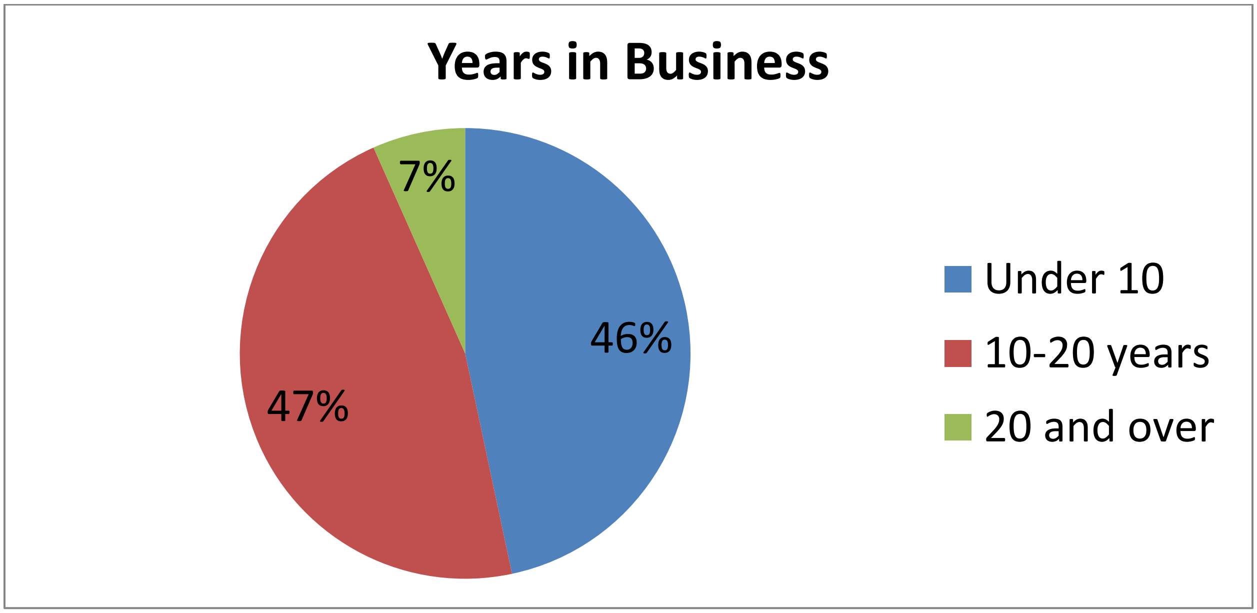
NORTH	**SOUTH**	**EAST**
Aaron Caruth Elisha Baptiste Full Animation Studios	Mark De Moment Prior Joseph Oneal Davis	Iscah Straker Lagoon Animation Studios Tri axis Animation Gabriel Creative Studio Ltd
WEST	**CENTRAL**	**TOBAGO**
Lab206 Studio Nicholas Maxwell	DG Productions Stephon Gabriel	Glenroy Waldron

Service(s) provided (Select All That Apply)



In commercial media arts the majority of respondents were camera operators at thirty nine percent. Most camera operators were also film editors at twenty three percent. These persons have learnt the both skills and one symbotically follows the other. A even smaller percentage of camera operators are so knowable at audio personnel. They are only ten percent but approximately 50 percent were camera operators. Ilustrators and Graphic Design are at six percent. These individuals also skilled in one or both of these specialization. Flash development are at three percent. This is a small group of individuals, who build flash advertisements for corporate clientele. Programme Directors, are those who specialize in the technical and programming of live and daily media programming.

Years in business?

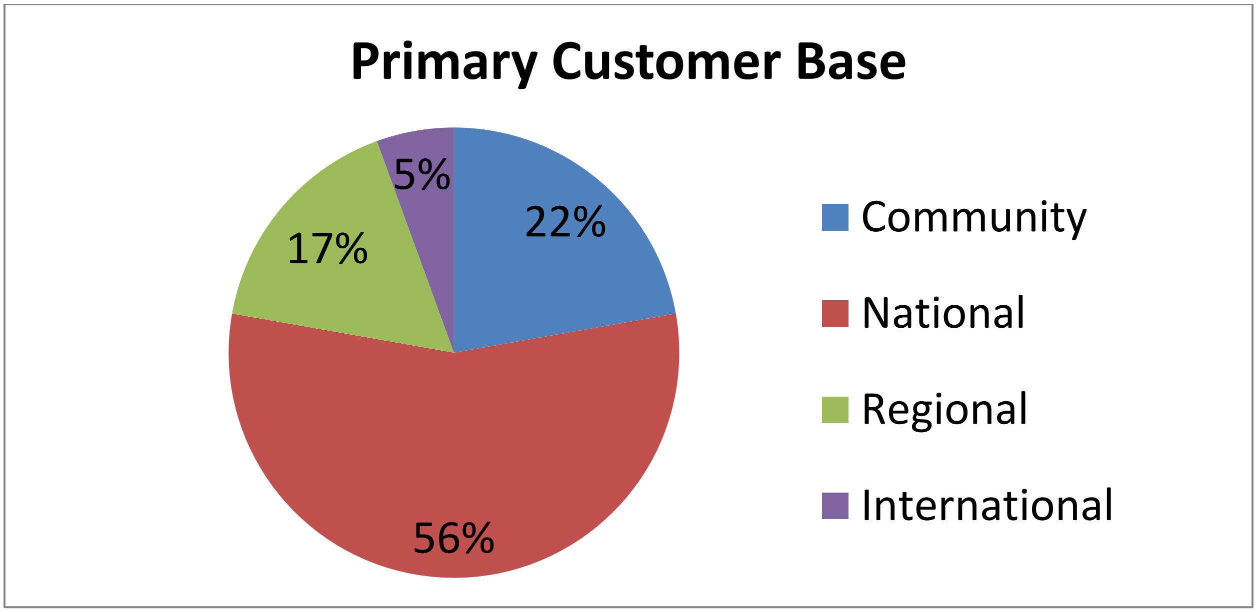


Under 10 – Forty Six percent have been in business for under ten years, These are new to this type of market. This is attributed to a diverse selection of educational prospects in various areas of commercial media

10 -20 years- Forty Six percent have been in business between 10-20 years, These individuals/organizations have established themselves over a wider time period. They are knowable about commercial media.

20 and over – Seven percent is individual/organizations who have worked in commercial media. They are experienced camera operators and audio technicians

Primary Customer Base



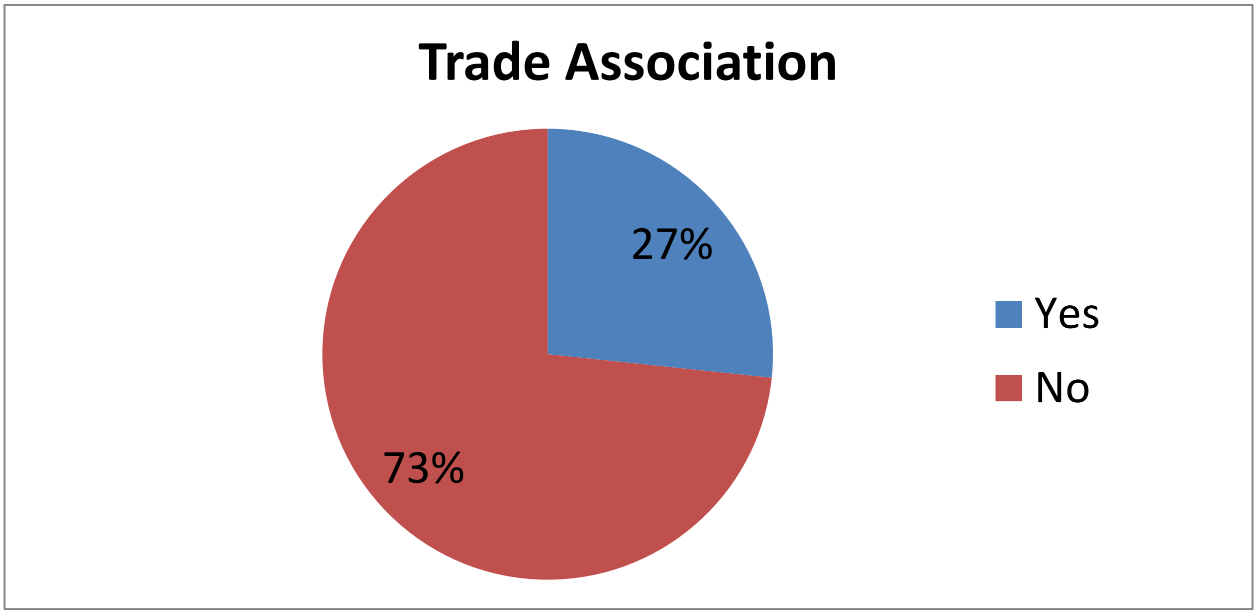
Community – Individuals/Organization who service a clientele that is community based. These are most times workshops, on location sites and community development projects. This is twenty percent of respondents

National – This customer base is directed at national or corporate advertisement campaigns, live or corporate events, short series, documentaries, or film.

Regional – Some respondents have a working relationship with regional clientele. Camera operators and programme directors work within the region on national, seasonal or corporate events

International – Five percent of respondents have a working relationship with an international clientele. This is usually in the case of local filmed documentaries or features

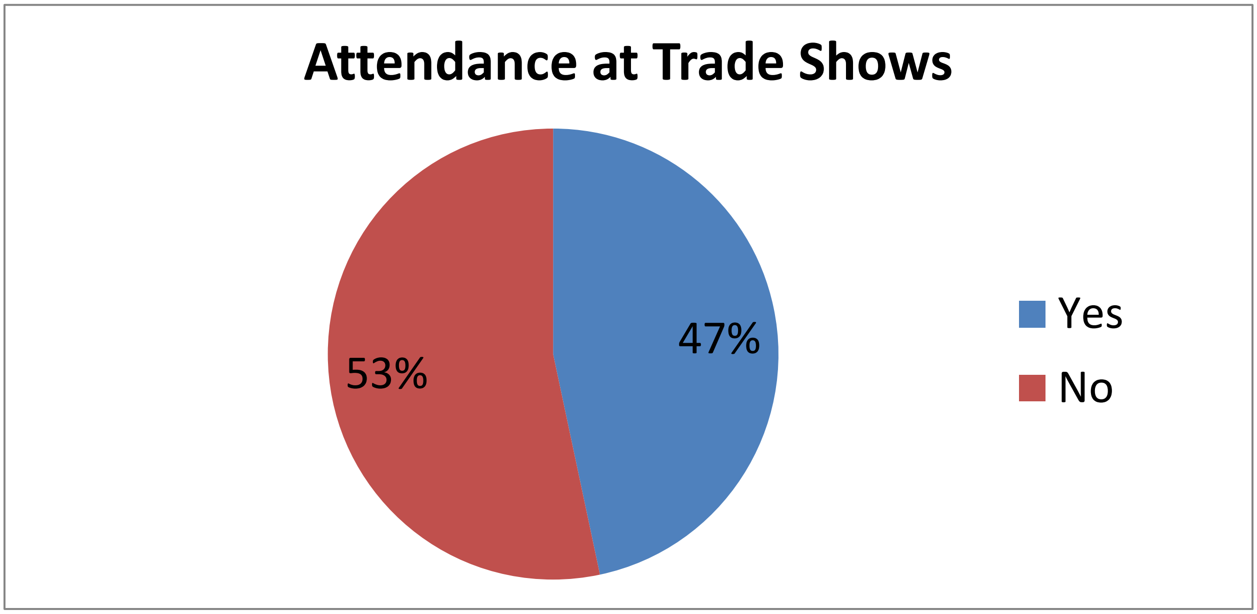
Are you a member of a trade association?



Yes – Twenty seven percent of the respondents belong to trade associations. They belong members of the Media Association of Trinidad and Tobago (MATT)

No – Seventy three percent of respondents are not members of trade associations. There is a need for a union of commericial media arts technicians especially camera operators audio video techinicans, programme director and editors.

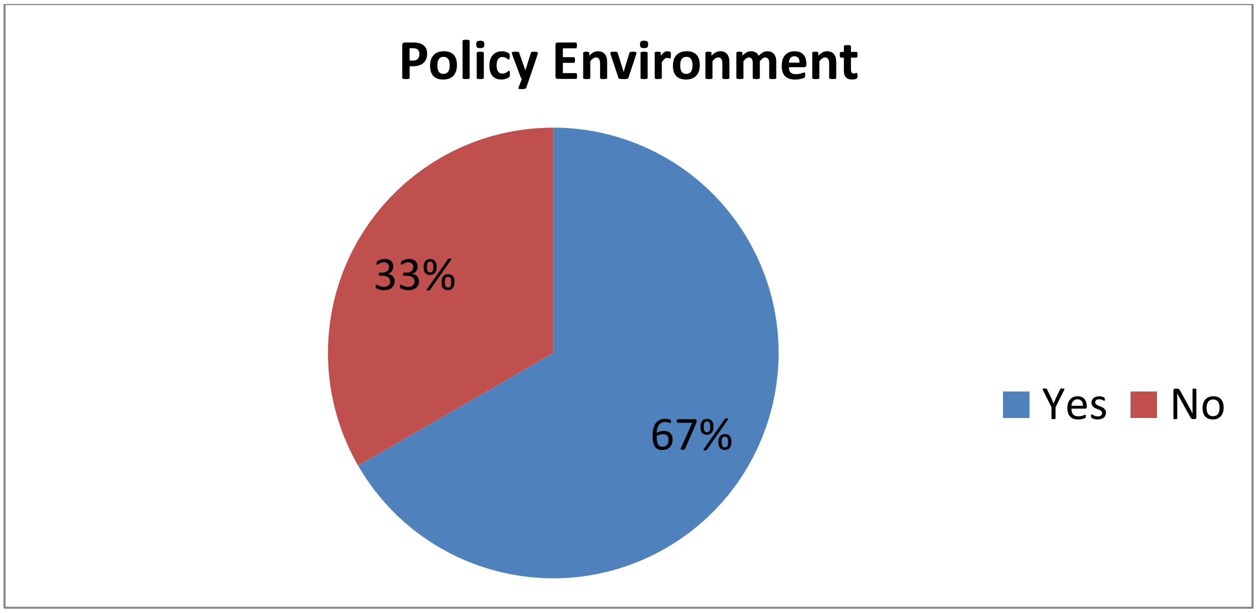
Do you attend trade shows to improve your product offering?



Yes –Forty seven percent of respondents said that they do attend trade shows. These trade shows are mainly local trade shows, Tourism Development Company expo and events hosted by Trinidad and Tobago Film Company, Trinidad and Tobago Film Festival

No – Fifty three percent do not attend trade shows. There seems to be no need to attend any of them.

Is the policy environment enabling to your organization?



Yes – Sixty seven percent agree that the policy environment is enabling for their business. These are

No – Thirty three percent disagree that the policy environment is enabling to their organization. There is a need for a union to regularize payment for technicians.

What are the existing strengths and weaknesses of the area/group/sector? The internal aspect of the SWOT

STRENGTHS	**WEAKNESSES**
1. New and younger personnel 2. Office is portable	1. Having a sufficient workspace
OPPORTUNITIES	**THREATS**
1. Ability for expansion 2. Working for oneself	1. No union 2. Undealing of payment

What makes the cultural product/service unique?

Commercial media arts are a fairly new market. The majority of the players are generally new and are willing to try new styles and utilise the media that is available to them to create new bodies of work.

What types of work are respondents involved in

Respondents for the commercial media arts sector were mixed. There were individuals who were free lancers in commercial media art sector. The established companies were full time administrative staff and creative personnel.

What changes are required to make the sector/area more viable?

A union is needed for regularising working hours and remuneration for hours worked and general working conditions. Freelancers are generally forced to negotiate wages for private jobs. Custom taxes are high on commercial equipment. A waiver on taxes will serve as incentive for respondents to purchase equipment for their craft.

What type of cross-collaborative relationships exist and how can they be made more effective?

Commercial Media Arts is easily linked to the film industry and it is possible to have cross collaborations between the two sectors. There is a need for union for individuals that work in these sectors. This allows for fair payment for jobs either national or corporate.

Are there sufficient funds, facilities and access to fulfil the goals of the enterprises?

There isn’t sufficient funding to fulfil the goals of the enterprises. Payment is often compromised as there is others who would accept a small payment for the same work to be done. A union would help to solve this problem.

DESIGN

The respondents for this sector were collated from

- The Trinidad and Tobago Institute of Architects
- Personal Contacts

Alianna Grant

Alvin Dorset

Arthur Bowles

Christian Boucaud

Damian Evans

Dave Cooper

Dionique De Nobrega

Gerald Perry

Jennifer Goberdhan

Marlon Charles

Mark Franco

Olivia Fern

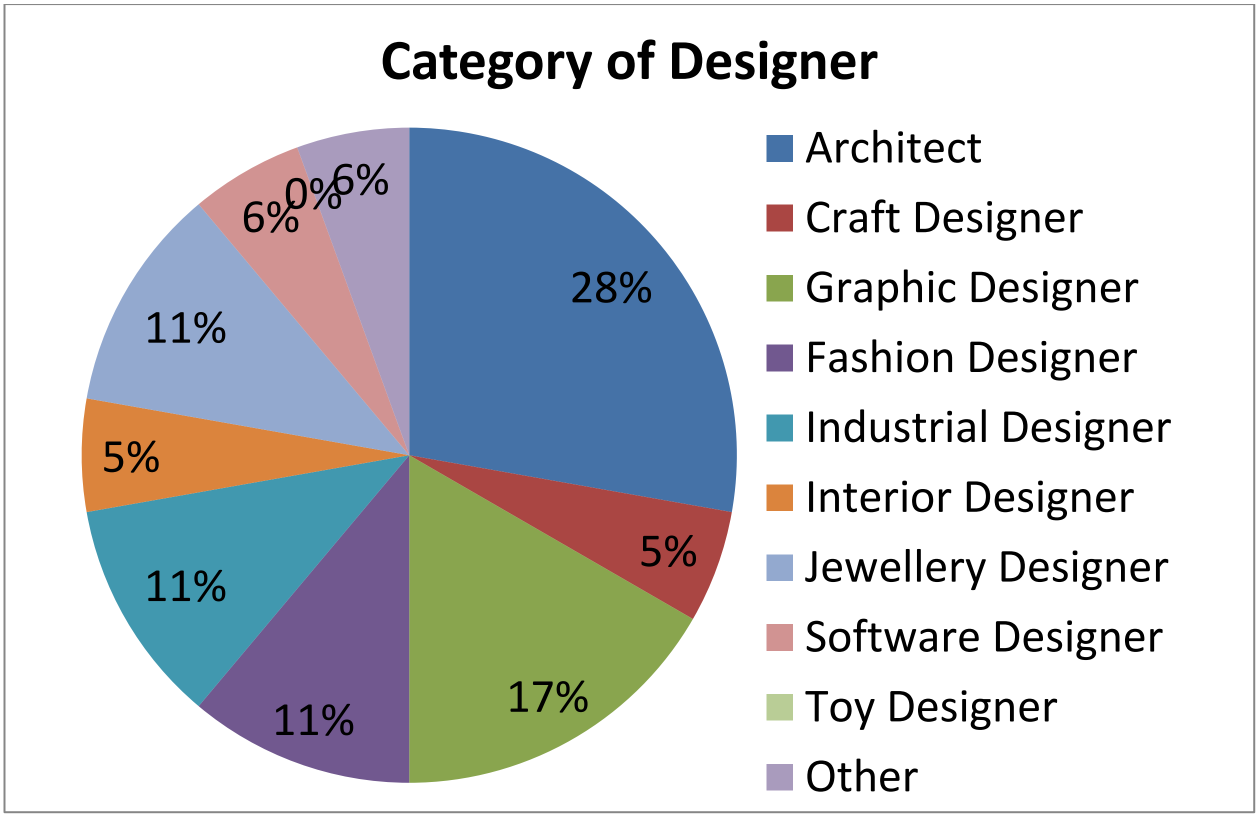
Rochelle Castro

Shaunelle Ramesar

Warren Le Platte

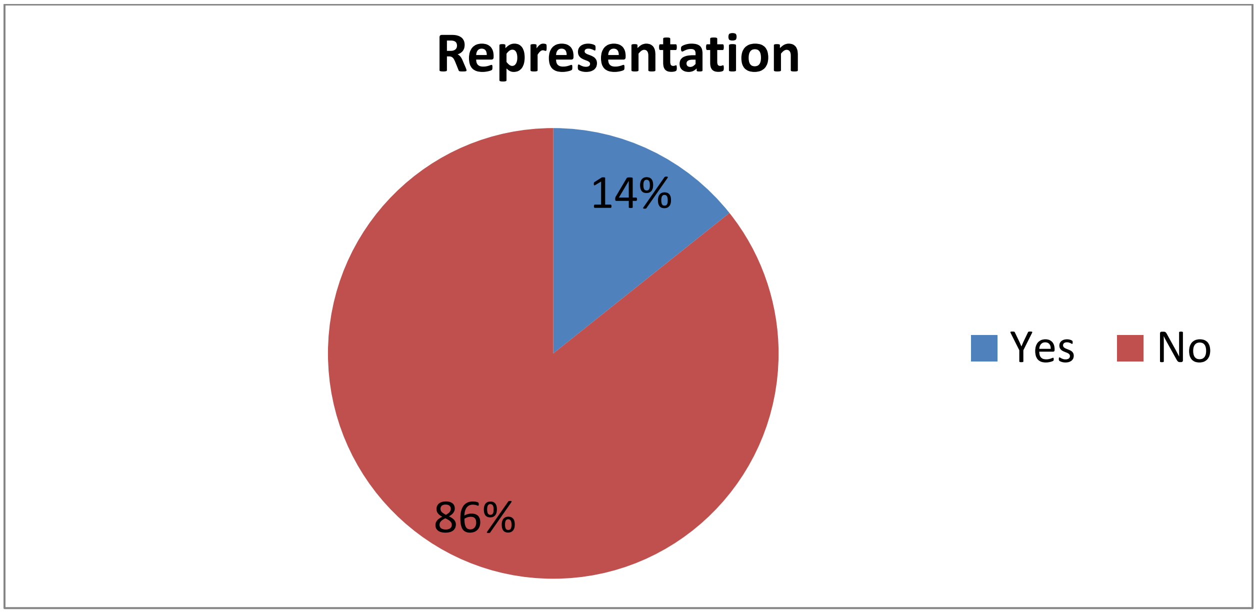
Haneef Williams

Selection Carried



Twenty eight percent of the respondents are architects. Five percent of the respondents are craft designer. The respondent was works full time at his craft. Seventeen percent of the designers are graphic designers. They all work as free lancers. Eleven percent of the respondents are fashion designers. Eleven percent are industrial designers. Five percent are interior designers. Eleven percent are interior designers, they work full time at their job. The jewellery designer also works full time at their craft.

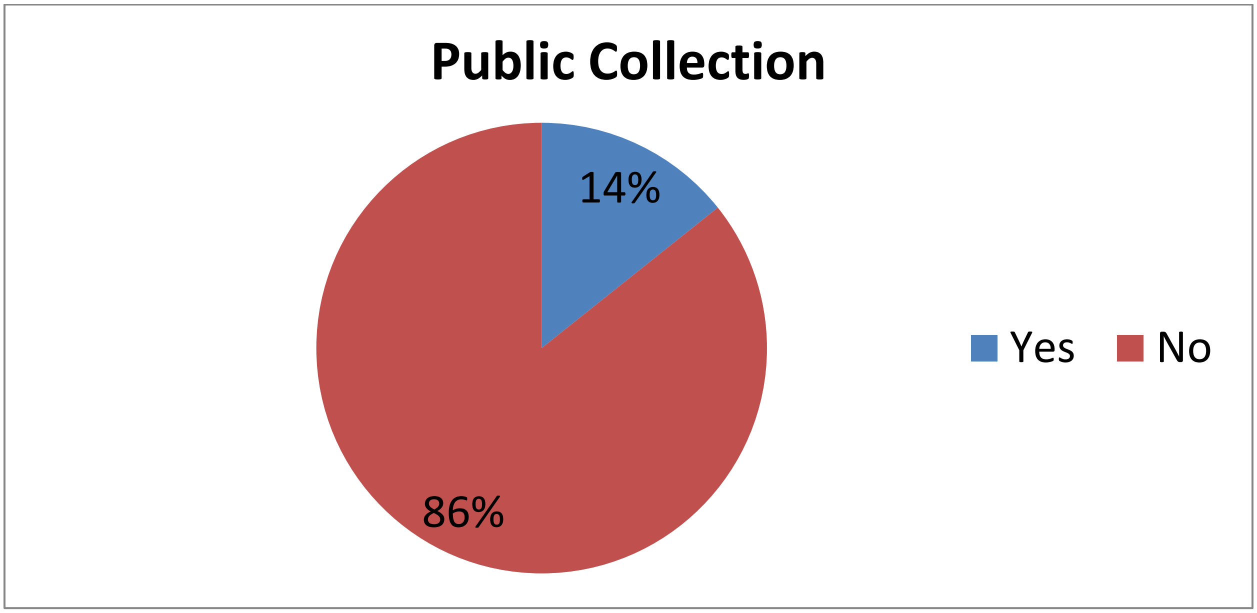
Represent by gallery, fashion house or agency?



Yes – Fourteen percent of respondents are represented by a gallery, fashion house or agency. These respondents are represented by The Trinidad and Tobago Institute of Architects and Christian Boucaud Designs

No – Eighty six percent of respondents are not represented by a gallery, fashion house or agency.

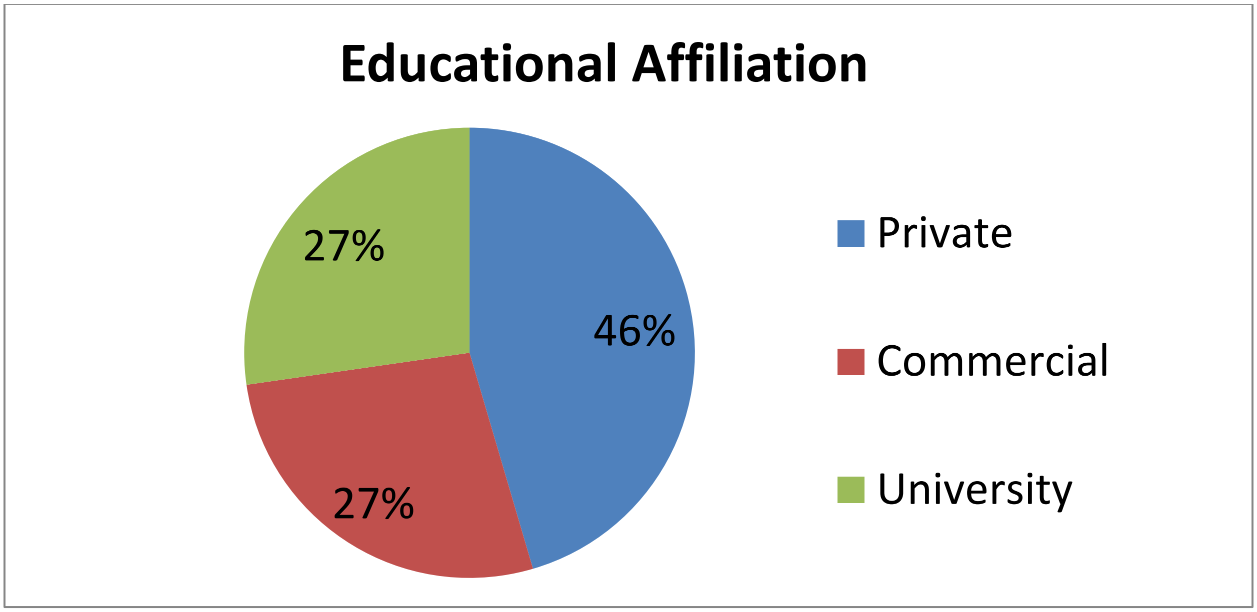
Represented in a public collection?



Yes - Fourteen percent of respondents are represented by a public collection

No – Eighty six percent of respondents are not represented by a public collection

Training or educational activities offered in your affiliated organization

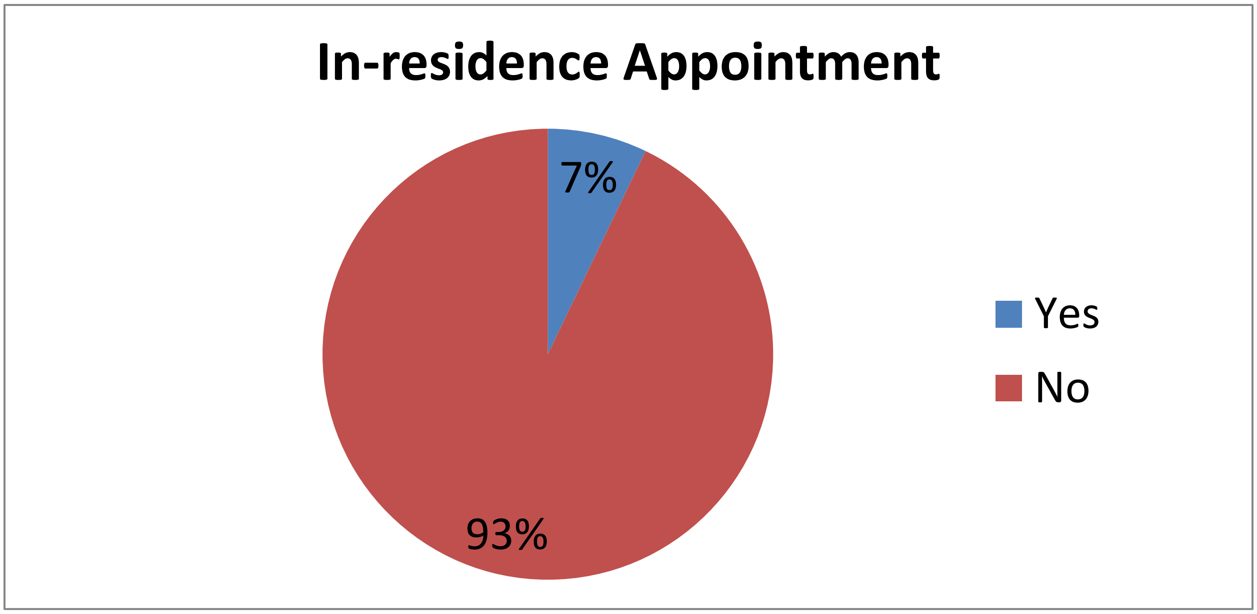


Private – Forty six percent of respondents have a private educational affiliation

Commercial – Twenty seven percent of respondents are commercial educational affiliation

University – Twenty seven percent of the respondents are university affiliates.

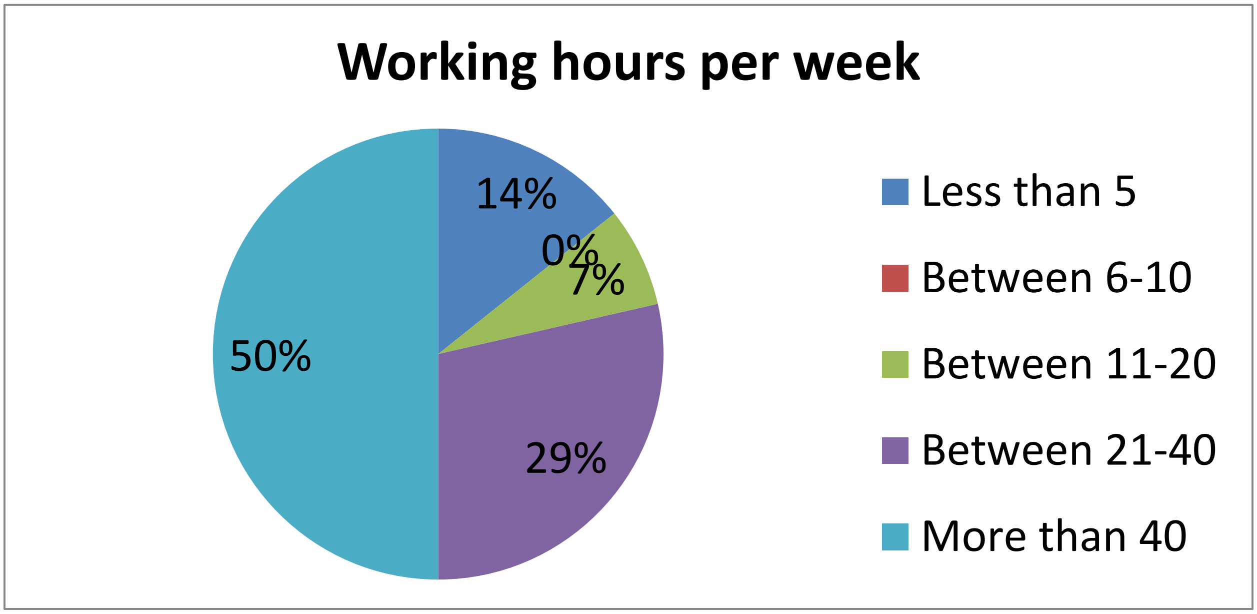
In-residence appointment with studio or university?



Yes – Seven percent of respondents have done in residence appointment with a studio. This was done in Brazil.

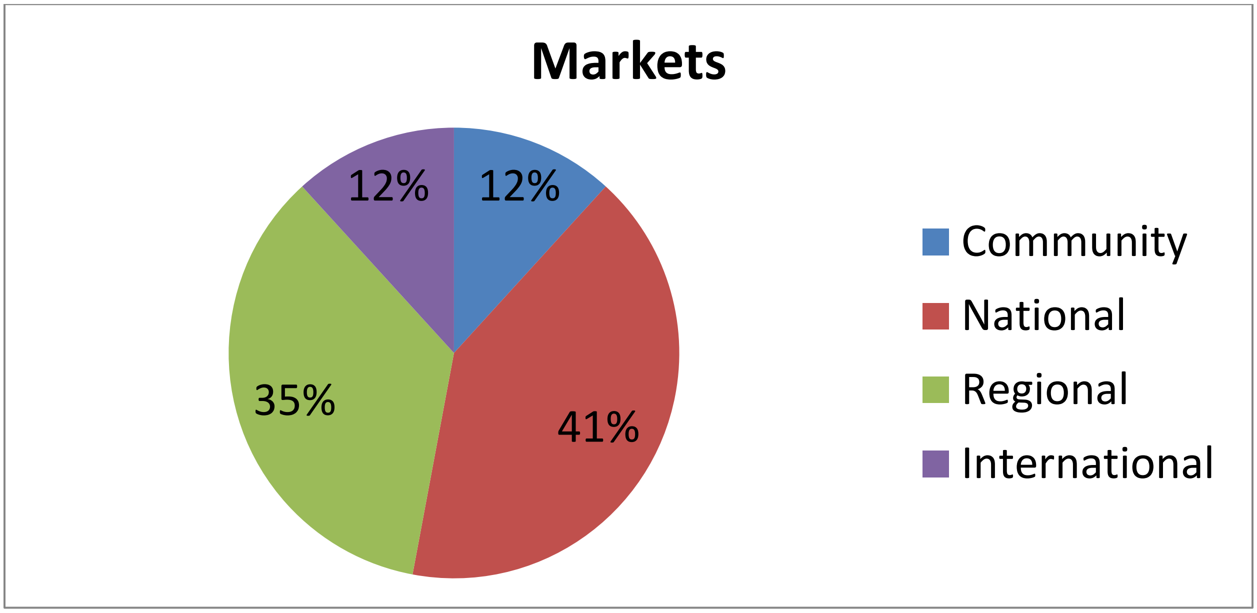
No – Ninety three percent of the respondents have not participated in a in house residence appointment with a studio or university.

How many hours per week do you spend working on your designs?



Fourteen percent of the respondents work less than 5 hours a week. These are respondents who work on their craft part time but have full time employment. Seven percent of the respondents are work between eleven –twenty hours a week. These respondents do have full time employment, but work longer hours after work. Twenty nine percent of the respondents do work between twenty one to forty hours a week. They work as full time employers of their craft. Respondents that work more than forty hours a week work full time as that their craft.

Where are your markets



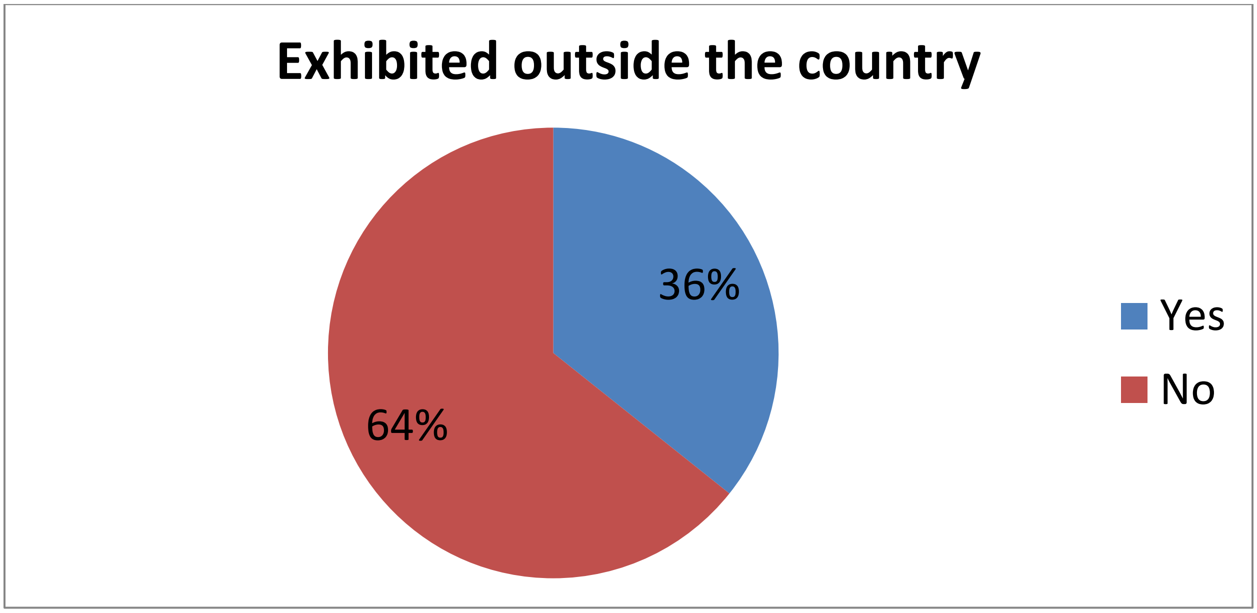
Community – Twelve percent of the respondents are within the community. Their markets are within the community

National – Forty one percent of the respondents have a national market.

Regional – Thirty five percent of the respondents are work within regional markets for fashion shows and showcases

International - .Twelve percent have an international market. They have markets in the New York and London

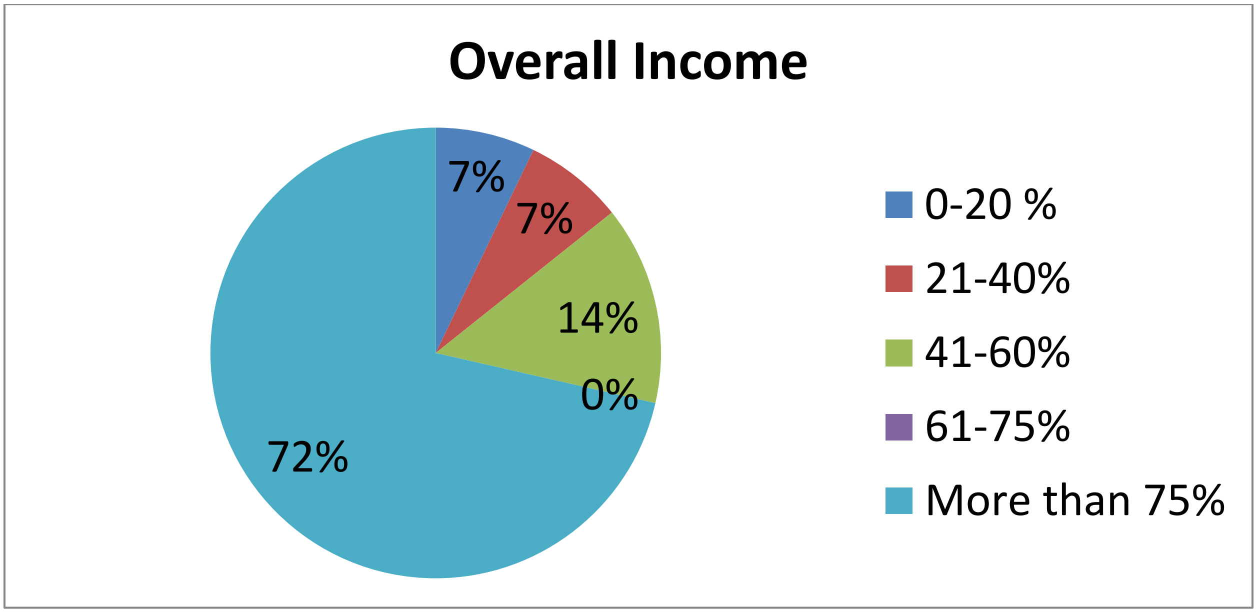
Have you exhibited outside of the country?



Yes – Thirty six percent of the respondents have exhibited outside of the country. Mainly in the Caribbean region, specifically Barbados, Jamaica and St Lucia

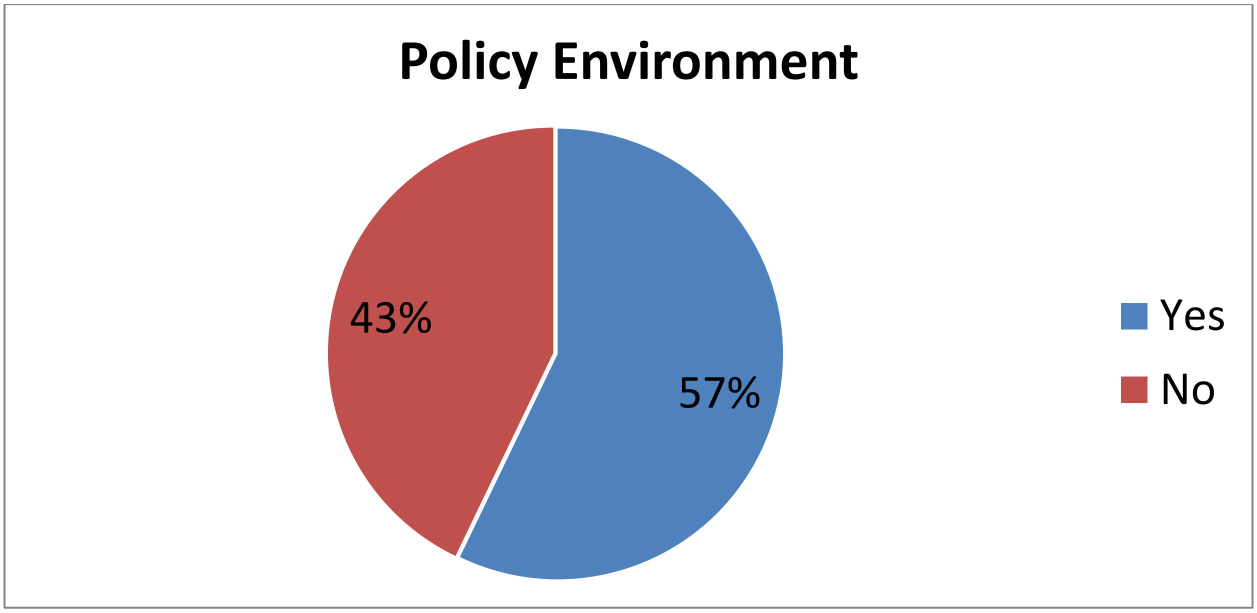
No – Sixty four percent of the respondents have not exhibited outside the country.

What percentage of your overall income comes from your activities?



For seventy two percent of the respondents more than seventy five percent of their income comes from their activities. Fourteen percent of the respondents have between forty one to sixty percent of their income from their activities. These individuals do work full time and have their business as part time, Seven percent of respondents have between 21-40 percent of their income come s from their activities. Only seven percent have between 0-20 percent of their income for their activities.

Is the policy environment enabling to your organization?



Yes – Fifty seven percent of the respondents agreed that the policy environment is enabling to the their business environment

No- Forty three percent of the respondents disagree that the policy environment is not enabling for their business environment

What are the existing strengths and weaknesses of the area/group/sector?

STRENGTHS	WEAKNESSES
1. Most designers are free lancers and are able to set their work hours	1. Limited work space of designers to create their craft
OPPORTUNITIES	**THREATS**
1. Showcase work to international markets	1. Ready made products make it difficult for designers to sell their product

What makes the cultural product/service unique?

The Design sector is diverse in its job selection. Some subsectors could be seen as sectors themselves, such as Industrial Design and Fashion design.

What types of work are respondents involved in

Respondents for the Design sector were all individuals were owners of their work. Many of multitask as creative, administrative and design personnel for their business. They worked full time on in their craft.

What changes are required to make the sector/area more viable?

Designers need to starting adding value to their work being done and to the viability of their business. There needs to be more avenues for designers to showcase the work being done.

Are there sufficient funds, facilities and access to fulfil the goals of the enterprises?

Designers are looking for bigger work spaces. Designers are working out of home spaces. or small work spaces.

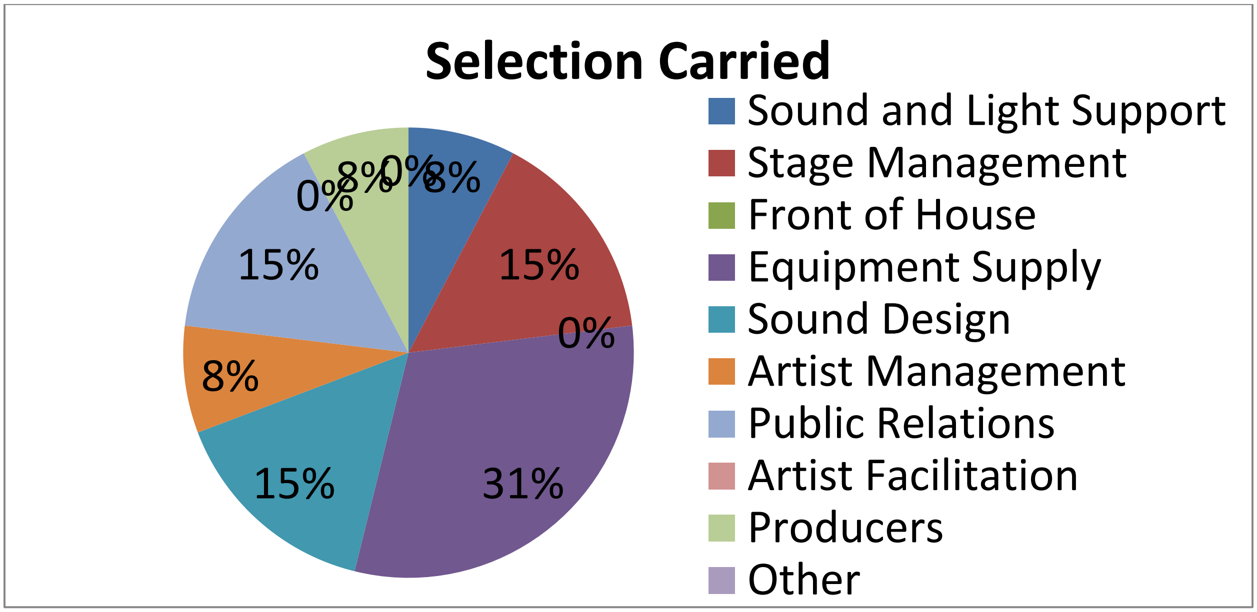
MANAGEMENT /EVENT COORDINATION / IMPRESARIO

The respondents of this sector are

- Bronz Soliel Productions
- BT Rentals
- Colthrust Public Relations
- Corbin Communications
- Studio Express
- Full Multimedia
- Elisha Bartels
- Johnny Q Limited
- Media 21 Limited
- Vistrac Limited
- Unlimited Power Tools

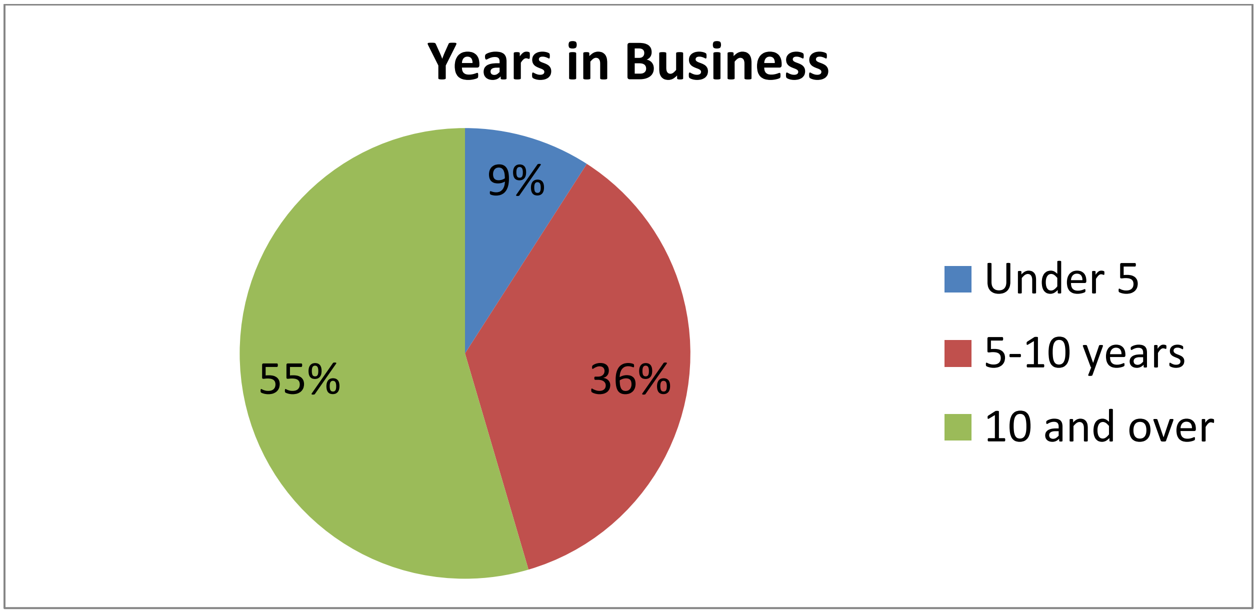
For this sector it was challenging to get individuals who were

Selection Carried



Thirty one percent of the respondents work with sound and light support. Fifteen percent of the respondents provide stage management services. Eight percent of the respondents provide Front of House services. Thirty one percent of respondents provide equipment supply. Sound Design is fifteen percent. Fifteen percent of the respondents are in public relations.

Years in business?

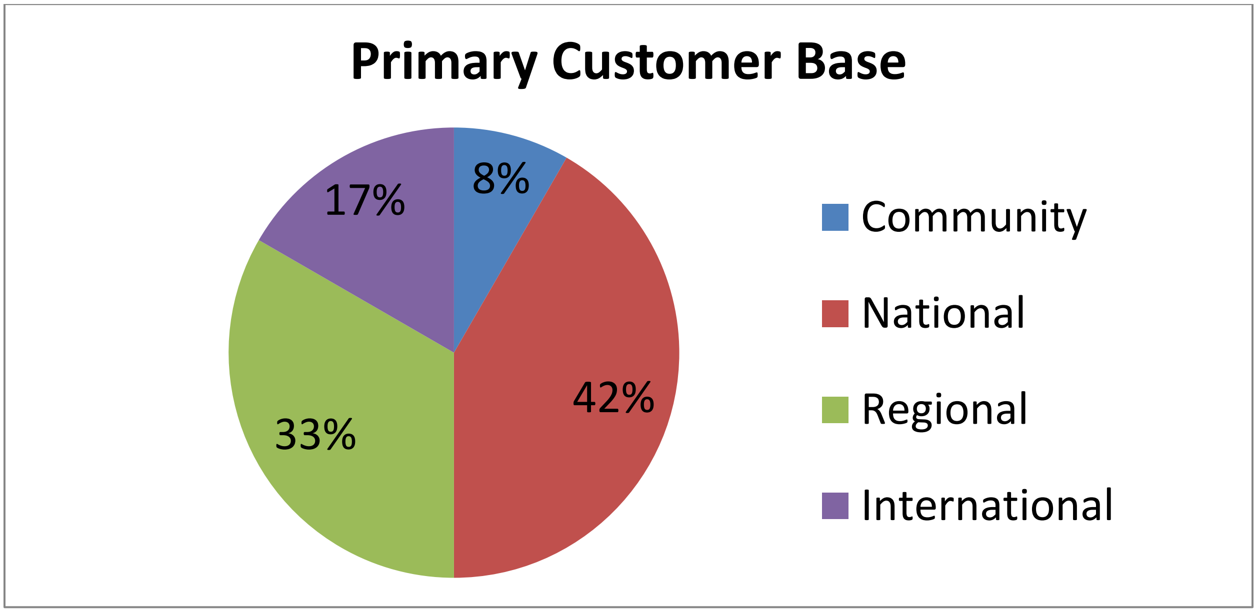


Under 5 – Only nine percent of respondents have been established under five years. These are new to this type of market

5 - 10 years- These respondents are little more established and they are thirty six percent

10 and over – Fifty five percent of respondents have been in business for over ten years.

Primary Customer Base



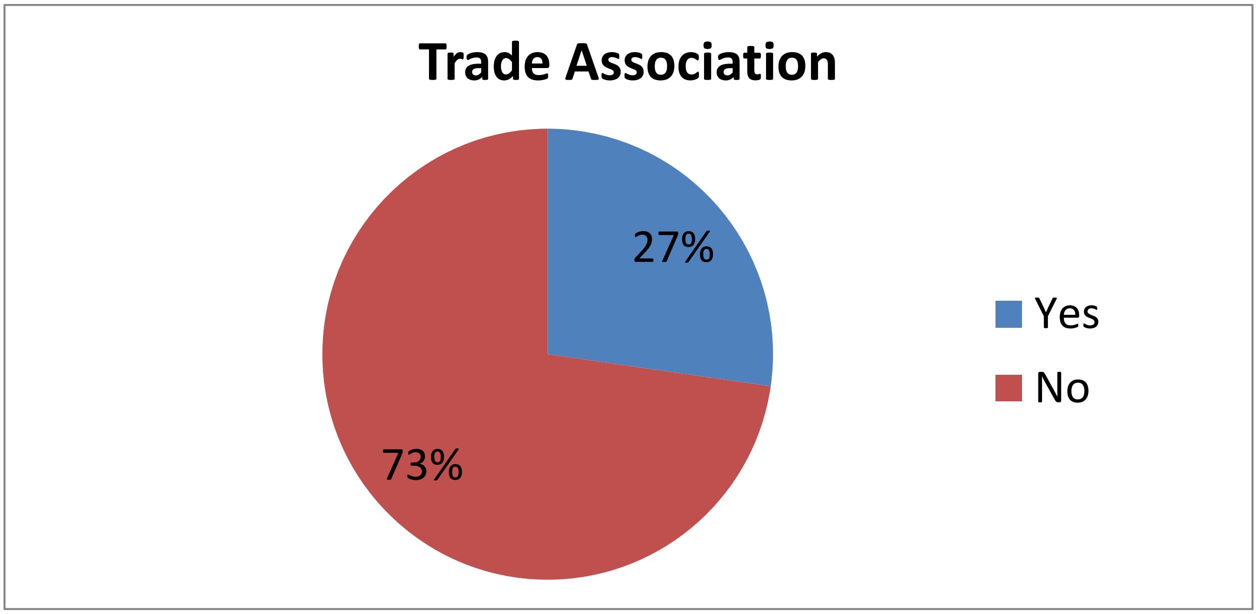
Community – These are less established and are focused on supplying their immediate communities. They are targeting their home base and fulfilling a need within their community. This is eight percent of the respondents.

National – These respondents cater to a national audience is forty two percent.

Regional – Thirty three percent of the respondents have a regional audience.

International – Eleven percent of the respondents are an international audience base.

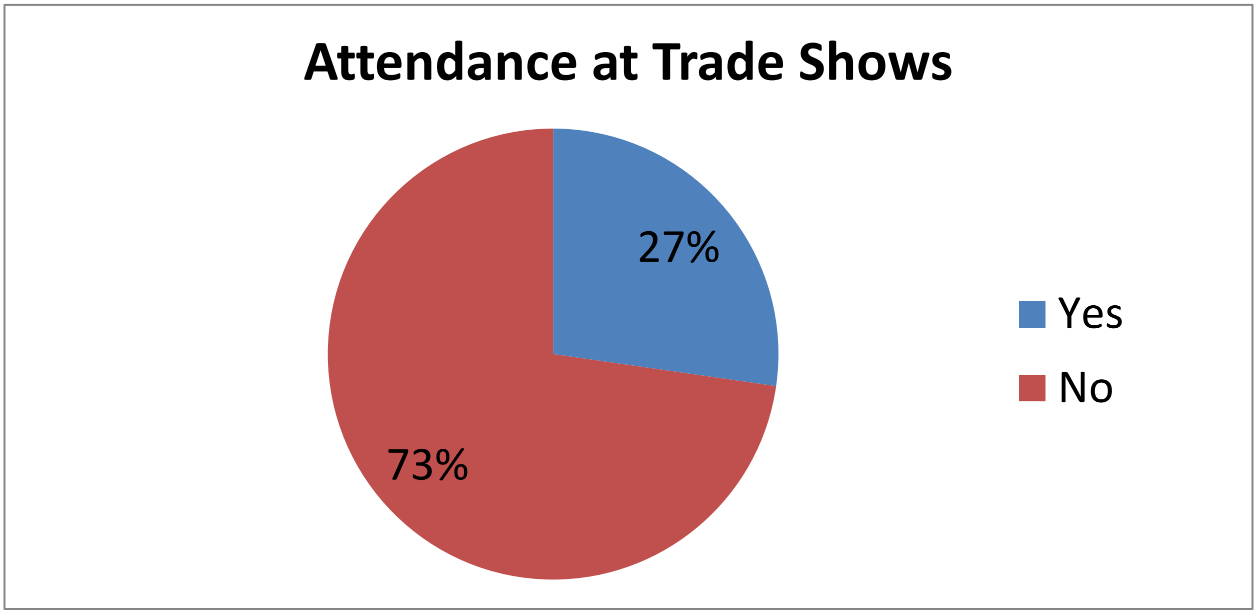
Are you a member of a trade association?



Yes – Twenty seven percent of the respondents belong to trade associations. They are members of Public Relations Association of Trinidad and Tobago, American Rental Association, American Chamber of Commerce, Trinidad and Tobago Chamber of Commerce

No – Seventy three percent of respondents are not members of trade associations. They do not see a need for membership associations with them.

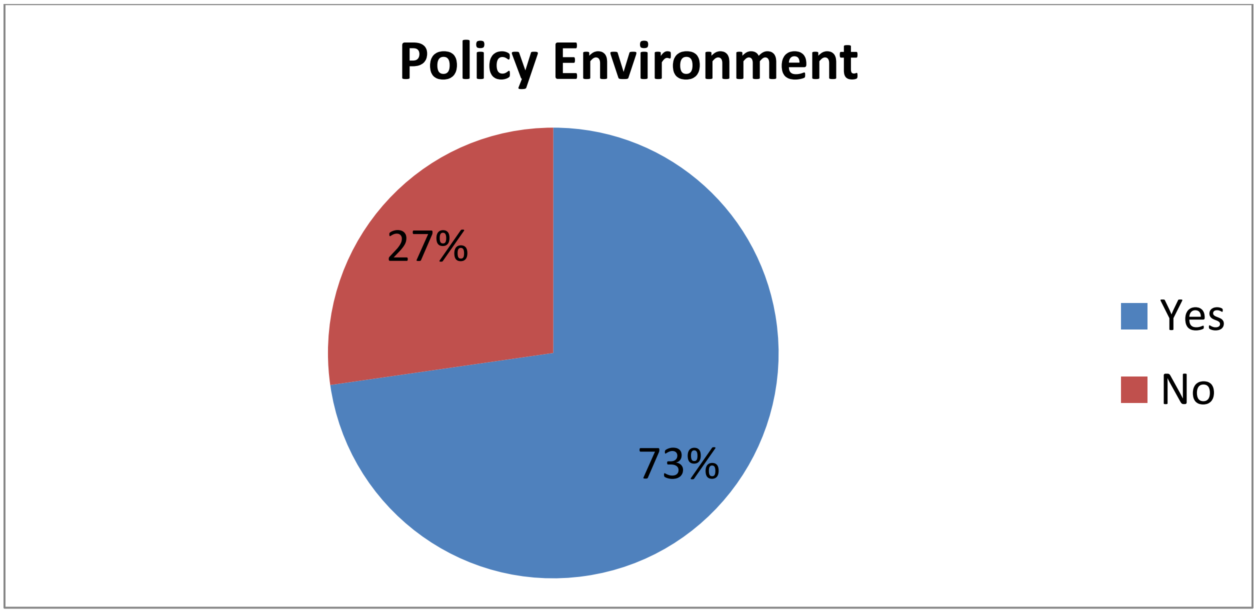
Do you attend trade shows to improve your product offering?



Yes – Twenty seven percent of the respondents said that they do attend trade shows. These trade shows are mainly local trade shows.

No – Seventy three percent do not attend trade shows. There seems to be no need to attend any of them.

Is the policy environment enabling to your organization?



YES – Seventy three percent agreed that the policy environment is one that is good for business.

NO – Twenty seven percent disagreed that the policy environment is not enabling to business.

What makes the cultural product/service unique?

This sector is varied. This is a specialised sector, where individuals have invested interests in their areas of expertise

What types of work are respondents involved in

Respondents for the Management sector were mixed. The respondents for organizations are administrative staff and free lancers who work in their respected fields of study.

What type of cross-collaborative relationships exist and how can they be made more effective?

There are cross collaborative relationships that exist. The professions that exist within this sector can cross collaborate with each other. For instance, the public relations organization with directly work with stage managers who would liaise with individuals who are coordinating light and sound. There is cross collaborating within the sectors

Are there sufficient funds, facilities and access to fulfil the goals of the enterprises?

There are sufficient funds, facilities and access to fulfil the goals of the enterprise. The larger organizations that deals with sound support are fully equip to deal with the daily operations of the business.

What are the existing strengths and weaknesses of the area/group/sector?

STRENGTHS	**WEAKNESSES**
1. Most designers are free lancers and are able to set their work hours	1. Limited work space of designers to create their craft
OPPORTUNITIES	**THREATS**
1. Showcase work to international markets	1. Ready made products make it difficult for designers to sell their product

Case Study – Valleywood Productions

a. Background of enterprise

In 2006 Jeffery Alleyne began filming short stories in his community of Camden Road Petit Valley with the cell phone. He wanted to tell the story of the trials facing the youth in the community. In 2010, he decided to register the organization as he wanted to create bigger bodies of work and would require funding for this.

b. Organisational structure, leadership, funding

Jeffery Alleyne manages his organization as a sole proprietor. However he is guided by his nephew who lends his expertise as the video editor and sound engineer. Jeffery Alleyne seeks funding from government ministries and agencies and corporate entities. He also sells his short films within the community to gain as collateral for his latest project.

c. USP and Smart Practices

Valley wood Film Productions though a new company are creating films that are telling the stories of young men in the low income/high risk crime areas. They sell their own movies in their community and nearby communities in grocery stores and nearby business places

d. What can other enterprises learn from this enterprise

Valleywood Video Production also has a youth arm named Valleywood Youth Film Academy. They are using film and film production as a form of social intervention. This allows for the younger to spend their spare time focusing on creating their own stories for film.

Case Study – Secondary School Drama Association

d. Background of enterprise

In 1964, the Secondary School Drama Association was started by theatre going members who wanted to bring theatre to secondary schools. The Secondary School Drama Association had an important role in creating the Theatre Arts Syllabus for secondary schools.

e. Organisational structure, leadership, funding

The Secondary School Drama Association is managed by a board that is elected every two years. The board comprises of a President, Vice-President, Public Relations Officer and Secretary. They only have committee members and a recently inducted youth arm officer. All members on the board are volunteers and only part time employment is brought in when the association has its annual theatre festival. The majority of their funding comes from a subvention from the Ministry of Arts and Multiculturalism. The rest comes from smaller corporate sponsors.

f. USP and Smart Practices

The Secondary School Drama Association is always working to create new avenues for secondary school students. They get scholarships for student at Trinidad Theatre Workshop, Necessary Arts and other acting workshops

d. What can other enterprises learn from this enterprise?

The Secondary School Drama Association is getting young people involved in theatre. They train students not only in performance but in technical theatre as well. They bring in professionals in their various fields in theatre to give not only students advice but the theatre educators as well.