

Cultural Mapping Exercise

Baseline Study

Areas of Inquiry

‘FESTIVALS’ & ‘PUBLIC ORGANISATIONS’

The findings are based on interviews with 105 administrators and/or workers operating within various local festival environments and public organisations

INTRODUCTION

This report contains the findings of a study conducted as part of a 2013 Cultural Mapping Exercise. The project was commissioned by the Ministry of the Arts and Multiculturalism, and lead by Dr. Suzanne Burke. The exercise, which seeks to impact the *National Strategy for Cultural Development*, is aimed at providing a snapshot of the cultural sector in Trinidad and Tobago in five main areas, namely:

- i. Creative Arts;
- ii. Cultural Industries;
- iii. Festivals;
- iv. Cultural Facilities; and
- v. Public Organisations.

The areas of enquiry for this particular component of the study are *Festivals* and *Public Organisations*. For the purpose of the study, the research sought to interrogate the local festival environment under the following sub-categories:

- i. Performing Arts Festivals
- ii. Literary Arts Festivals
- iii. Visual Arts Festivals
- iv. Music Festivals
- v. Heritage and/or Religious Festivals

This was done with a view to capture the specific experiences that may be lodged in the varied and dynamic local festival landscape. With regard to *Public Organisations* the survey sought to categorise these in the following ways:

- i. “Literary, Visual and Media Arts”, which accounted for the work of “Arts guild[s] or club[s]” whose focus is on “visual, literary, media, [and] performing arts”; and
- ii. “Cultural service, advisory committee or agency”.

The work on this phase commenced on June 25th 2013. As at August 12th 2013, the research assistant conducted interviews with ninety (90) persons who were identified as administrators and/or workers operating within various local festival environments and public organisations. The tables and graphs below provide a sense of the structure, size and geographic spread of the survey.

PERFORMING ARTS FESTIVALS

FESTIVAL NAME	RESPONDENT	M	F	WHERE
Festival of Plays	Mr. Louis McWilliams	x		East
Secondary Schools Drama Festival	Mr. Anderson Labarrie	x		South
CoCo Dance Festival	Ms. Sonja Dumas		x	North
Parade of the Bands, Port of Spain	Mr. David Lopez	x		North
Alternative Comedy Festival	Mr. Randy Glasgow	x		West
Act It Out Festival*	Mr. Steven Edwards	x		North
Prime Minister's Best Village Trophy Competition – Independence Folk Festival	Mr. Norvan Fullerton	x		North
New Waves	Ms. Makeda Thomas		x	North
Cascadouo-Caribbean New Voices Spoken Word Festival	Mr. Mtima Solwazi	x		North
100 Thousand Poets for Change	Ms. Rachael Collymore		x	North
Tobago Secondary Schools Drama Festival	Ms. Cheryl Uzouro		x	Tobago
Secondary Schools Dance Festival	Ms. Alette Williams		x	Central
		7	5	

MUSIC FESTIVALS

FESTIVAL NAME	RESPONDENT	M	F	WHERE
National Panorma Competition	Mr. Byron Serrette	x		North
Junior Panorama Competition	Mr. Bruce Roberts	x		North
International Soca Monarch Competition	Mr. William Munroe	x		North
National Parang Festival	Mr. Ricardo Rambally	x		East
After Jazz Fringe Festival	Mr. Kiwan Landreth-Smith	x		Tobago
Tobago Jazz Experience	Mr. Kwesi DesVignes	x		Tobago
T&T Music Festival	Dr. Dorrel Phillips		x	North
Calypso Fiesta	Mr. Carlston Kerr	x		South
National Chutney Monarch of T&T	Dr. Vijay Ramlal Rai	x		South
Rapso Fest	Mr. Latalo Masimba	x		North
Wine, Cheese, Music and Art	Mr. John Michael Thomas	x		North
Tassa-Rama	Dr. Vijay Ramlal Rai	x		South
		11	1	

HERITAGE/RELIGIOUS FESTIVALS

FESTIVAL NAME	RESPONDENT	M	F	WHERE
Tobago Blue Food Festival	Mr. John Arnold	x		Tobago
Gangaa Dhaaraa	Mrs. Seeromani Naraynesingh		x	Central
Prime Minister's Best Village Trophy Competition – Folk Fair	Ms. Merle Garcia-Alexander		x	North
Phagwa	Mrs. Geeta Ramsingh^		x	Central
Cedros Hosay	Mrs. Karmani Ganpat-Ganness		x	South
GuayaFest	Mr. Raymond Cozier	x		South
La Divina Pastora	Fr. Martin Sirju	x		South
Tobago Heritage Festival	Mr. Elvis Radgman	x		Tobago
World Cocoa and Chocolate day/Fete de la Cocoa	Mrs. Frances Dekele		x	East
Indigenous Cook Fest - Brasso Seco Cook-out Fest	Ms. Kelly Fitz-James		x	East
Biddeau Drum Festival	Mr. Peter Biddeau	x		East
Olokun Festival	Oloye Orawale Oranfe	x		North
We Beat Festival	Mr. Earl Crosby	x		West
The Old Yard	Dr. Joanne Tull		x	East
Arima Fest	Mrs. Patricia Mettievier		x	East
San Fernando City Month	Mrs. Johanna Andrews		x	South
Gelede Festival	Mrs. Valerie Stephenson-LeeChee		x	South
Mango Festival	Ms. Gia Gaspard-Taylor		x	East
National Stickfight Competition	Ms. Jennifer Cassar		x	South
Traditional Friday	Mr. Steve John	x		North
Ramleela – Dow Village	Ms. Pricilla Bickramdass		x	South
Divali – Palmiste	Mr. Chimandath Maharaj	x		South
Carib Santa Rosa Festival	Mr. Ricardo Bharath Hernandez	x		East
Emancipation Festival	Mr. Khafra Kambon	x		North
		11	13	

VISUAL ARTS FESTIVALS

FESTIVAL NAME	RESPONDENT	M	F	WHERE
Tobago Fashion Weekend	Mr. Ashley Christmas	x		Tobago
San Fernando Fashion Week	Mr. Derron Attzs	x		South
Women in Art Annual Arts Exhibition	Ms. Marrissa Richards		x	North
Bits and Pieces	Ms. Vanessa DallaCosta		x	West
Erotic Art Week	Mr. Dave Williams	x		West
Art Society of Trinidad & Tobago Annual November Exhibition	Mr. James Armstrong	x		North
UWI Film BA - End of Year Screenings	Mr. Yao Ramesar	x		East
Prime Minister's Best Village Trophy Competition - Handicraft	Mrs. Merle Garcia-Alexander^		x	North
Trinidad and Tobago Film Festival	Ms. Nickesha McDowell		x	North
Animae Caribe	Ms. Camille Selvon-Abrahams		x	North
		5	5	

LITERARY ARTS FESTIVALS

FESTIVAL NAME	RESPONDENT	M	F	WHERE
Bocas Lit Festival	Ms. Patrice Matthews		x	North
Cropper Foundation Annual Writers' Workshop	Dr. Dani Lyndersay		x	East
			2	

PUBLIC ORGANISATION-ARTS GUILD/CLUB; VISUAL, LITERARY, MEDIA, PERFORMING ARTS

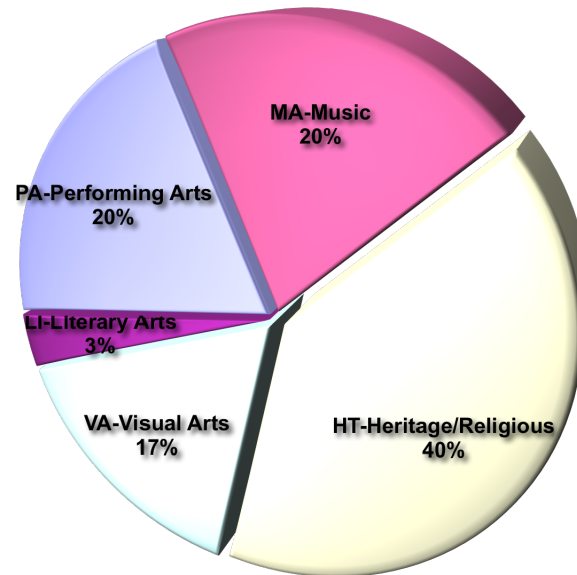
NAME OF PUBLIC ORGANISATION	RESPONDENT	M	F	WHERE
National Drama Association of Trinidad and Tobago	Mr. Trevor Jadunath	x		North
Classical Music Foundation of Trinidad and Tobago	Mrs. Annette Dopwell		x	West
Tobago Drama Guild	Thabiti Wheeler	x		Tobago
Women in Art	Ms. Fraulein Rudder		x	West
Artists Coalition of Trinidad and Tobago	Mr. Rubadiri Victor	x		West
Trinidad and Tobago Carnival Bands Association	Mr. David Cameron	x		West
Tobago Carnival Bands Association	Ms. Jemma Bedlow		x	Tobago
St. James Cocorite Hosay Association	Mr. Jameel Bisnath	x		West
National Ballroom Dance Association of Trinidad and Tobago	Mr. Carl Edwards	x		Central
Playwrights Workshop (Trinidad and Tobago)	Mr. Tony Hall	x		East
National Carnival Development Foundation	Mr. Mahindra Satram-Maharaj	x		East
National Ramleela Council of Trinidad and Tobago	Mrs. Kamalwatie Ramsubeik		x	?E
Trinidad and Tobago Music Asscoiation	Dr. Dorrel Phillips		x	West
Art Society of Trinidad and Tobago	Mr. James Armstrong	x		North
Writers Union of Trinidad and Tobago	Ms. Ceely-Ann Mitchell		x	?N
Poets Society of Trinidad and Tobago	Ms. Hazel Cyrus		x	North
Poetic Vibes	Ms. Rachael Collymore^		x	East
Copyright Organisation of Trinidad and Tobago	Mr. Romany	x		North
National Chutney Foundation of Trinidad and Tobago	Dr. Vijay Ramlal Rai^	x		North
Secondary Schools Drama Association	Mr. Anderson Labarrie^	x		South
National Dance Association of Trinidad and Tobago*	Ms. Emelda Lynch Griffith		x	West
Tassa Association of Trinidad and Tobago	Dr. Vijay Ramlal Rai^	x		North
		13	9	

PUBLIC ORGANISATION-CULTURAL SERVICE ORG, ADVISORY COMMITTEE, AGENCY

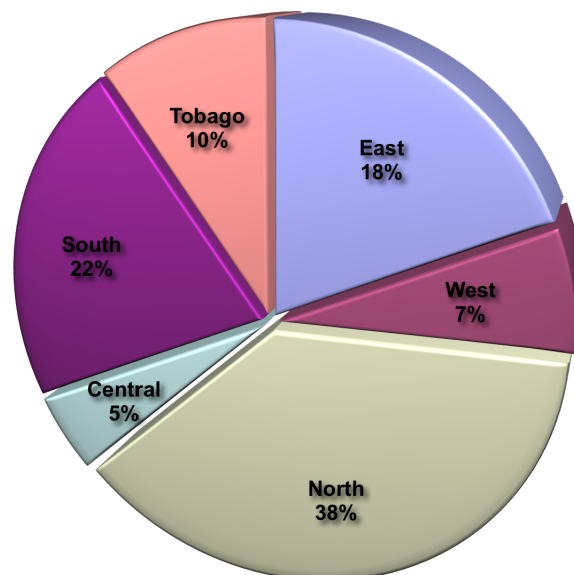
NAME OF PUBLIC ORGANISATION	RESPONDENT	M	F	WHERE
Tobago Festivals Commission	Ms. Victoria Mitchell		x	Tobago
National Carnival Bands Association	Mr. David Lopez	x		North
Pan Trinbago	Mr. Bryon Serrette	x		North
Department of Creative and Festival Arts	Mr. Jessel Murray	x		East
Trinidad and Tobago Entertainment Company	Ms. Sarah Zabowsky		x	West
Hindu Prachar Kendra	Mrs. Geeta Ramsingh^		x	Central
Government Information Services Limited	Mr. Andy Johnson	x		North
Trinidad and Tobago Film Company	Ms. Reshmi Ramgosine		x	North
National Carnival Commission	Ms. Carol Wolfe		x	North
Events Committee, Department of Tourism, Tobago	Mr. John Arnold^	x		Tobago
The Council of Orisha Elders of Trinidad and Tobago	Mr. Neil Rawlins	x		?S
Sports and Culture Fund	Ms. Christine Coonai		x	North
Regional Carnival Committee	Mr. Israfill Ali	x		North
Santa Rosa First Peoples Community	Mr. Ricardo Bharath Hernandez^	x		East
Emancipation Support Committee	Mr. Khafra Kambon	x		North
UTT Academy of Arts, Letters, Culture & Public Affairs	Ms. Lana Allard		x	North
Prime Minister's Best Village Trophy Competition	Mr. Norvan Fullerton	x		North
		10	7	

FESTIVALS

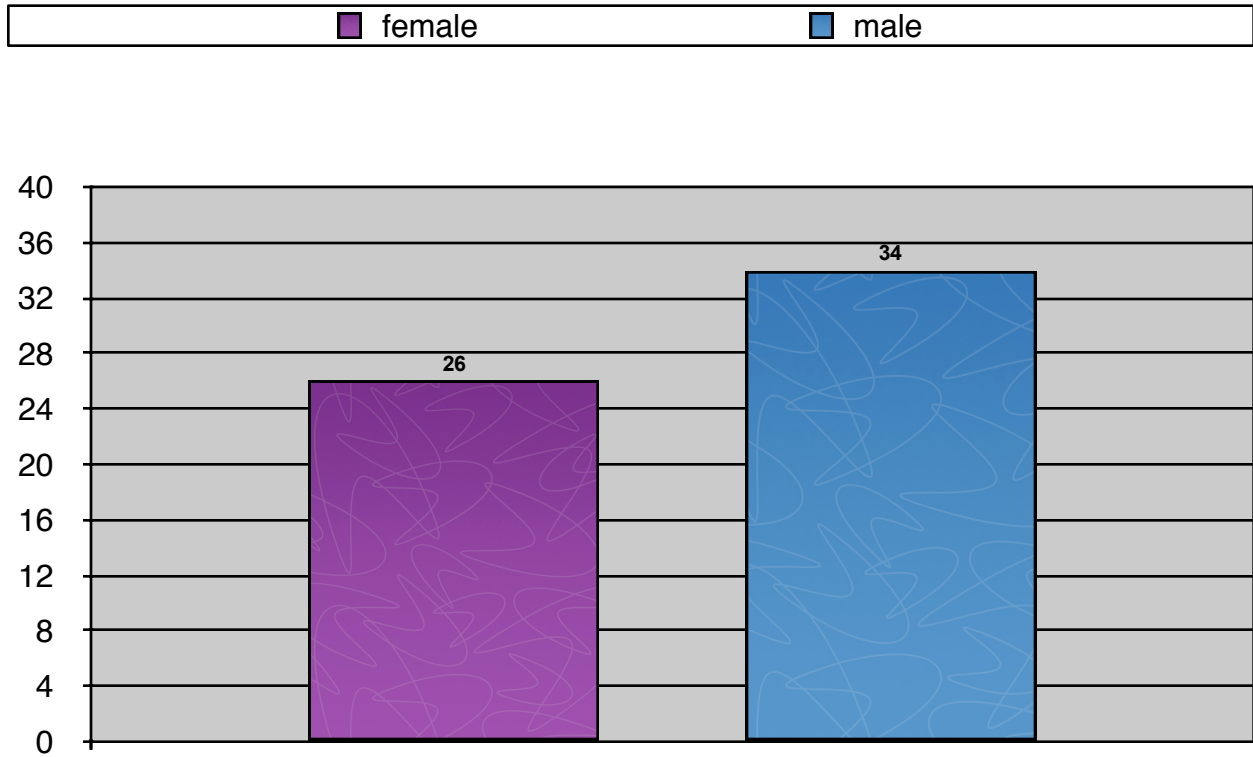
Types of Festivals Sampled



Geographic Spread of Festivals Sampled



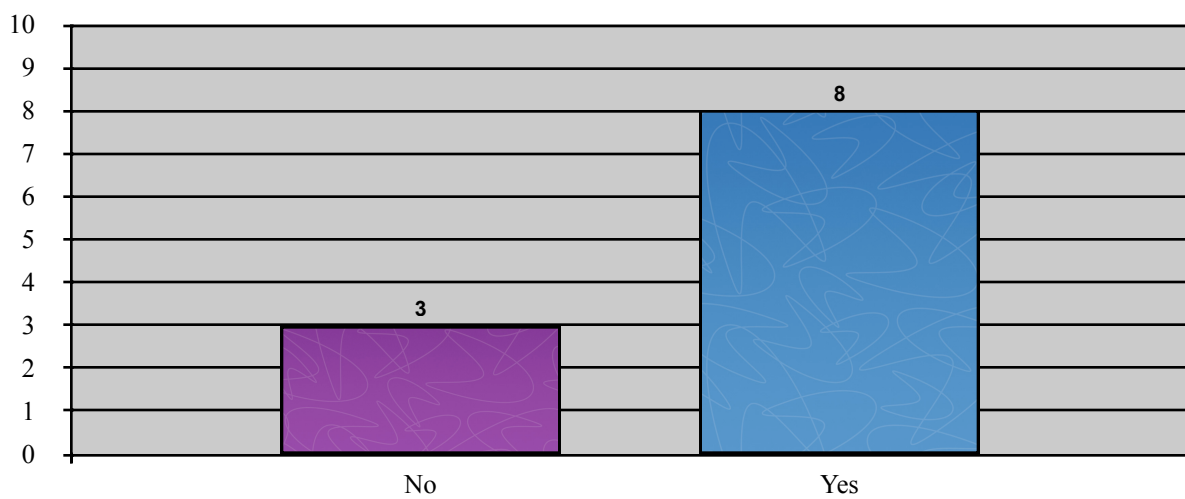
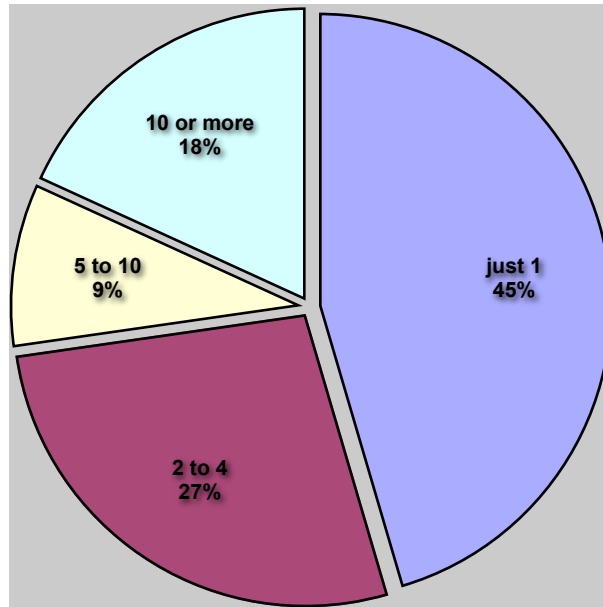
Gender Distribution of Respondents Sampled for Festivals



SURVEY FINDINGS AND ANALYSIS

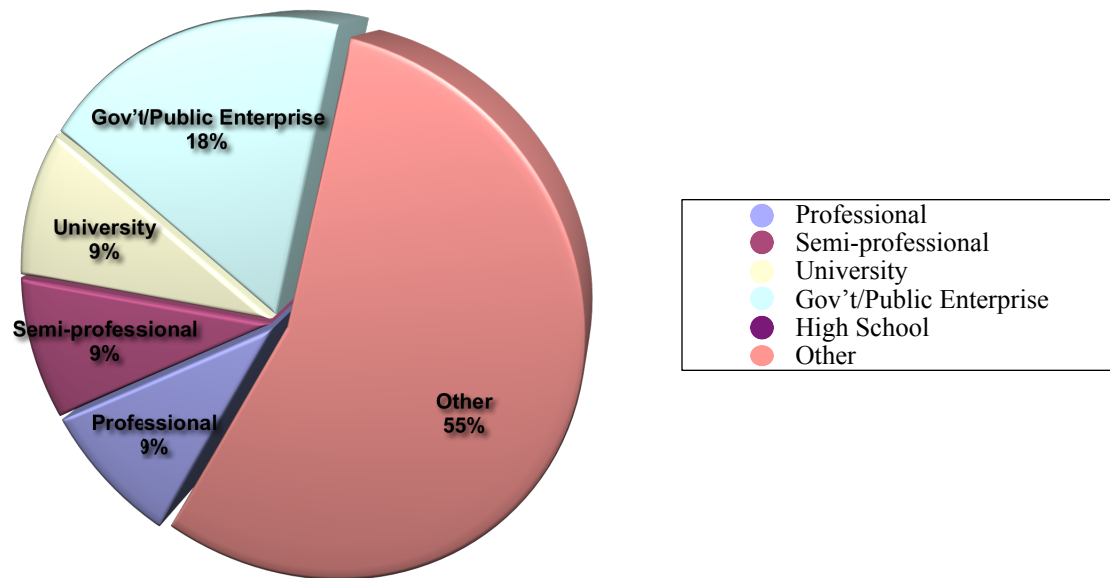
Performing Arts Festivals Findings - Quantitative

1. How many festivals, series or annual events does your organization host each year?



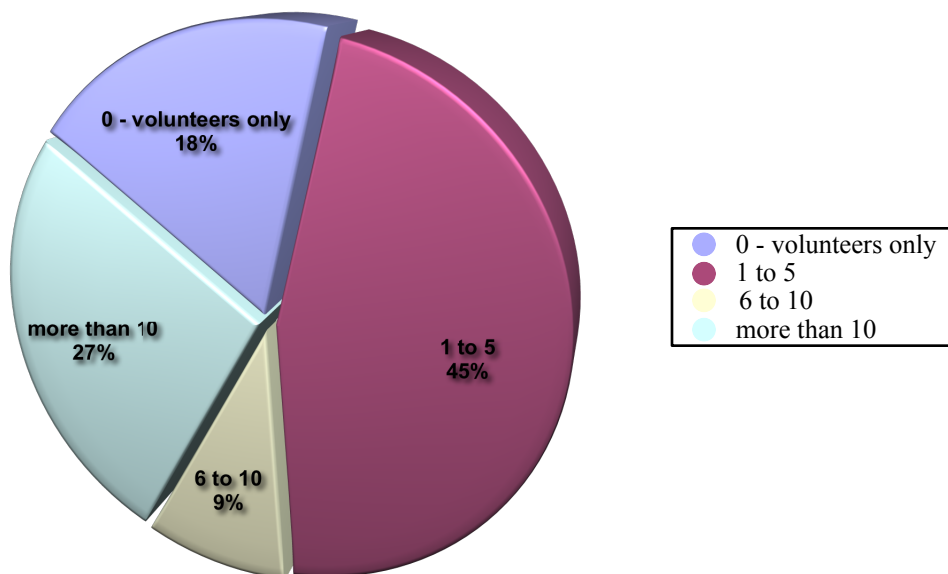
2. Is your organization set up primarily to stage festivals, series or an annual event?

3. Organisational Status

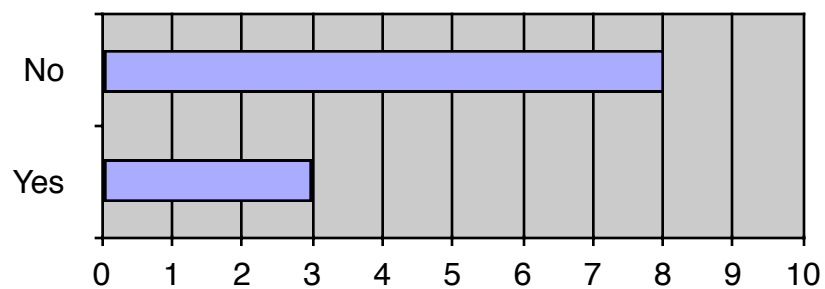


Save Randy Glasgow Promotions, which is a limited Liability Company, 'Other' when specified usually connoted NGO or non-profit company.

4. Number of staff in organization?



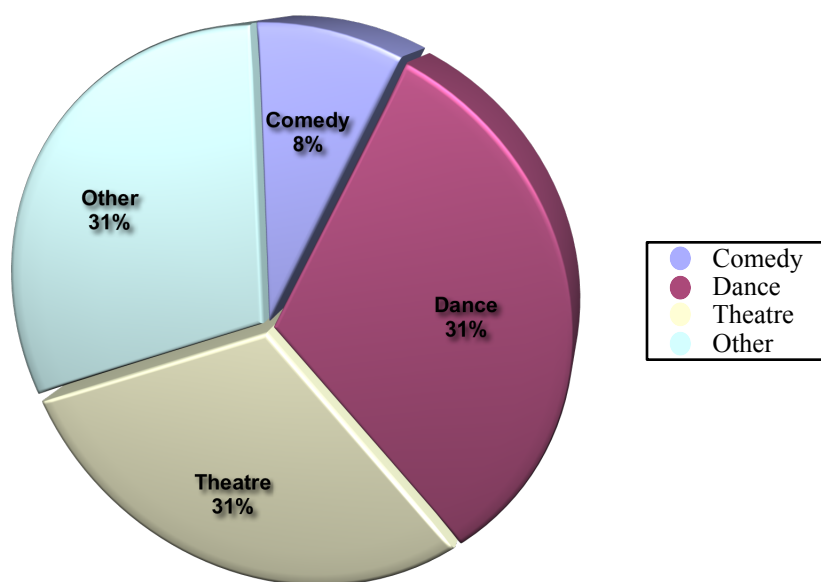
5. Does your organization have a membership classification for individuals?



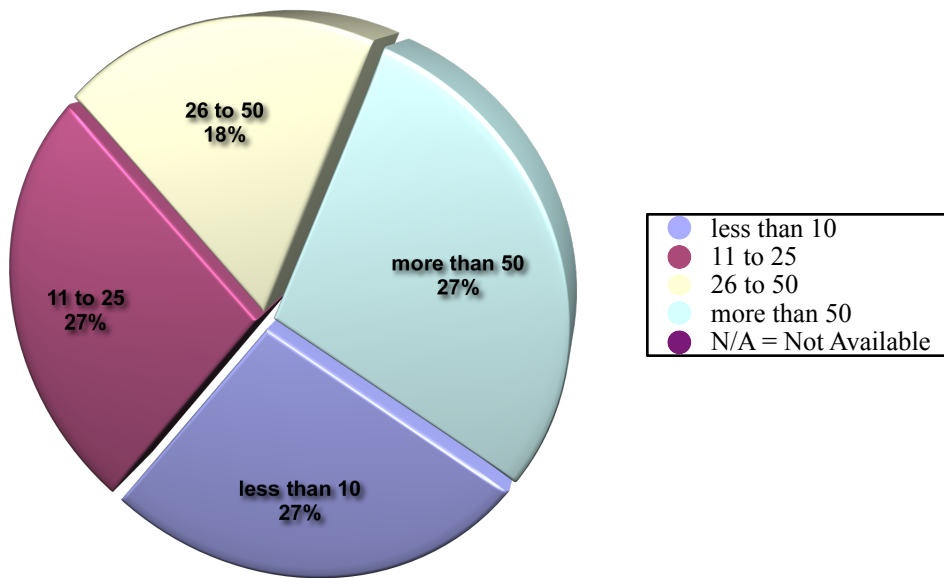
6. If yes, number of individual members?

Festival	Organisation	Number of Members
Secondary Schools Dance Festival	National Dance Association	300
Parade of the Bands, POS	NCBA	350
Secondary Schools Drama Festival	Secondary Schools Drama Association	30

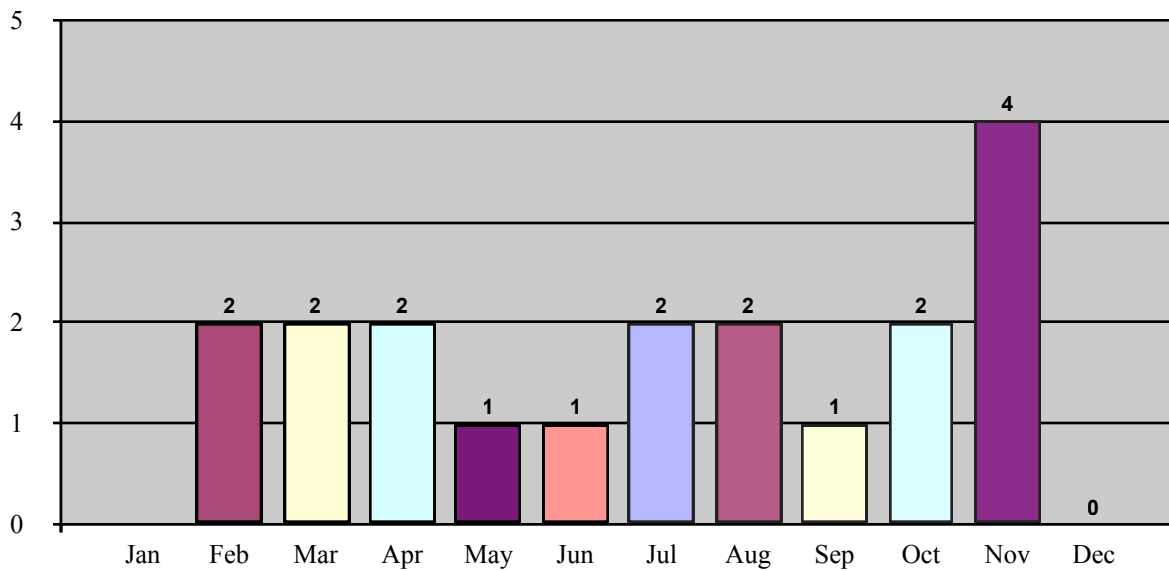
7. Festival content?



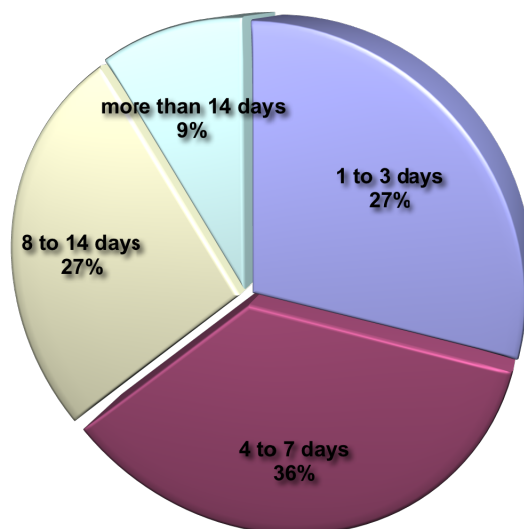
8. Total number of performances...



9. When does the festival(s) take place?



10. Total days of programming?

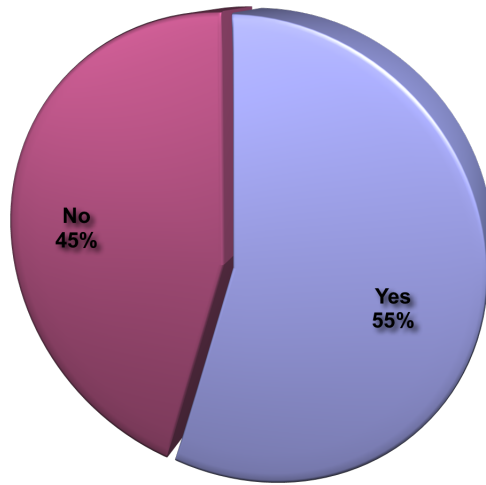


11. Mandate or mission (if applicable)

FESTIVAL NAME	MANDATE/MISSION
Festival of Plays	"... committed to the exploration of the indigenous arts and culture of the Caribbean as a basis for education, training and practice of the arts in ways that are rewarding to the artist, beneficial to society, and render the region internationally competitive."
Secondary Schools Drama Festival	"... the development of theatre in our secondary schools and providing ... opportunities for our theatre arts teachers and students to improve their skills in a variety of theatre related areas."
CoCo Dance Festival	"... to inspire, encourage and serve the community through creative processes and collaborative endeavours. [CoCo] is committed to enriching the dance community through multidisciplinary and culturally diverse programs, establishing a contemporary artist network and enlivening the human spirit in Trinidad and Tobago and abroad through performance and choreographic study."
Parade of the Bands, Port of Spain	"... to ensure the constant development of members while collaborating with our local stakeholders and international bodies in showcasing and promoting Carnival as an industry for the benefit of all."
Alternative Comedy Festival	N/A
Act It Out Festival*	
Prime Minister's Best Village – Independence Folk Festival	"... build cultural, environmental and sporting skills of people within the context of indigenous traditions."
New Waves	"To render Trinidad & Tobago an important site for thought and experimentation in contemporary dance and performance. To create an autonomous institution where vital conversations on the body, movement, cultural production, hybridity and diaspora could be had; where dominant discourses on art and culture could be challenged and where new progressive languages could be spoken; a space where dancers could dance and be healed from the laborious hierarchies of imperialism and colonization; a space where we could each re-strategize our own personal vision".
Cascadoo-Caribbean New Voices Spoken Word	N/A
100 Thousand Poets for Change	"global event... promoting peace through the arts"
Tobago Secondary Schools Drama Festival	N/A
Secondary Schools Dance Festival	"To foster and promote the professional development of dance in all its forms in Trinidad and Tobago"

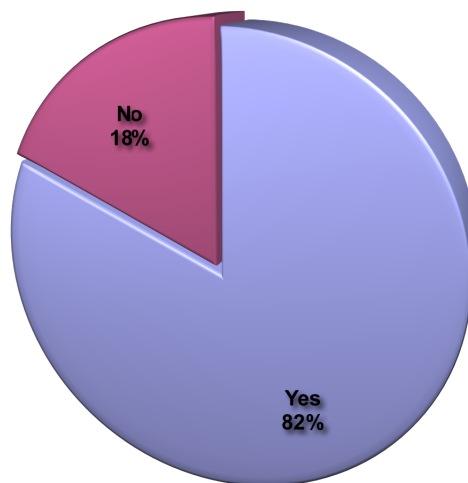
12. Do you stage competitions?

Yes = 6 | No = 5

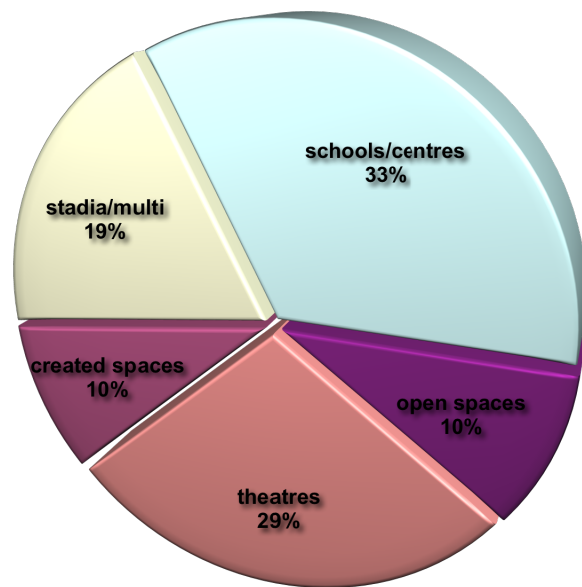


13. Do you offer educational activities or classes?

Yes = 9 | No = 2



14. What venues do you use?



studios/gallery = recording or dance studios or art gallery

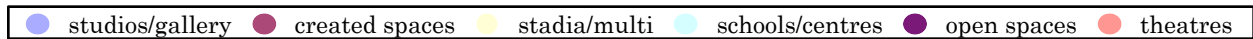
created spaces = empty 'non-arts spaces', customized by the artist to facilitate her work

stadia/multi = stadium or large multi-purpose facilities or complex

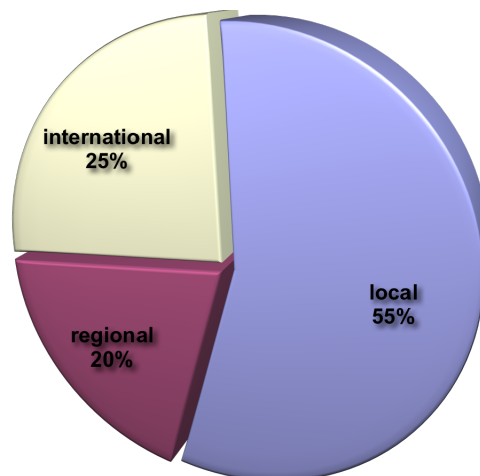
schools/centres = school halls and/or classrooms or community centres or library, panyard

open spaces = fields, streets, river banks and seaside

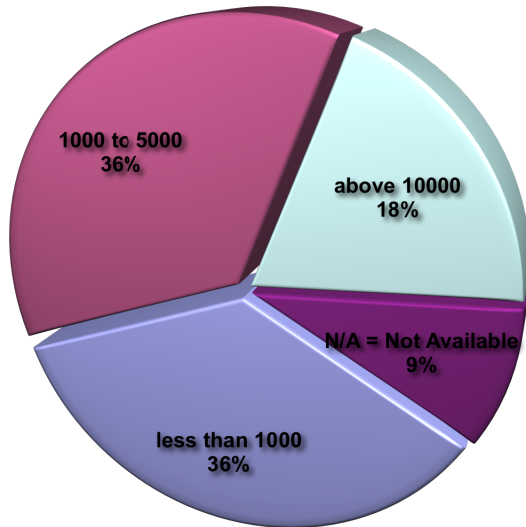
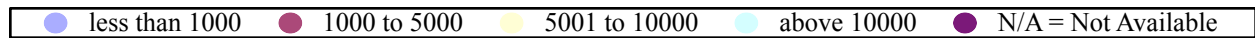
theatre = performing arts auditorium and theatres



15. Representative companies, troupes or artists in festival series or events?

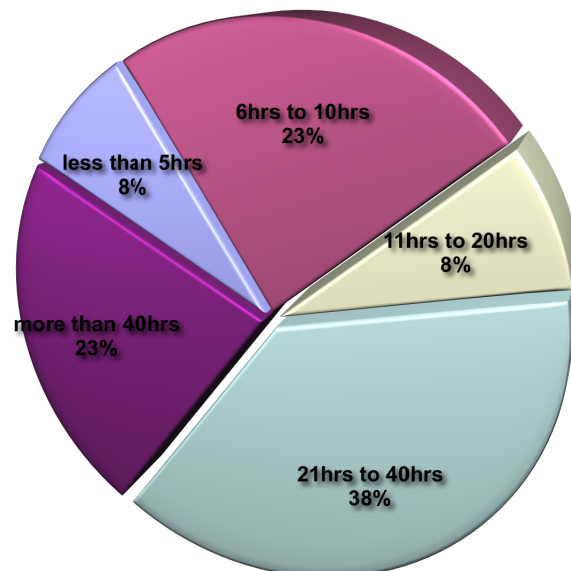


16. Total attendance at all performances.

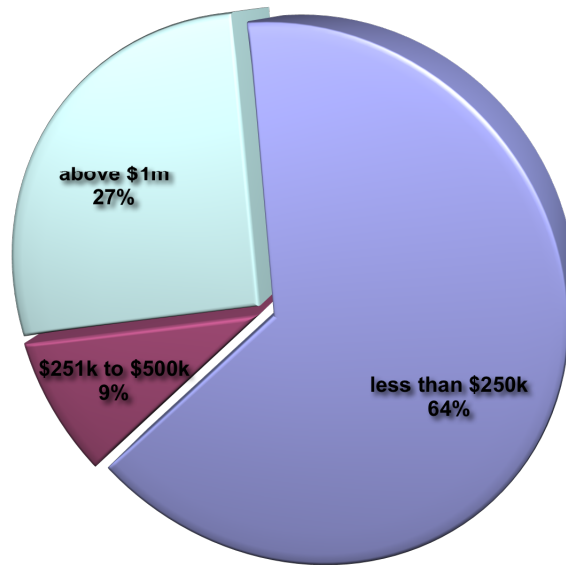
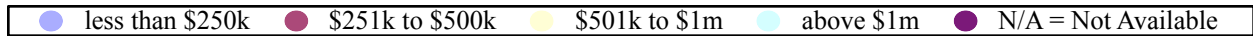


• Data for CoCo Dance Festival N/A

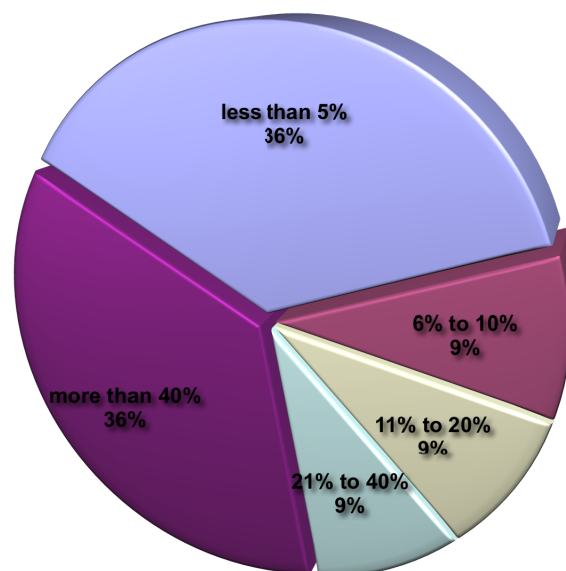
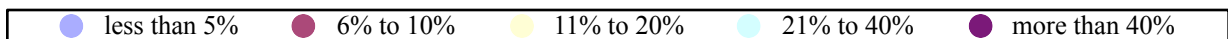
17. How many hours per week do you spend preparing for the festival?



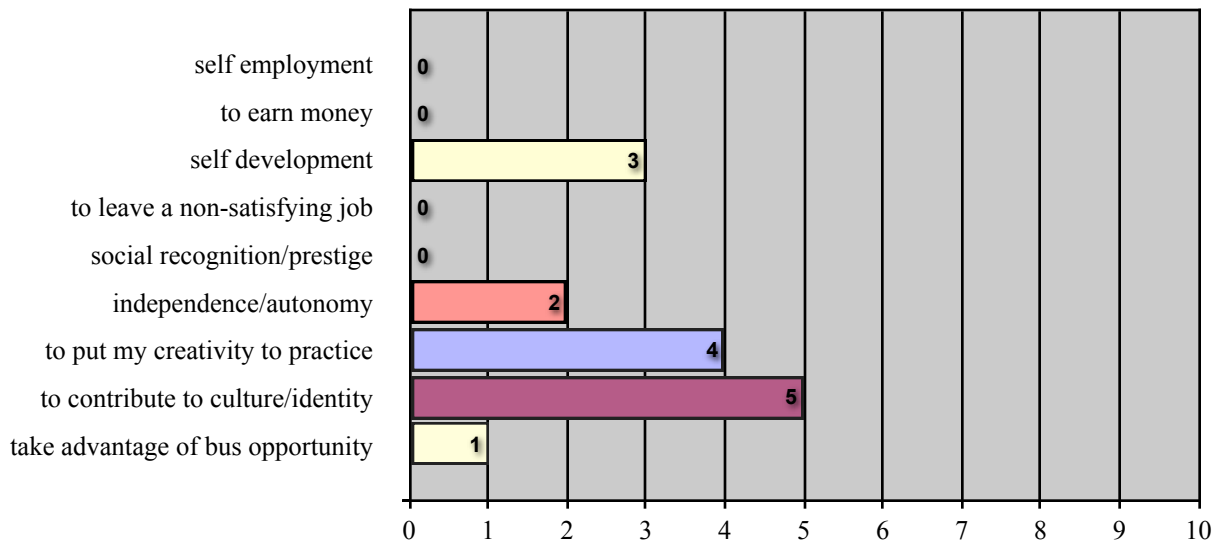
18. What's the estimated annual cost of producing the festival?



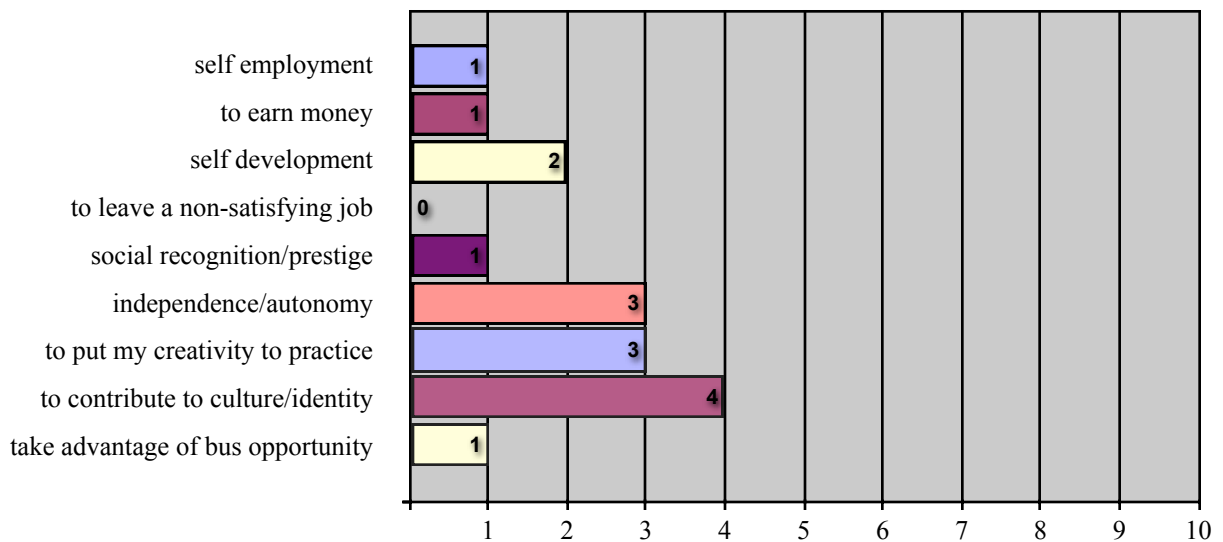
19. What percentage of the cost of the festival is offset by sponsorship or donations?



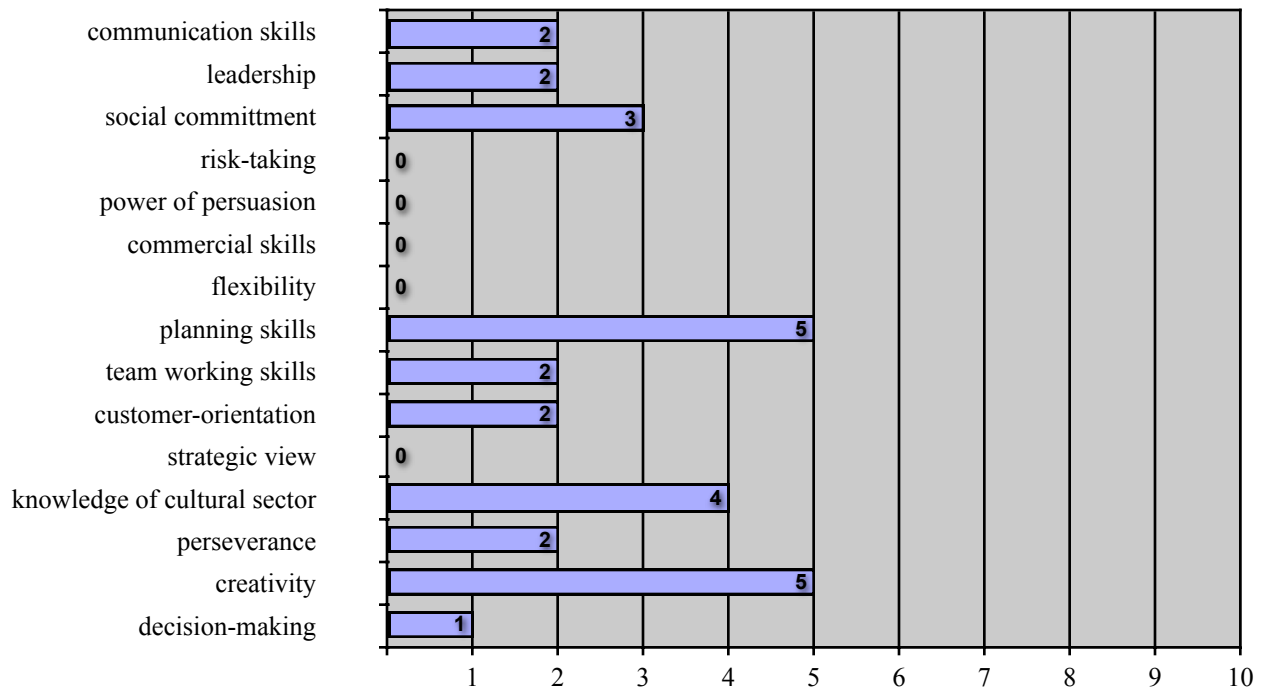
- What were the reasons that motivated you to start up your own business? (Choose top three options)



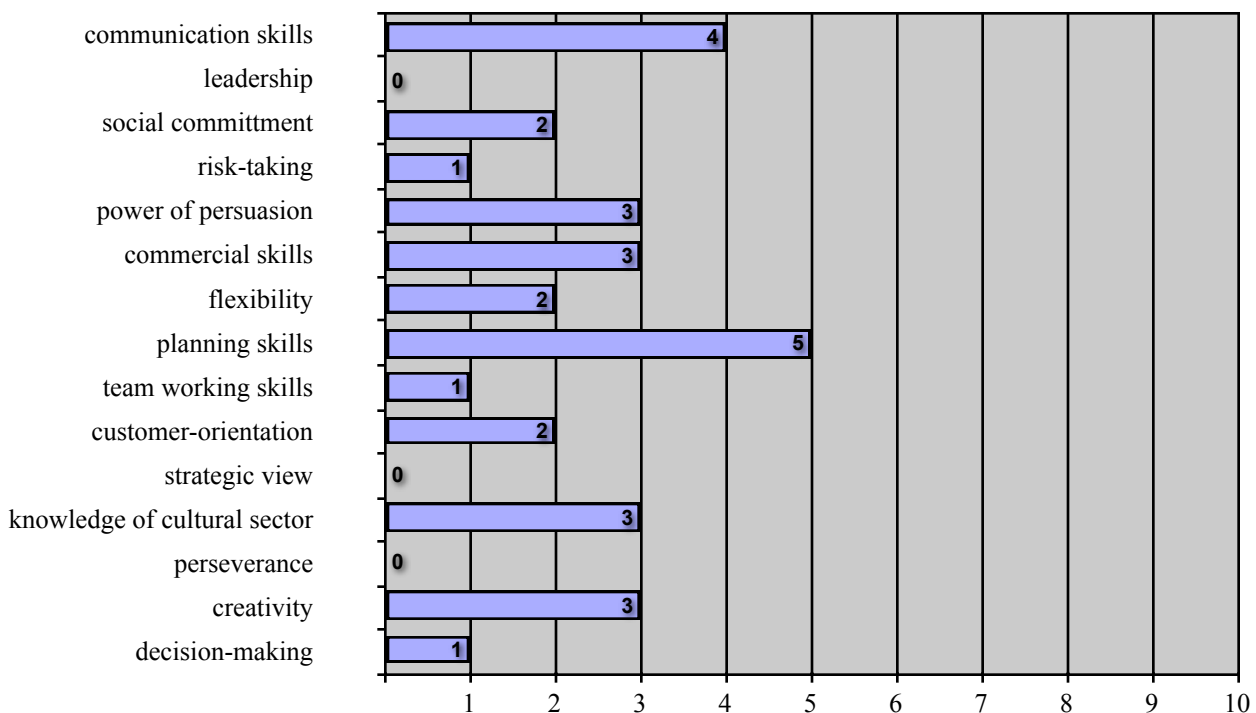
- What are the reasons that motivate you now to continue your business? (Choose top three options)



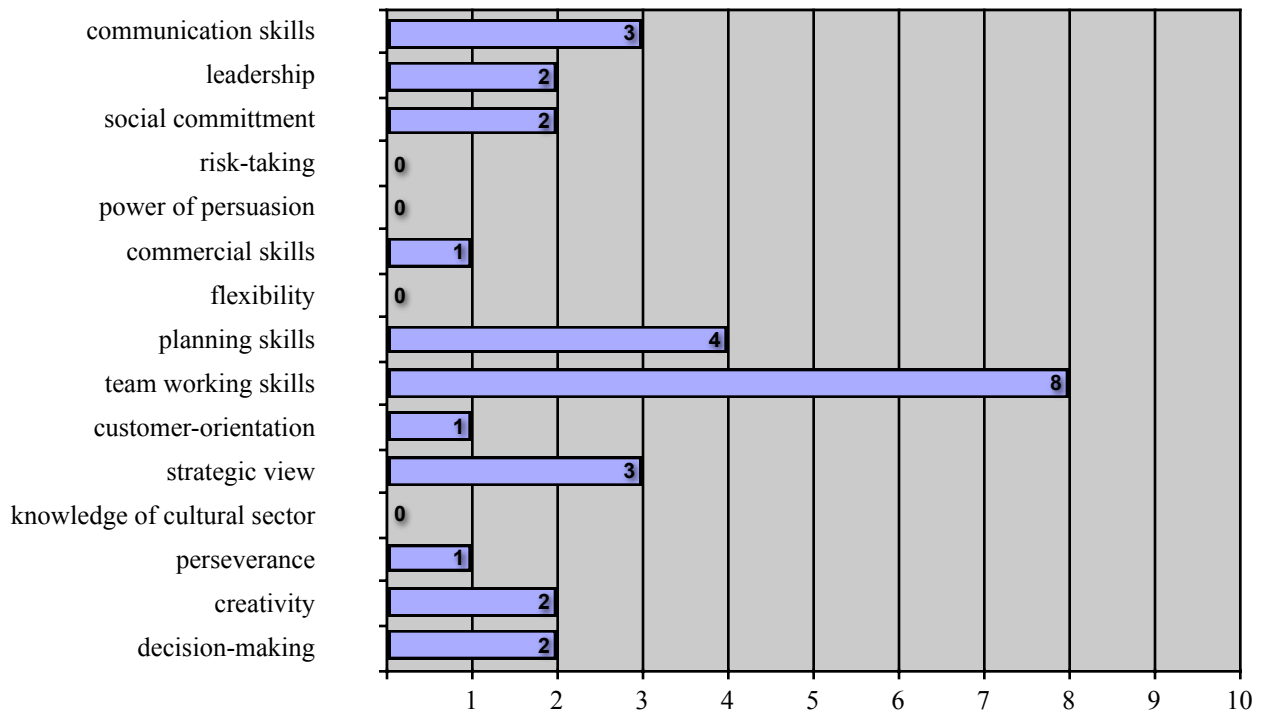
- When developing my product, I think about



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



- When thinking about managing my enterprise, I think about



Performing Arts Festivals Findings - Qualitative

FESTIVAL NAME	RESPONDENT	M	F	WHERE
Festival of Plays	Mr. Louis McWilliams	x		East
Secondary Schools Drama Festival	Mr. Anderson Labarrie	x		South
CoCo Dance Festival	Ms. Sonja Dumas		x	North
Parade of the Bands, Port of Spain	Mr. David Lopez	x		North
Alternative Comedy Festival	Mr. Randy Glasgow	x		West
Prime Minister's Best Village – Independence Folk Festival	Mr. Norvan Fullerton	x		North
New Waves	Ms. Makeda Thomas		x	North
Cascadoo-Caribbean New Voices Spoken Word Festival	Mr. Mtima Solwazi	x		North
100 Thousand Poets for Change	Ms. Rachael Collymore		x	North
Tobago Secondary Schools Drama Festival	Ms. Cheryl Uzouro		x	Tobago
Secondary Schools Dance Festival	Ms. Alette Williams		x	Central
		7	5	
Act It Out Festival*	Mr. Steven Edwards	x		North
*completed; but too late to be included in analysis				

1. How many festivals, series or annual events does your organization host each year?

There is something to be said here about the relationship between organisational capacity and number of festivals these festival organisers are able to host. The survey shows that the majority of the group (72%=45%+27%) hosts less than 5 festivals per year. This accounts for 8 of the 11 respondents. The other 3 respondents (viz. NCBA, Best Village Programme and Randy Glasgow Promotions) represent the state-run or state-sponsored festival or event, and the festival or event promoter qua entrepreneur (or vice versa, i.e. entrepreneur qua festival promoter). This group - unlike a) the artists' collective, as is the case for example of *CoCo Dance Festival*, or *100 Thousand Poets for Change*; or b) the educational institution or education affiliated programme, as is the case with the *Secondary Schools Drama Festivals* (Tobago and Trinidad) or the Department of Creative and Festival Arts' Theatre Arts Unit - generally has 'access' to greater funding support and HR capacity. Comparatively greater resources coupled with the fact that they attend to the festival as business, is largely what accounts for this smaller segment being responsible for as many or even more festivals/events than the majority, who host less than 5 events per year. One will find that there is some credence to this notion in the analysis of the other festival sub-groups. An examination of the responses given for questions 3 and 4, will also serve to support some of the pronouncements made here.

2. Is your organization set up primarily to stage festivals, series or an annual event?

Eight (8) of the eleven (11) respondents answered 'yes' to this question. The researcher found that this attested more to the fact that the respondents as festival organisers recognised the festival forum (if not nomenclature) as a useful way to advance their arts and entertainment

showcase agendas. The extent to which this notion is founded on a) an inherited sense of the value of the festival, given the myriad of feasts and festivals that constitute traditional cultural landscape; or b) the global drive (perhaps) of the of the last two decades to recognise and exploit the economic potential of festivals, is not quite yet known. One can safely proffer however that a ‘mix’ of both reasons may be at work within this segment.

3. Organisational Status

Save Randy Glasgow Promotions, which is a limited liability company, ‘Other’ when specified usually connoted NGO or registered non-profit company. Fifty-five percent (55%) of the respondents (i.e. 6 out of 11) were NGO or non-profit companies. This fact usually suggested smaller operational budgets, and ‘staff’ bodies comprising solely (or mainly) volunteers, and/or numbering 5 or fewer, as the norm.

4. Number of staff in organization?

The majority of this group, or 63% (45%+18%), ‘employs’ either volunteer, unpaid labour, or 5 or less staff members, to host a festival or major annual event. Both *Secondary Schools Drama Festivals* (i.e. Tobago and Trinidad) are run on volunteer labour. The *CoCo Dance Festival*, like *Cascadoo*, which are run largely on the unpaid endeavors of the collective and directors, hire 1 and 2 temporary administrative assistant/s respectively, to aid in managing the peak period of its festival. It is important to note that for the *CoCo Dance Festival* that person has and continues to be a fellow dancer and colleague, while for *Cascadoo*, it is a stipend paid to two of its directors for the additional peak period work.

Similarly the *Secondary Schools Dance Festival* employs 1 administrative assistant, and this is complemented by the volunteer efforts of the executive and membership. Obversely while the Department of Creative and Festival Arts may employ more than 10 persons, the festival is run through the salaried efforts of the Theatre Arts unit’s coordinator, the Theatre Arts Administrative Officer, the lecturer for the course and the unpaid labour of student directors, actors and a host of other student, family and community volunteers. At 6 plays in 3 nights, the unpaid staff can be anywhere between 30 and 50 persons.

5. Does your organization have a membership classification for individuals?

The majority of the respondents answered ‘no’ to this question.

6. If yes, number of individual members?

Festival	Organisation	Number of Members
Secondary Schools Dance Festival	National Dance Association	300
Parade of the Bands, POS	NCBA	350
Secondary Schools Drama Festival	Secondary Schools Drama Association	30

For those who answered yes, the table above states what the membership is like. It must be noted that the *Secondary Schools Drama Festival* membership figure quoted, is a group membership total. There is a system for recognizing individual members, but these are regarded almost as honorees. What is significant though is that the membership for each of these festivals seem to be active, or rather activated, on a project basis. The festival being key in this regard.

7. Festival content?

‘Theatre’, ‘Dance’ and ‘Other’ account for 31% each in this festival category. The *Best Village* competition, is the sole contributor to this evenness. The study surveyed 3 theatre festivals (i.e. the 2 *Secondary Schools Drama Festivals*, and the *Festival of Plays*), 3 dance festivals (i.e. *New Waves*, *Secondary Schools Dance Festival* and *CoCo Dance Festival*) and 3 festivals categorized as ‘Other’ (i.e. *Parade of the Bands*, *Cascadoo* and *100 Thousand Poets*). But *Best Village*, given its *Independence Folk Festival* organisation, features theatre productions (75 to 90 minute plays), 6 to 8 minute dramatized literature presentations, dance and music items at 4 to 6 minutes each, as well as short story and village chat (community discussions or debates) presentations. *Best Village* festival content therefore spanned ‘Theatre’, ‘Dance’ and ‘Other’. ‘Other’ here would account for mas, spoken word, storytelling, debates and music.

The ‘Performing Arts Festivals’ category, remains the only sub-grouping within which ‘Comedy’ as a discipline, in its own festival/annual event manifestation, is given especial attention, and situated in the broader survey. The study though was only able to capture 1 comedy festival, and this is critical given the fact that there are at least 2 major comedy festivals in Trinidad and Tobago (viz. the *World Laugh Festival* and the *Alternative Comedy Fest*). Apart from these, there other (annual) comedy events.

8. Total number of performances...

Performances here are taken to mean the complete presentation/production/set (as the case may be), offered by any artist/group/company participating at the festival or annual event. The survey does not consider repeat performances (i.e. the same act/performance appearing on more than 1 night, or round of the festival) as more than 1. Given this logic, at a theatre festival, a two-hour show may connote 1 or 2 performances. At a comedy festival, a two-hour show may present 8 performances of fifteen-minutes each, and at a dance show two-hours can contain as many as 15 performances. In essence there is a time discipline relationship. In addition, the duration and format also impacts upon the number of performances that may be presented.

The *Festival of Plays*, as a three-day festival may host 6 performances; 6 plays. *New Waves* however, notwithstanding the fact that it is a 14 day event, would culminate in a two-night showcase of the work done over the period. This usually results in 2 one-hour shows featuring 2 or three extended dance pieces. The next tier - festivals with 11 to 25 performances - obeys the time-discipline rule. Given the disciplines that constitute this tier, two to three hours may yield between 11 and 25 performances.

The *Secondary Schools Drama Festivals* (Tobago and Trinidad) may have as many as 3 schools present their work in one day, and have two teams of judges at work simultaneously. As a result, on one day in a preliminary round for example, as many as 6 plays can be seen. Consider the membership of the Secondary Schools Drama Association (i.e. 30), with some schools opting to offer 2 performances.

In a previous discussion on content, *Best Village*, was presented as a composite entity. The 5 month competition, which culminates in the *Independence Folk Festival*, which is approximately two weeks of nightly performances, will for 2013 present 14 theatre productions, 6 folks shows and 60 plus dramatized literature, music and dance presentations. *Parade of the Bands* however is a two-day festival that will feature mas bands numbering anywhere between 10 and 10,000 presenting its 'performances' at various venues in Port of Spain alone. The festival day may begin as early as 8 am and end as late as 8pm. See table below:

No. of Performances	FESTIVAL
less than 10	Festival of Plays; 100 Thousand Poets for Change; New Waves
11 to 25	Cascadoo; Alternative Comedy Festival; CoCo Dance Festival
25 to 50	Secondary Schools Drama Festival (Trinidad); Tobago Secondary Schools Drama Festival
more than 50	Best Village; Parade of the Bands; Secondary Schools Dance Festival
N/A	none

9. When does the festival(s) take place?

November emerges as the leading 'festival month'. This is accounted for mainly because of Department of Creative and Festival Arts' *Festival of Scenes*, CoCo's *CoCo Dance Festival*, which can be either October or November, and the two *Secondary Schools Drama Festivals* (Tobago and Trinidad), both of which culminate in November. February or March is for *Parade of the Bands* and the *Alternative Comedy Festival*. Given their link to Carnival - *Parade of the Bands* is Carnival Monday and Tuesday and the *Alternative Comedy Festival* is the weekend after Carnival - both are determined by the Roman Catholic calendar. April is *Secondary Schools Dance Festival* and the preliminary round of *Best Village*, while July plays host to *New Waves* and *Best Village*, and August, *Cascadoo* and *Best Village*. The Best Village Programme's calendrical spread must be noted here. It alone, accounts solely for the activity in May and June, as it runs from April to August, culminating in Independence. September belongs to *100 Thousand Poets for Change*. See table below for further details:

MONTH	FESTIVAL
Jan	none
Feb	Parade of the Bands; Alternative Comedy Festival
Mar	Parade of the Bands; Alternative Comedy Festival
Apr	Secondary Schools Dance; Best Village-Independence Folk Festival
May	Best Village-Independence Folk Festival
Jun	Best Village-Independence Folk Festival
Jul	New Waves; Best Village-Independence Folk Festival
Aug	Cascadoo; Best Village-Independence Folk Festival
Sept	100 Thousand Poets for Change
Oct	Sec. Schools Drama (Tobago); CoCo Dance Festival
Nov	CoCo; Tobago Secondary Schools Drama; Secondary Schools Drama (Trinidad); Fest. of Plays
Dec	none

10. Total days of programming?

DAYS	FESTIVAL
1-3	Festival of Plays; Parade of the Bands; 100 Thousand Poets for Change
4-7	Cascadoo; Alternative Comedy Festival; Sec. Schools Dance Festival; CoCo Dance Festival
8-14	New Waves; Secondary Schools Drama (Trinidad); Tobago Secondary Schools Drama Festival
14 plus	Best Village-Independence Folk Festival

11. Mandate or mission (if applicable)

Its is important to note that of the 8 responses collected from the 11 performing arts festivals surveyed, education and the development of artists and the artforms, as opposed to economic viability/sustainability, feature more prominently in the rationale. Revisit the table below:

FESTIVAL NAME	MANDATE/MISSION
Festival of Plays	“... committed to the exploration of the indigenous arts and culture of the Caribbean as a basis for education, training and practice of the arts in ways that are rewarding to the artist, beneficial to society, and render the region internationally competitive.”
Secondary Schools Drama Festival	“... the development of theatre in our secondary schools and providing ... opportunities for our theatre arts teachers and students to improve their skills in a variety of theatre related areas.”
CoCo Dance Festival	“... to inspire, encourage and serve the community through creative processes and collaborative endeavours. [CoCo] is committed to enriching the dance community through multidisciplinary and culturally diverse programs, establishing a contemporary artist network and enlivening the human spirit in Trinidad and Tobago and abroad through performance and choreographic study.”
Parade of the Bands, Port of Spain	“... to ensure the constant development of members while collaborating with our local stakeholders and international bodies in showcasing and promoting Carnival as an industry for the benefit of all.”
Alternative Comedy Festival	N/A
Act It Out Festival*	
Prime Minister’s Best Village Trophy Competition-Independence Folk Festival	“... build cultural, environmental and sporting skills of people within the context of indigenous traditions.”
New Waves	“To render Trinidad & Tobago an important site for thought and experimentation in contemporary dance and performance. To create an autonomous institution where vital conversations on the body, movement, cultural production, hybridity and diaspora could be had; where dominant discourses on art and culture could be challenged and where new progressive languages could be spoken; a space where dancers could dance and be healed from the laborious hierarchies of imperialism and colonization; a space where we could each re-strategize our own personal vision”.
Cascadoo-Caribbean New Voices Spoken Word	N/A
100 Thousand Poets for Change	“global event... promoting peace through the arts”
Tobago Secondary Schools Drama Festival	N/A
Secondary Schools Dance Festival	“To foster and promote the professional development of dance in all its forms in Trinidad and Tobago”

12. Do you stage competitions?

Yes = 6 | No = 5

YES	NO
Best Village-Independence Folk Festival	New Waves
Parade of the Bands	Festival of Plays
Secondary Schools Drama (Trinidad)	Cascadoo
Tobago Secondary Schools Drama	Alternative Comedy Festival
100 Thousand Poets for Change	CoCo Dance Festival
Secondary Schools Dance Festival	

Notwithstanding the almost even result, there is an interesting caveat here on both sides of the table. The *Secondary Schools Drama Festival* (Trinidad) only allows competition at the

preliminaries stage. This is used to determine the selection of productions that will constitute the final round, which is not used to determine a winner, but rather to showcase the best plays from the local secondary schools. Obversely, at the *CoCo Dance Festival*, there is no competition, but a small panel comprising members of the collective offers an award for the most outstanding new choreographic work.

13. Do you offer educational activities or classes?

Yes = 9 | No = 2

As can be gleaned from this result education featured quite prominently on the agenda. Only *100 Thousand Poets for Change* and the *Tobago Secondary Schools Drama Festival* responded negatively to this question. Indeed the irony here though is that the participation of Secondary Schools in the drama festival serves as a useful complement to their formal classroom instruction.

14. What venues do you use?

It is not surprising that ‘theatres’ and ‘schools/centres’ should together comprise 62% (29%+33% respectively) of the spaces used in this category of festivals. Given *Best Village*, *Secondary Schools Drama* (Tobago and Trinidad), and *Secondary Schools Dance Festival* alone, the movement will be toward the school hall and/or the community centre/facility. It is usually at the final round of the competition that *Best Village* like *Secondary Schools Dance Festival*, would join *CoCo Dance Festival* and *Festival of Plays* in situating its work at a theatre.

15. Representative companies, troupes or artists in festival series or events?

While all the festivals may feature the work of local artists and companies, 55% (or 6) of the festivals sampled featured the work of local festival artists or companies exclusively. Among this list are *Secondary Schools Drama* (Tobago and Trinidad), *Secondary Schools Dance Festival*, *Best Village*, *100 Thousand Poets for Change*, and *Parade of the Bands*; although with the latter, a regional or international masquerader may wear a local band’s mas costume to perform/participate in the festival, the bands are still essentially local bands.

Be that as it may, *New Waves*, *CoCo Dance Festival*, *Cascadoo*, and the *Alternative Comedy Festival* would also include regional and international acts/artists as a requisite feature of their billing. For the *Festival of Plays*, situated at a regional University, and featuring the work of local and regional students, the artists and companies (to date) are local and regional.

16. Total attendance at all performances.

ATTENDANCE	FESTIVAL
less than 1000	Festival of Plays; 100 Thousand Poets for Change; Cascadoo; New Waves
1001-5000	Sec. Schools Drama (x2: Trinidad & Tobago); Sec. Schools Dance Festival; Best Village
5001-10000	none
10000 plus	Alternative Comedy Festival; Parade of the Bands
N/A	CoCo Dance Festival

The researcher did not collect data for this question, from the CoCo Dance Festival.

The festivals that saw audiences of less than 1000, are essentially niche events that do not necessarily cater to mass audiences. *Cascadoo*, like *100 Thousand Poets* cater to poetry and spoken word enthusiasts, while *New Waves* caters to audiences with interests in fresh avant-garde dance works, which culminate from the two weeks of intensive workshops. Although the *Festival of Plays* is an examination for final year Theatre Arts degree students, it holds the potential to move to the next tier of this table. The work produced is largely decent enough to be consumed as good evening entertainment, but it has not necessarily been approached as an event with a larger audience potential. Increasing audiences over the last few years support this assertion of its potential, as well as, bear testimony to the work selling itself.

The festivals that comprise the 1000 to 5000 member audience are festivals which have their 'resident audiences'. Schools go out to support their school companies/artists in the school festivals. And similarly communities support their community artists at *Best Village*, although admittedly for this festival in particular, the numbers have declined when compared to the 1960s to 1980s.

The final group, are mass events. The *Alternative Comedy Festival* can command as many as 5000 patrons or more per show; and they do 6 shows. The Parade of the Bands can have as many as 40000 masqueraders 'performing' in the 10 largest bands in Port of Spain alone, and arguably as many persons looking on as audiences.

17. How many hours per week do you spend preparing for the festival?

For this question, respondents were asked to speak to time spent preparing for the festival in question, at various points in their event time-line. Understandably, for many of these events there is a relationship between time spent in preparations and the proximity to the festival itself. In light of this, more than one response was collected from some of the respondents.

Be that as it may, for 61% of the group the time spent working on the festival commanded full-time (more than 40 hours at 23%) or 'half-time' to full-time (21hours to 40 hours at 38%) attention. This accounted for 8 of the 11 persons interviewed. For the NCBA, Randy Glasgow Promotions and the Best Village programme for example, the work is always full-time. These are full-time event /festival organisers. In each case, the scale of their respective festivals demand it, or the number of affiliated events to which they attend, makes this mandatory.

For the others who belong to this 61% (viz. *CoCo Dance Festival*, *Secondary Schools Dance Festival*, *Tobago Secondary Schools Drama Festival*, *New Waves* and *Cascadoo*) the month of the festival (at least) usually demanded full-time, or near full-time attention from the respondent, and/or another person on the festival's organising team. *Secondary Schools Drama Festival* (Trinidad) and *100 Thousand Poets for Change*, were the only two that suggested that 6 to 10 hours per week is what it spent working on their project. For the *Secondary Schools Dance Festival*, it recorded less than 5 hours as its pre-festival commitment.

18. What's the estimated annual cost of producing the festival?

7 of the 11 respondents (or 64%) estimated that they spend less than \$250,000.00 to produce their respective festivals. This would range from \$30,000.00 on the lower end to \$180,000.00 on the higher end. Among this group are *Cascadoo*, *100 Thousand Poets for Change*, *Festival of*

Plays, Tobago Secondary Schools Drama Festival, Secondary Schools Drama Festival (Trinidad), Secondary Schools Dance Festival, and CoCo Dance Festival. New Waves alone populated the \$251,000.00-\$500,000.00 segment. The *Alternative Comedy Festival, Best Village-Independence Folk Festival*, and the *Parade of the Bands*, all cost in excess of \$1m to produce.

19. What percentage of the cost of the festival is offset by sponsorship or donations?

It must be noted that for this study, wherever the festival organiser was a government agency or received an annual government subvention, government funding was not considered a part of its sponsorship support.

It is interesting to note that the two largest segments for this chart are organisations who received less than 5% in sponsorship and donations, and those who received more than 40%. Both stand at 36% (or 4 festivals) each. Given the initial assertion, it should come as no surprise that the *Parade of the Bands* and the *Best Village* are among those with less than 5% in sponsorship; these programmes are almost fully funded by government. Others that belong to this segment are *100 Thousand Poets for Change* and the *Alternative Comedy Festival*, who noted that sponsors are unwilling to support the comedy festival because its comedy content is usually political satire. According to this respondent, sponsors are concerned that if they do support they may then be ‘blacklisted’ by government.

The festivals that claim to garner more than 40% support in sponsorship and donations include, *CoCo Dance Festival, Secondary Schools Dance Festival, the Tobago Secondary Schools Drama Festival* and *Cascadoo*. While each of the respondents here spoke of in kind contributions that helped ‘defray’ various festival budget lines, it was the *CoCo Dance Festival* with its innovative profit-share system that deserves special mention. The researcher was informed that guest choreographer/artist/company is not salaried for their performance. These salaries may represent a significant cost in the festivals budget. Instead what these invitees as are offered is profit-share. They support the *CoCo Dance Festival* organisers in audience development, and are paid a percentage of the gate receipts for their efforts. The extent to which the revenues from this exercise has impacted on offsetting other budget lines was not determined.

The other festivals, *Secondary Schools Drama (Trinidad), Festival of Scenes* and *New Waves* command an estimated 21%-40%, 11%-20% and 6%-10% respectively. For *New Waves* however, the festival organisers consciously aim to have the programme’s registration fees cover the majority of its expenditure.

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

It should come as no surprise, given the education and arts/artist development arguments inhered in the mandates sampled previously that ‘to contribute to culture and identity’, ‘to put creativity into practice’ and ‘self development’ were the three leading responses to this question. It should be noted too that wherever ‘self development’ was selected, the discussion was never about the individual self (i.e. the respondent) but the artistic (or the artist’s) self.

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

For this response, 'to contribute to culture and identity', and 'to put creativity into practice' remained; and 'self development' is replaced with, 'independence/autonomy'. Respondents argued that once the festival was established, a certain level of managerial 'autonomy' was required for its growth and development.

c. When developing my product, I think about

'Creativity', 'Planning Skills' and 'Knowledge of Cultural Sector' emerged as the leaders here. Respondents argued that their creative work, and their administrative capacity and understanding of the contexts within which they operated were paramount in product development.

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

This question about the 'market' ultimately lead to discussions on 'marketing'. As such 'Planning Skills' or how one might approach the market and 'Communication Skills', how one might interface with potential funders, sponsors and audiences alike in convincing them of the value of the festival, were the most popular arguments guiding the selections here. 'Creativity', 'Knowledge of Cultural Sector', 'Commercial Skills' and 'Power of Persuasion' - all of which tied for third at 3 each - were selected with similar arguments.

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

More than anything else 'team working skills' or managing the organisation's human resource and facilitating a deep level of cohesiveness among staff/teams, are what mattered most to respondents here. 'Communication skills' which focussed mainly on internal communications and 'strategic view', which was used for example to discuss strategic planning but with a vision sharing caveat, both serve to support this initial argument. 'Planning skills' came in for a second place as this spoke to task related goals, as opposed to the relationship issues, of the enterprise.

Performing Arts Festivals Findings - Analysis

a. SWOT

STRENGTHS	<ul style="list-style-type: none"> • each festival has a clear internal mandate; a passion and vision for developing artistic talents in their various arts disciplines; • on the human resource side, the sub-sector is largely run on small manageable teams, and supported by a useful cadre of volunteer labour; • obversely, even in instances where the festival may not be the respondent's occupation, the time and effort devoted to the festival's activities are sufficient to see it through to its fruition; • the majority of the sub-sector runs its festivals on budgets of less than \$250,000.00; • the sub-sector is supported by a strong appreciation for and programme of education as a requisite for its continuance and growth
WEAKNESSES	<ul style="list-style-type: none"> • that the majority of the sub-sector runs its festivals on budgets of less than \$250,000.00 creates challenges for seeking larger funding support when/if required for growth and expansion; • that these festivals are supported by volunteer (unpaid) labour could prove to be a challenge at the point of turnover, or this labour becoming employed elsewhere; • that the festivals run the risk of becoming mere heritage or education projects, if a programme for an expansion as art is not urgently sought and supported.
OPPORTUNITIES	<ul style="list-style-type: none"> • once registered with the Ministry of Arts and Multiculturalism's Artist Registry, these festivals are able to access sponsorship funding opportunities as per the Art and Culture Allowance in the Corporation Tax Act; • the proliferation of social media and powerful prosumer multi-media devices, offer an opportunity for these festivals to recognise electronic and mass media as yet another possibility for expanding its markets.
THREATS	<ul style="list-style-type: none"> • that these festivals surveyed, being but a sample comprising 11 local Performing Arts Festivals, are essentially competing against other performing arts and other types of festivals for funding assistance; • the sub-sector seems largely unaware, suspicious or apathetic with regards to the systems for providing funding opportunities (i.e. the Artists' Registry and the Art and Culture Allowance), as it is with the environment being fully supportive of its efforts; • that the growth of festival tourism industry will also require that the sub-sector examines its economic viability, as opposed to (sometimes solely) its intangible value.

b. Whether it is because the festivals sampled had strong commitments to education, or that they were in some way (largely) linked to community and education programmes, many of the festivals surveyed commanded significant youth participation. This is the case with *Best Village*, *Secondary Schools Drama Festival* (Tobago and Trinidad), *Secondary Schools Dance Festival*, *New Waves* (through its link to the University of Trinidad and Tobago), *Festival of Scenes* being

at the University of the West Indies, and *Cascadoo* and *100 Thousand Poets for Change*, given spoken word's appeal to youth artists.

While for the cultural product, this may not necessarily be one of its most noticeable points of uniqueness, its relevance here has to do with the possibilities for creating an appreciation for (festival) arts as career, against the backdrop of a wider cultural landscape that historically does not understand art as career, whatever or whoever it might have produced as art or artists. Indeed, it is felt sometimes that the 'hyper-significance' placed on education as a key component of the festival has more to do with the festival itself, making a case for its own survival and relevance, as opposed to simply offering training or instruction in its art; echoes of Walcott in his Nobel Laureate lecture lamenting "development [turning] every artist into an anthropologist or folklorist". Be that as it may, the extended possibility of transforming this phenomenon of youth participation into mass (youth) audiences remains untapped, or rather unresolved; but nonetheless a possibility. This is critical as many of these festivals for their own sake would soon need to contemplate economic viability.

c. Save Randy Glasgow and David Lopez - who are responsible for the *Alternative Comedy Festival* and the *Parade of the Bands* respectively - the respondents were all artist-administrators; creatives who were either charged with or have taken the responsibility for managing these festivals.

d. A case has already been made for tapping into the possibilities of extending youth participation in the festival beyond performers and into audience development. This is (perhaps) the first step in making the sector more viable. The question as to how to convert *Secondary Schools Drama Festivals*' audiences for example into theatre or art audiences, remain largely unanswered. Without question, festival administrators, to some extent, also need additional support and guidance in capitalizing on the viability of their festivals. Earlier in this discussion, the survey pointed out for example that the *Festival of Plays* had the potential to seriously see itself as greater than an internal departmental practicum. In essence, festival administrators must also begin to accept that there is a serious viability question that must be asked of their festivals, and the concomitant responsibility of making it viable must also be attended to.

The environment though, should also not seem to betray its efforts. The educational efforts of these festivals can easily be seen as non-formal education programmes, both in their exposure cum teaching in the arts praxis and other useful life skills. In the formal education system, some meaningful progress has been made in establishing performing arts curricula at the secondary and tertiary levels. These form meaningful complements to the festivals; drama teachers lead their secondary schools at drama festivals, while tertiary level dance and theatre students and alumni now populate the community arts circuit as tutors and performers. While these developments are somewhat known to the festival community, the formalizing of these linkages with a view to strengthening the artistic and administrative potential/capacity of participating companies is still lacking. One respondent lamented for example the loss of government scholarships which were given to outstanding artists in the Best Village programme. The Secondary Schools Drama Festival questioned the Ministry of Education's support in

comparison to other Ministries and sponsors, especially given the fact that the festival in a way, represents a complementary practicum curricula.

It has been noted in the SWOT table that “the proliferation of social media and powerful prosumer multi-media devices, offer an opportunity for these festivals to recognise electronic and mass media as yet another possibility for expanding its markets”. At least 7 of the 12 festivals surveyed, don’t have much more than a Facebook page, or heavily text dependent websites. The engaging visuals that can be had from these festivals - in light of the disciplines involved here - and given the fact that the online presence is driven by the visual experience, suggests that serious consideration must be paid to this ‘ready-made’ opportunity.

e. Whatever cross-collaborative relationships exist within this sector, they are more organic than they are organised. The following discussion drawing on examples from the sector will attempt to explain the shape of these relationships, and what possibilities exist for their strengthening.

Cleavas Charles is a ‘Best Village artist’. He has danced, acted, choreographed, and now writes and directs winning plays and productions for the festival. He is also a costume designer, who has produced many a La Reine Rive finalist for Best Village. More recently, he, and others like Delores Alexander (another ‘Best Village artist/stalwart’) have found work as performing artists in the comedy festival/show circuit, performing at Randy Glasgow’s Alternative Comedy Festival among other comedy events.

In a discussion with Louis McWilliams - Malick Folk Performing Company’s Artistic Director - this researcher was made aware of how grateful he was that the Best Village festival calendar had shifted from April to August. The move, although an attempt by government to align the festival with one fiscal year, as opposed to having the festival exist in two fiscal years - which was the case prior to 2011 - might have served as critical strategy for government planners. Unknown to them however, is that situating the festival’s final round in August allowed groups like Malick to capitalize on the July to August vacation to use the talents ‘out of school’ of teenagers in producing their arts offerings for the festival.

Meanwhile, McWilliams and his departmental colleagues may serve as judges at the *Secondary Schools Drama Festival* (Trinidad). The Secondary Schools Drama Festivals’ (Tobago’s and Trinidad’s) administrators, as well as, drama-teacher-directors are among his students and graduates, who would have participated as directors, actors and/or production personnel on the *Festival of Plays*. In addition, McWilliams’ students compete against him in *Best Village*, as actors, dancers, choreographers and directors etcetera. Back at *Best Village*, another of its artists, Derrek Casanova (dancer, choreographer and designer), has served as choreographer, mas maker and designer for *Parade of the Bands*, and continues to be a member of the National Dance Association, who hosts the *Secondary Schools Dance Festival*.

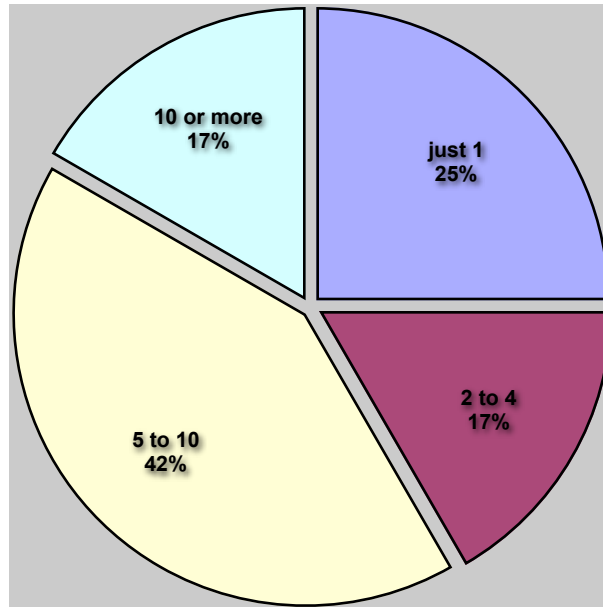
The anecdote attests to those cross-collaborative relationships - which are perhaps natural in a demographically small space - that remain formally untapped in this sub-sector. That of the 11 festivals studied at least 6 could be intersected this way, with workers in the sector having some knowledge of these overlaps, and yet *Best Village* laments that it has lost its facility for offering training to its outstanding artists, while Randy Glasgow draws on Arthur Lok Jack for volunteer resources for his events, is to almost be blind to gaping possibilities.

The argument here is straightforward. There must be a way to bring these parties together to discuss and examine opportunities for formalizing these linkages, that seem to hold the potential to benefit all who may be involved. Whatever the fora it should produce sufficient memoranda of understanding and action that should serve to be mutually rewarding.

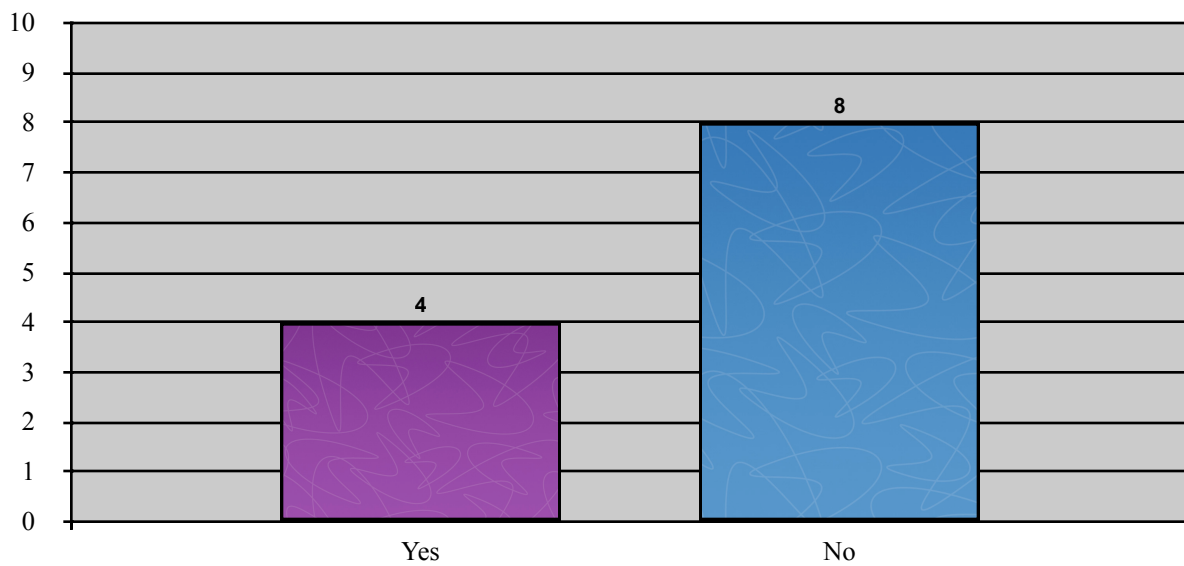
f. Whatever the improvements over the years, facilities are still wanting. The *Best Village* theatre for example may have moved from the Queen's Park Savannah - its original theatre-space - whatever values, virtues or skills may have been learnt/honed there. But the lecture hall and school auditorium still, too often, serve as the venue for the theatre and dance production. Secondary schools and tertiary institutions alike, have the same concerns. In essence, on the non-commercial side of this sub-sector, the work continues in spite of. While funding may be the concern of many in the sector, the action proposed in e. may serve as a useful first phase intervention in exploring how the group, may hold some of its own solutions. This requires nothing but will, mutual respect, and fora for meaningful dialogue.

Music Festivals

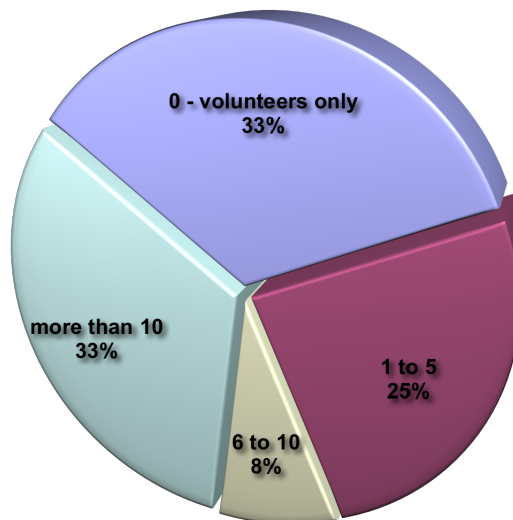
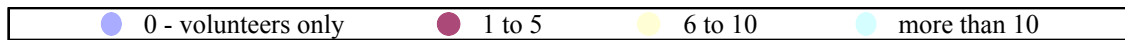
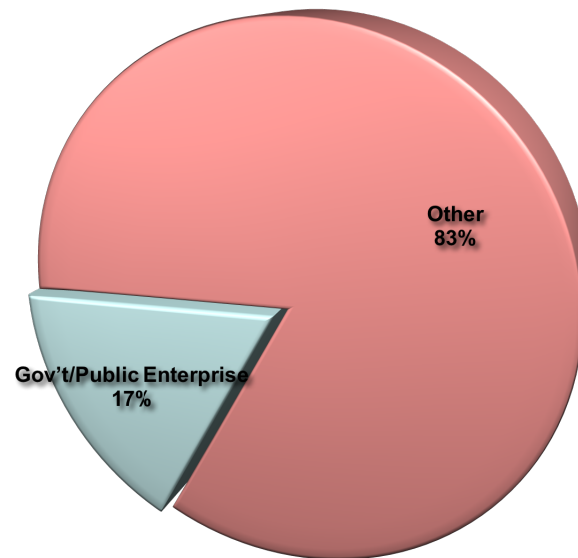
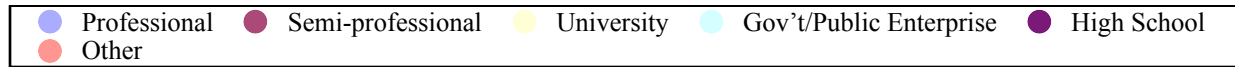
1. How many festivals, series or annual events does your organization host each year?



2. Is your organization set up primarily to stage festivals, series or an annual event?

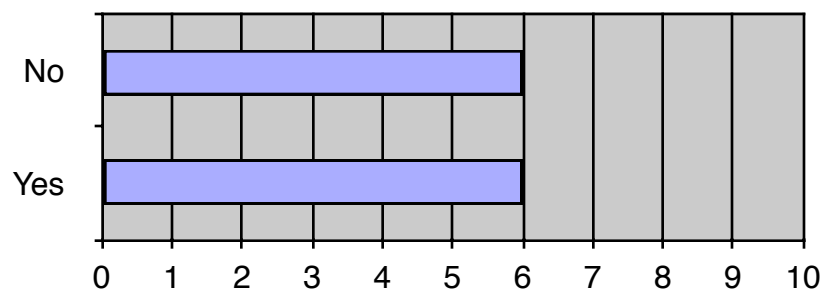


3. Organisational Status



4. Number of staff in organization?

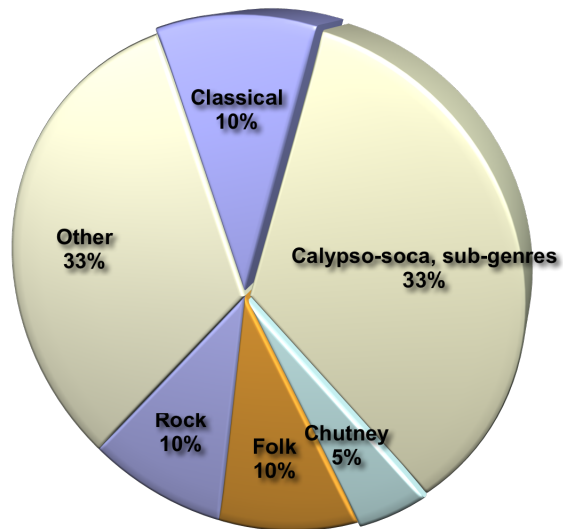
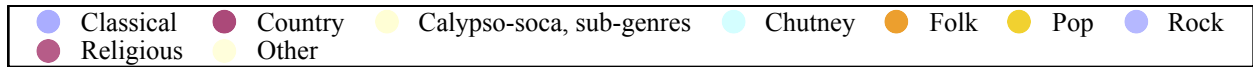
5. Does your organization have a membership classification for individuals?



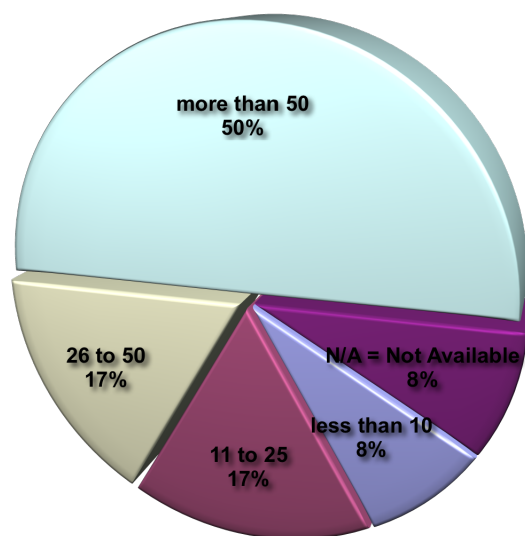
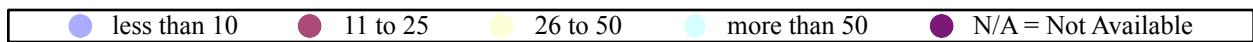
6. If yes, number of individual members?

Festival	Organisation	Number of Members
Tassa-Rama	Tassa Association	876
Wine, Cheese, Music and Art	Eastern Performing Arts	100
Chutney Festival	Chutney Foundation	1578
Calypso Fiesta	TUCO	400
Panorama	PanTrinbago	250 (bands)
Parang Festival	Parang Association	50 junior; 45 senior (bands)
Soca Monarch	Caribbean Prestige Foundation	7 board members

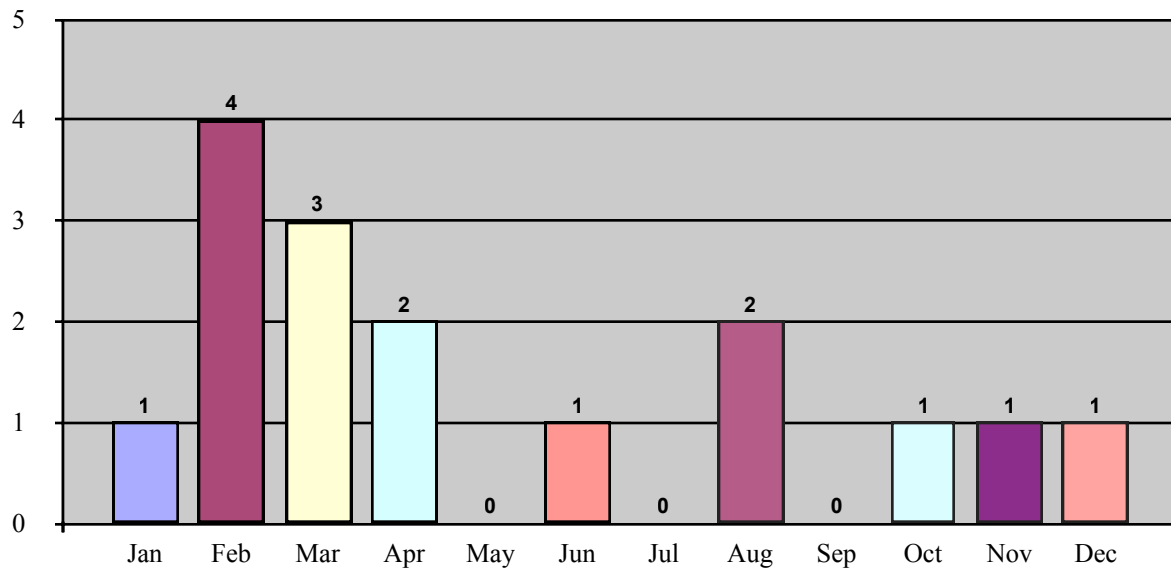
7. Festival content?



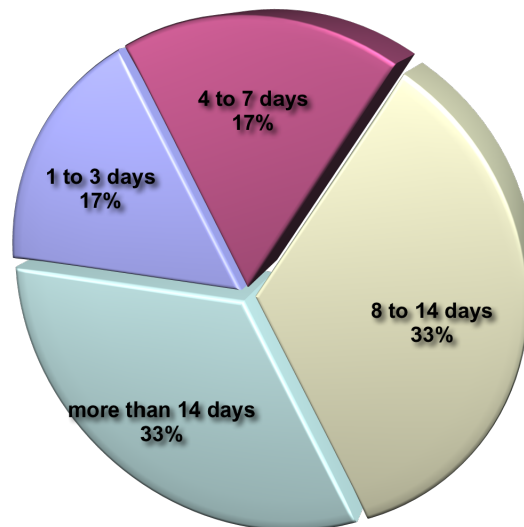
8. Total number of performances...



9. When does the festival(s) take place?



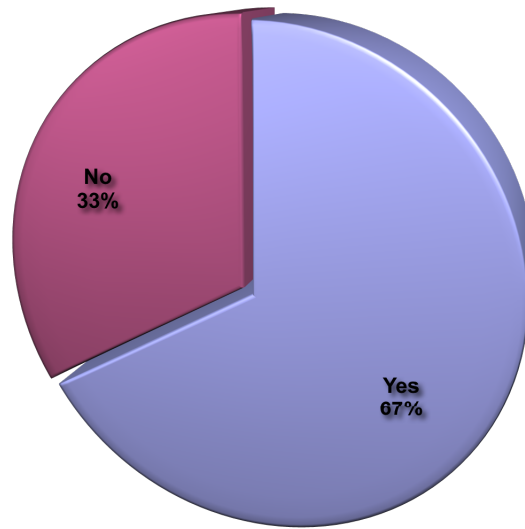
10. Total days of programming?



11. Mandate or mission (if applicable)

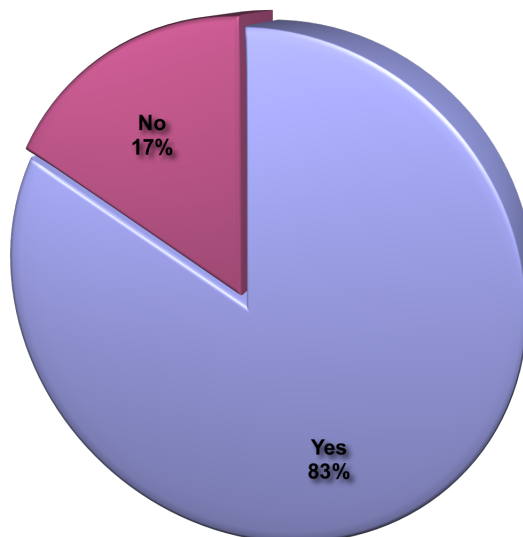
FESTIVAL NAME	MANDATE
International Soca Monarch Competition	“Vigorously pursuing defined objectives and processes that when positively realized would ensure that there has been no exploitation of the soca culture as it journeys to achieve significant positioning in the International music world.”
National Parang Festival	The National Parang Association was formed in 1971 with a mandate to preserve and promote the art form and its inherent culture as well as to seek the interest of all stakeholders: Instrument makers, musicians and their children, those involved in the culinary arts and more importantly, the fans.
After Jazz Fringe Festival	“... to expose [other] Trinbagonian musicians to the outer-nationals [and] to the[ir] music”
Tobago Jazz Experience	The festival offers a great opportunity for visitors to have a unique experience of jazz, cultural heritage, culinary delights and historic perspective offering music, landscape, ambience, food, good company and excellent vibes.
T&T Music Festival	“... the Association had as its main focus ,which could be traced to as early as 1942 regular concerts and get togethers to showcase folk music and dance talent... The Trinidad and Tobago Music Festival over the years has been the showcase for aspiring musicians. It is considered a major launching point for the career of many now prominent individuals in the music world.”
Calypso Fiesta	TUCO’s mission is “to grow TUCO into a caring viable organization providing for the artistic social and economic welfare of its members, increasing the exposure of calypso to the people of the world”
National Chutney Monarch of T&T	To develop and maintain the artform in all its aspects Locally and Internationally
Tassa-Rama	To develop and maintain the tradition of the instrument. And for Government to officially declare Tassa as the 2nd National Instrument
Panorama	PanTrinbago is “dedicated to the promotion and development of the steelpan and pannists worldwide.”

12. Do you stage competitions?



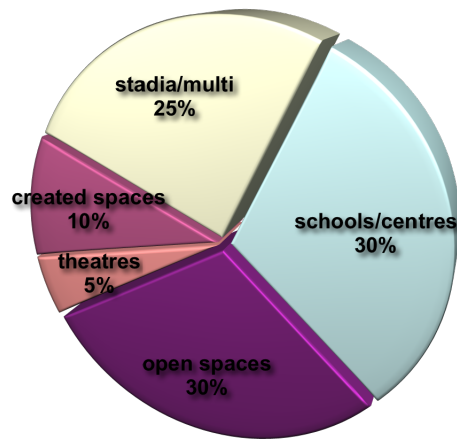
Yes = 8 | No = 4

13. Do you offer educational activities or classes?



Yes = 10 | No = 2

14. What venues do you use?



studios/gallery = recording or dance studios or art gallery

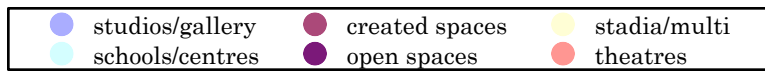
created spaces = empty 'non-arts spaces', customized by the artist to facilitate her work

stadia/multi = stadium or large multi-purpose facilities or complex

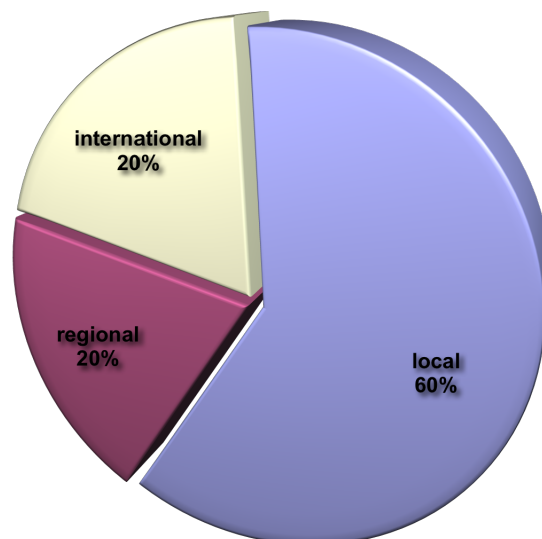
schools/centres = school halls and/or classrooms or community centres or library, panyard

open spaces = fields, streets, river banks and seaside

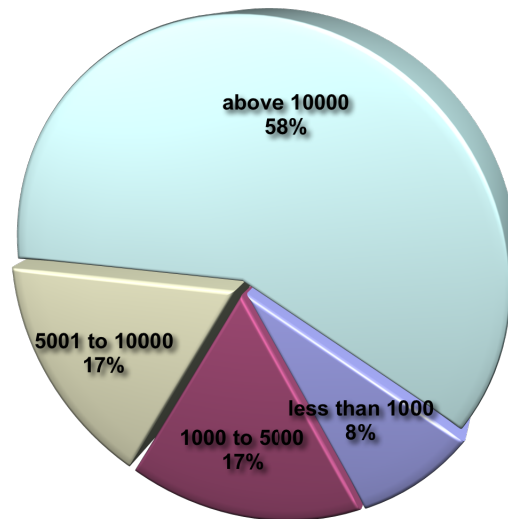
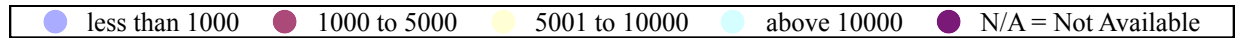
theatre = performing arts auditorium and theatres



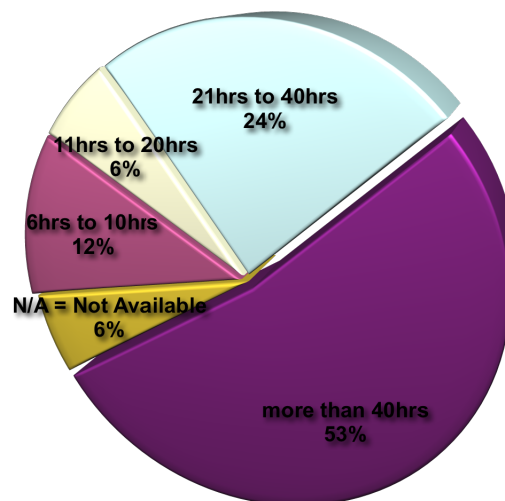
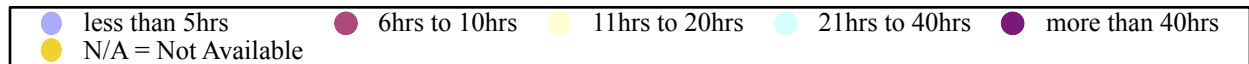
15. Representative companies, troupes or artists in festival series or events?



16. Total attendance at all performances.

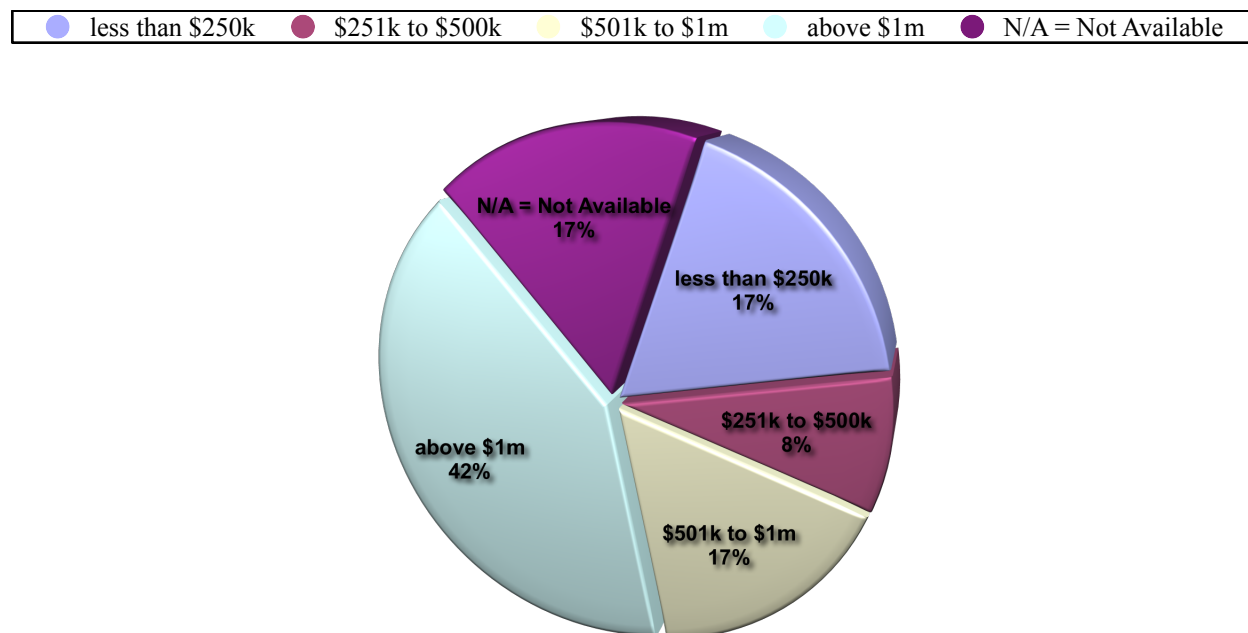


17. How many hours per week do you spend preparing for the festival?



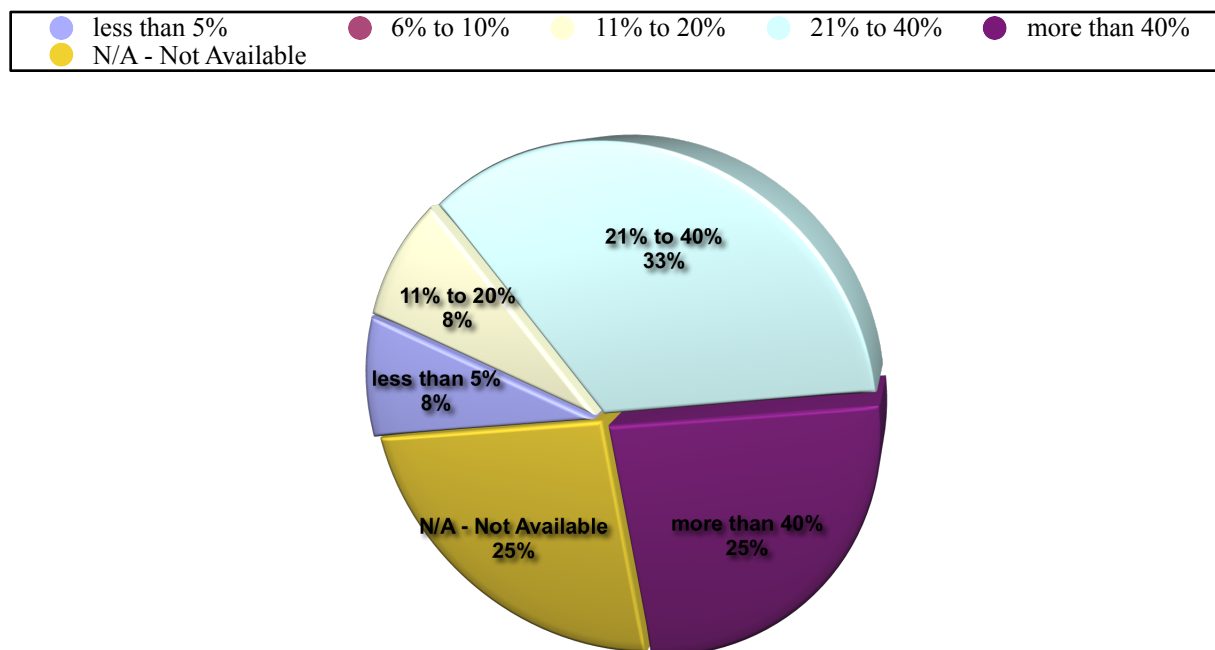
N/A - data not available for *RapsoFest*.

18. What's the estimated annual cost of producing the festival?



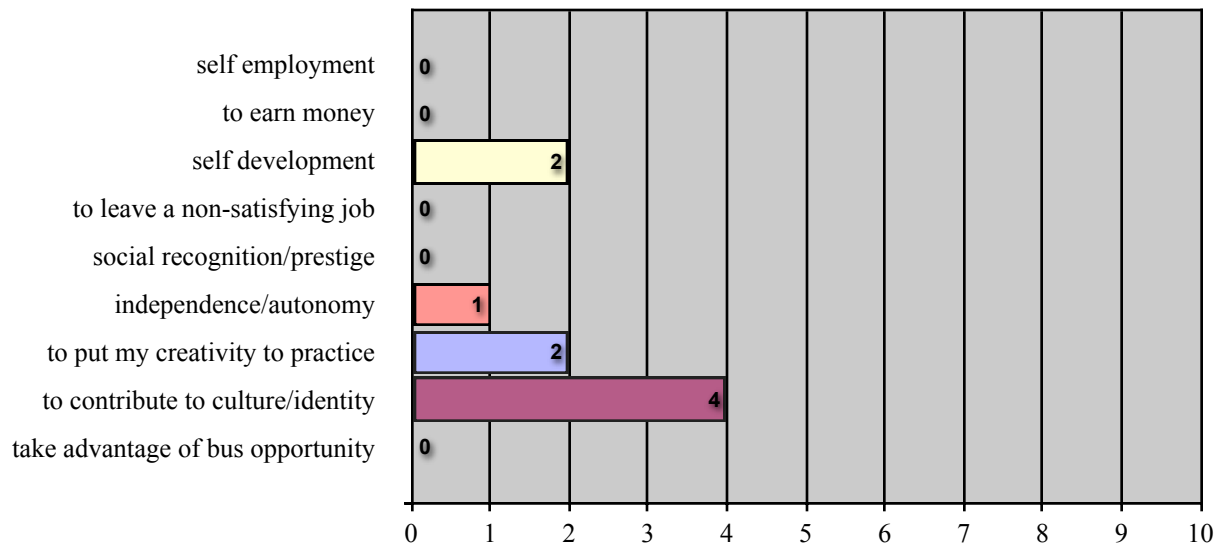
N/A - data not available for *Panorama* and *Calypso Fiesta*

19. What percentage of the cost of the festival is offset by sponsorship or donations?

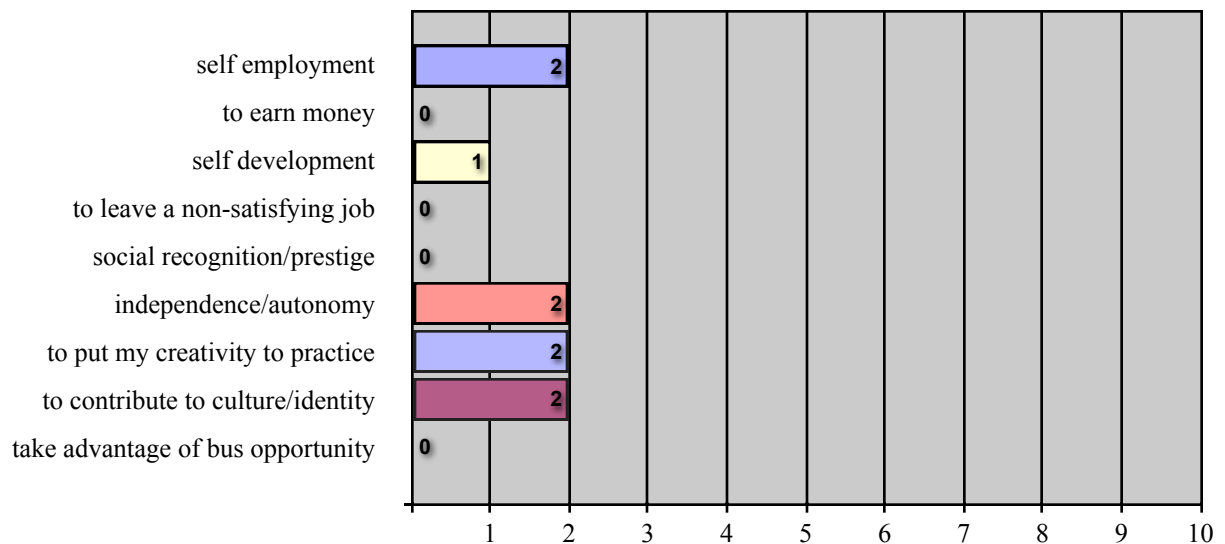


N/A - data not available for *RapsoFest*, *Panorama* and *Calypso Fiesta/Monarch*

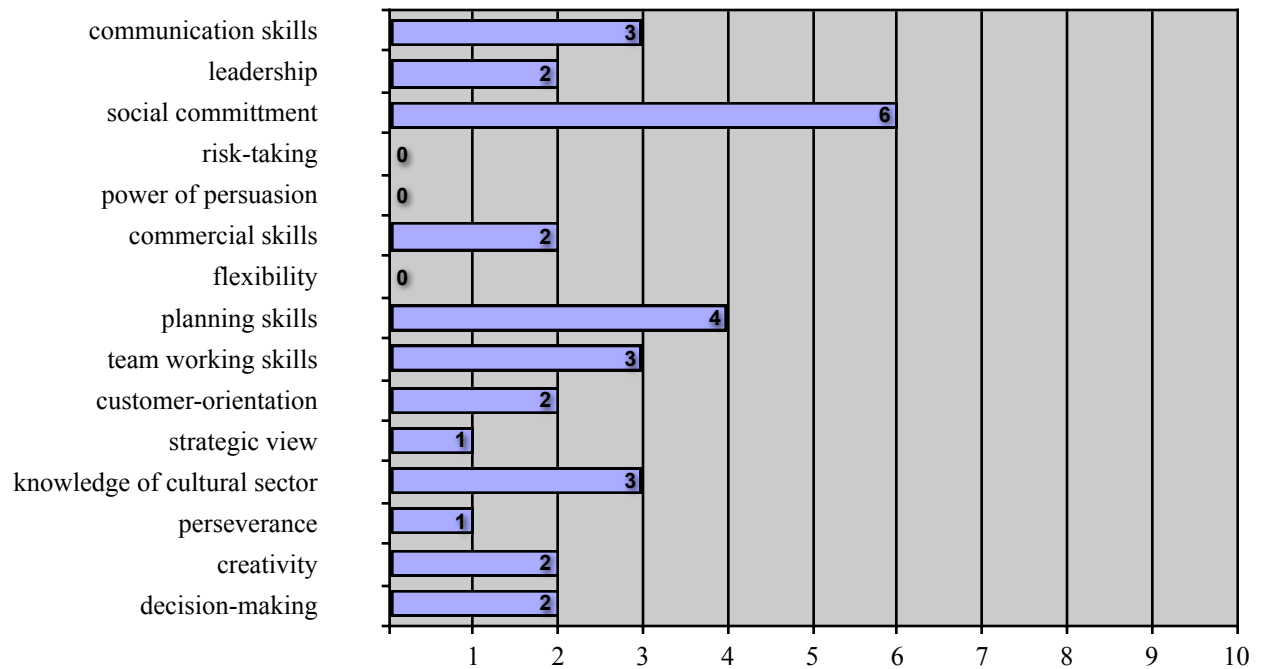
- What were the reasons that motivated you to start up your own business? (Choose top three options)



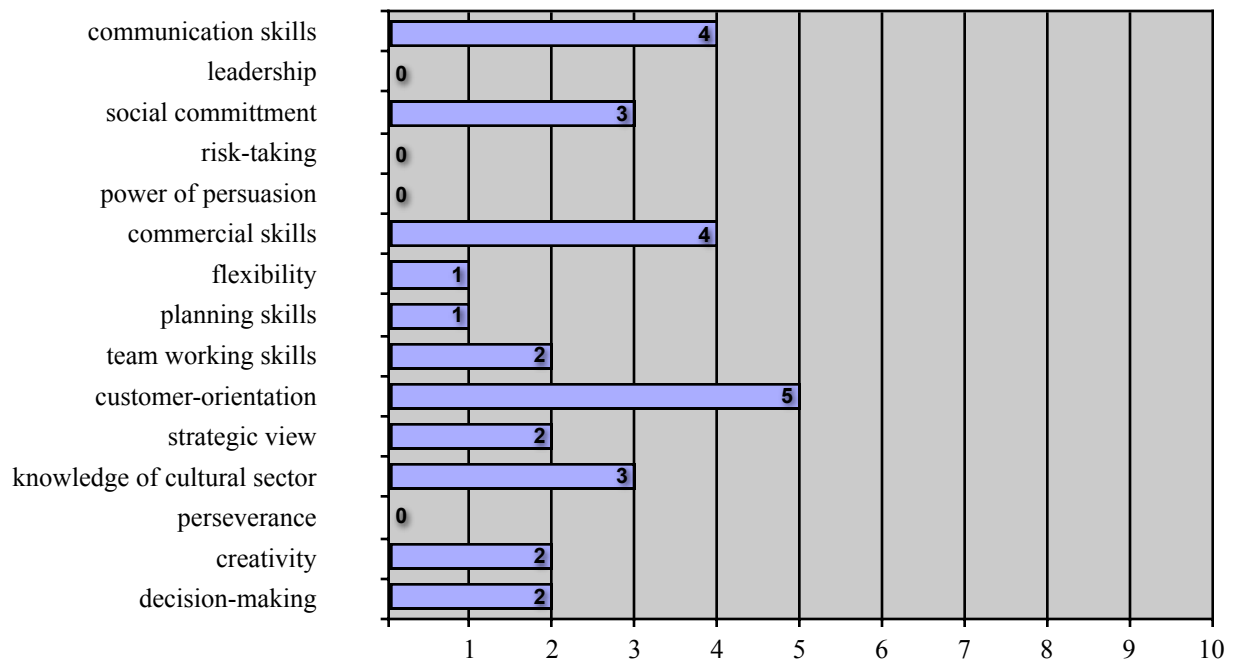
- What are the reasons that motivate you now to continue your business? (Choose top three options)



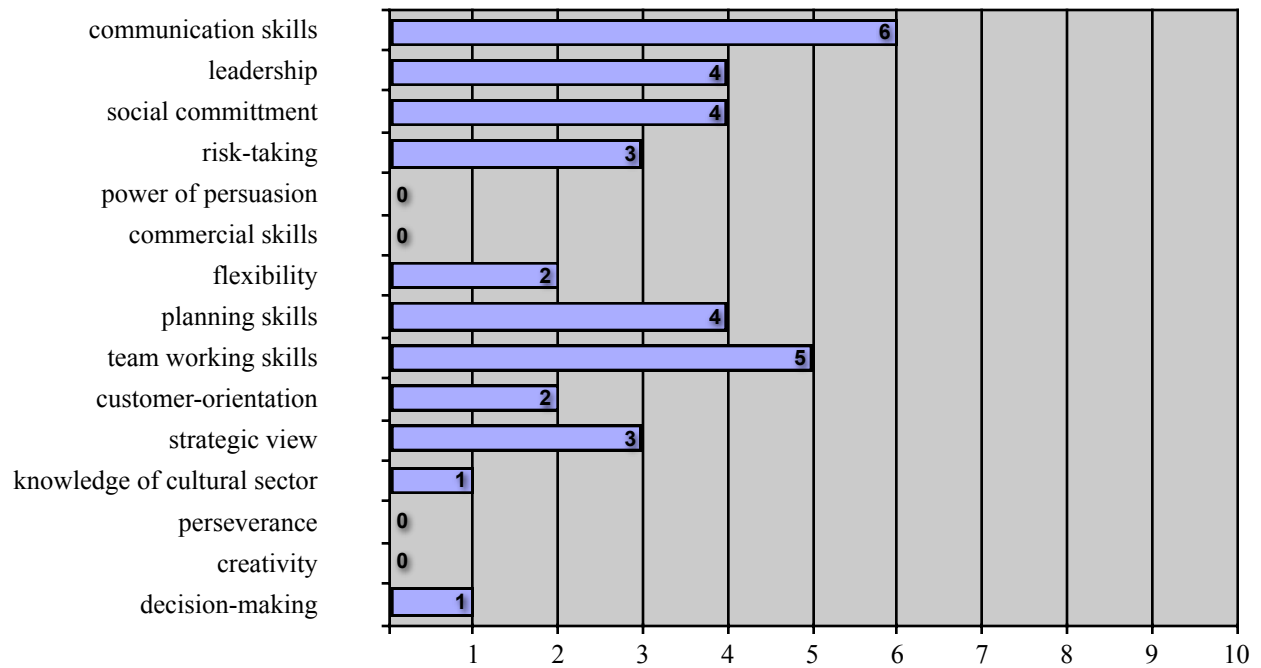
- When developing my product, I think about



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



- When thinking about managing my enterprise, I think about



Music Festivals Findings - Qualitative

FESTIVAL NAME	RESPONDENT	M	F	WHERE
National Panorma Competition	Mr. Byron Serrette	x		North
Junior Panorama Competition	Mr. Bruce Roberts	x		North
International Soca Monarch Competition	Mr. William Munroe	x		North
National Parang Festival	Mr. Ricardo Rambally	x		East
After Jazz Fringe Festival	Mr. Kiwan Landreth-Smith	x		Tobago
Tobago Jazz Experience	Mr. Kwesi DesVignes	x		Tobago
T&T Music Festival	Dr. Dorrel Phillips		x	North
Calypso Fiesta	Mr. Carlston Kerr	x		South
National Chutney Monarch of T&T	Dr. Vijay Ramlal Rai	x		South
Rapso Fest	Mr. Latalo Masimba	x		North
Wine, Cheese, Music and Art	Mr. John Michael Thomas	x		North
Tassa-Rama	Dr. Vijay Ramlal Rai	x		South
		11	1	

1. How many festivals, series or annual events does your organization host each year?

7 of the 12 festival organisers surveyed, produce more than 5 festivals per year. More importantly - as the discussion here will reveal - these festivals are among the most populous and popular music events in the annual local calendar.

2. Is your organization set up primarily to stage festivals, series or an annual event?

Eight (8) of the twelve (12) respondents answered 'no' to this question. As will be gleaned from the response to question 3, the majority of the organisations who produce these music festivals were established to either advance the interests of their membership or the specific music genre, with which the organisation is associated, or the discipline in general. Nevertheless, their respective festivals, serve as important vehicles in the promotion and development of their work in this regard.

3. Organisational Status

83% of this group (10 of the respondents) is classified as 'Other'. 'Other' here largely connotes registered non-profit or NGO, or in the case of PanTrinbago, (*Panorama's* organisers) an umbrella body for its artists/artform. The Fringe Movement, the producers of the *After Jazz Fringe Festival*, describes itself as an artists collective. Only 2 from this group, namely the Department of Tourism at the Tobago House of Assembly and the Ministry of Education's Multicultural Music Programme Unit - the producers of *Tobago Jazz Experience* and *Junior Panorama* respectively - comprise the 17% classified as Government/Public Enterprise.

4. Number of staff in organization?

Once again, the majority of this group, or 58% (33%+25%), ‘employs’ either volunteer, unpaid labour, or 5 or less staff members, to run their organisations. The organisations behind the *Wine, Cheese, Music and Art*, *RapsoFest*, *After Jazz Fringe Festival* and the *Parang Festival* all run exclusively on volunteer labour, although the Parang Association president, Mr. Rambally made sure to point out that the festival itself will employ seasonal labour, like gatemen, sound operators and security for example.

Both the *Chutney Monarch* and the *TassaRama* organisers state that they have 5 staff members each. The researcher suspects though, that there may be some level of affiliation and by extension shared resources here, especially given the fact that Dr. Vijay Ramlal Rai, serves on both boards. The Trinidad and Tobago Music Association, who produce the *Trinidad and Tobago Music Festival*, employs 1 person to serve as an administrator for the final 6 months of the event’s timeline.

Caribbean Prestige Foundation, the producers of the *International Soca Monarch* employs 7 persons full-time, and according to Mr. Munroe, the organisation’s head, will employ the 1000s temporarily, for the Soca Monarch’s events. The Ministry of Education’s Multicultural Music Programme Unit (*Junior Panorama*), Department of Tourism at the Tobago House of Assembly (*Tobago Jazz Experience*), the Trinbago Unified Calypsonians Organisation (TUCO - *Calypso Fiesta*.*Calypso Monarch*), and PanTrinbago (*Panorama*), all record staff numbers well in excess of 30 persons, save TUCO which runs on a 14 member team.

5. Does your organization have a membership classification for individuals?

The majority of the respondents (6) answered ‘yes’ to this question. The table below provides further details.

6. If yes, number of individual members?

Festival	Organisation	Number of Members
Tassa-Rama	Tassa Association	876
Wine, Cheese, Music and Art	Eastern Performing Arts	100
Chutney Festival	Chutney Foundation	1578
Calypso Fiesta	TUCO	400
Panorama	PanTrinbago	250 (bands)
Parang Festival	Parang Association	50 junior; 45 senior (bands)

For those who answered yes, the table above outlines what the membership is like. Note well that both the Parang Association and PanTrinbago membership are group membership figures.

7. Festival content?

‘Calypso-soca, sub-genres’ at 36% represents the largest segments of the content pie. ‘Calypso’ content is featured at *Soca Monarch*, *RapsoFest*, *Calypso Fiesta*, *T&T Music Festival*, *Tobago Jazz Experience*, *Junior Panorama* and (senior) *Panorama* - where although steelpan is the instrument, the genre of music is calypso - and to a lesser extent the *After Jazz Fringe Fest*.

‘Other’ at 32% captures tassa percussion instrumentation (*TassaRama*), Jazz, R&B and Spoken Word, African Music, Reggae, PopRa, Parang (*Parang Festival*), and Broadway for example, which are featured at *T&T Music Festival*, *Tobago Jazz*, and *Wine, Cheese, Music and Art*. *Tobago Jazz* like *After Jazz* would feature Rock music, *T&T Music Festival* and *After Jazz* would have Folk music content, while *Wine, Cheese, Music and Art* like *T&T Music Festival* would feature Classical music. Essentially, 5 of the 12 festivals surveyed, feature multiple-genres as their festival content.

8. Total number of performances...

In the previous section on ‘Performing Arts Festivals’ it was argued that, ‘performances’ should be taken to mean the complete presentation/production/set (as the case may be), offered by any artist/group/company participating at the festival or annual event. The survey maintains that repeat performances (i.e. the same act/performance appearing on more than 1 night at the festival) will only be considered as 1 performance. For a music festival, with a three to four-hour show, this may connote different things. An artist may be hired to deliver a fifteen-minute or thirty-minute set. A headline act may be hired to do a one-hour set. If the music festival is a competition, a set may be between seven and ten minutes or ten to fifteen minutes.

For this chart, the 50% that present more than 50 performances are all competitions. The festivals are *Junior Panorama*, *Panorama*, *TassaRama*, *Parang Festival*, *Soca Monarch* and *T&T Music Festival*. Each of these events, runs for more than 3 days (as will be discussed later), and as a result can showcase 50 or more performances (of seven to fifteen minutes in length) within its run. The *Calypso Fiesta/Monarch* and *Tobago Jazz Experience* comprise the 17% that can feature 26 to 50 performances. *RapsoFest* and *Wine, Cheese, Music and Art* may host 11 to 25 acts. The researcher was unable to capture the relevant data for the *Chutney Monarch*.

9. When does the festival(s) take place?

The table below outlines how these music festivals are spread over the year:

MONTH	FESTIVAL
Jan	Panorama
Feb	Panorama; Junior Panorama; Calypso Fiesta/Monarch; Soca Monarch
Mar	Panorama; Calypso Fiesta/Monarch; Soca Monarch; T&T Music Festival
Apr	Tobago Jazz Experience; After Jazz Fringe Festival
May	none
Jun	RapsoFest; Chutney Monarch;
Jul	none
Aug	TassaRama; Wine, Cheese, Music and Art

MONTH	FESTIVAL
Sept	none
Oct	Parang Festival
Nov	Parang Festival
Dec	Parang Festival

In segmenting the Carnival, the most composite local festival, February alone yields 4 music festivals (viz. *Panorama*, *Junior Panorama*, *Calypso Fiesta/Monarch* and *Soca Monarch*) and is thus read as the most active month. The Panorama's preliminaries are in January. March is read as the second most active month, as it is still potentially a Carnival month, owing to the fact that the Roman Catholic calendar can push Carnival Friday and Saturday (the days for *Soca Monarch* and *Panorama*) into the first few days in March. After those Carnival music events, the *Parang Festival*, has the most significant spread; 14 Saturdays between October and December.

10. Total days of programming?

DAYS	FESTIVAL
1-3	After Jazz; Wine, Cheese, Music and Art
4-7	Junior Panorama; Soca Monarch
8-14	Panorama; Parang Festival; Calypso Fiesta/Monarch and Tobago Jazz Experience
14 plus	RapsoFest; Chutney Monarch; TassaRama; T&T Music Festival

11. Mandate or mission (if applicable)

FESTIVAL NAME	MANDATE
International Soca Monarch Competition	"Vigorously pursuing defined objectives and processes that when positively realized would ensure that there has been no exploitation of the soca culture as it journeys to achieve significant positioning in the International music world." (Website)
National Parang Festival	"The National Parang Association was formed in 1971 with a mandate to preserve and promote the art form and its inherent culture as well as to seek the interest of all stakeholders: Instrument makers, musicians and their children, those involved in the culinary arts and more importantly, the fans." (Facebook)
After Jazz Fringe Festival	"... to expose [other] Trinbagonian musicians [and musics] to the 'outer-nationals'" (Interview)
Tobago Jazz Experience	"The festival offers a great opportunity for visitors to have a unique experience of jazz, cultural heritage, culinary delights and historic perspective offering music, landscape, ambience, food, good company and excellent vibes." (Facebook)
T&T Music Festival	"... the Association had as its main focus, which could be traced to as early as 1942 regular concerts and get togethers to showcase folk music and dance talent... The Trinidad and Tobago Music Festival over the years has been the showcase for aspiring musicians. It is considered a major launching point for the career of many now prominent individuals in the music world." (Website)
Calypso Fiesta	TUCO's mission is "to grow TUCO into a caring viable organization providing for the artistic social and economic welfare of its members, increasing the exposure of calypso to the people of the world" (Website)
National Chutney Monarch of T&T	To develop and maintain the artform in all its aspects Locally and Internationally (Interview)
Tassa-Rama	"To develop and maintain the tradition of the instrument. And for Government to officially declare Tassa as the 2nd National Instrument" (Interview)
Panorama	PanTrinbago is "dedicated to the promotion and development of the steelpan and pannists worldwide." (Facebook)

The table above, which samples the mission and mandates (or outlook) of the some of organisations that host the music festivals sampled. These were either taken from the festival/organisation websites or Facebook pages upon discussion with respondents. Where indicated, the statements were the proceeds of the interviews with the respondents.

Compared to the previous sub-sector, ‘Performing Arts’, there is a bolder, although sometimes inhered, promotion and market focussed agenda guiding these mandates. The music festival agenda, given this sample, is clearly geared toward the promotion of the art and the artist in ways that are fulfilling to the festival ecology. From *Soca Monarch* (arguably one of the most popular of local music festivals), which seeks for its music, “to achieve significant positioning in the International music world.” to the *After Jazz Fringe Festival*, perhaps the smallest in scale on the table, which seeks “to expose [other] Trinbagonian musicians [and musics] to the ‘outer-nationals’”, the mission is clear.

12. Do you stage competitions?

Yes = 8 | No = 4

YES	NO
Junior Panorama	Tobago Jazz Experience
Panorama	After Jazz Fringe Festival
Calypso Fiesta/Monarch	RapsoFest
Soca Monarch	Wine, Cheese, Music and Art
T&T Music Festival	
Chutney Monarch	
TassaRama	
Parang Festival	

13. Do you offer educational activities or classes?

Yes = 10 | No = 2

YES	NO
Junior Panorama	T&T Music Festival
Panorama	After Jazz Fringe Festival
Calypso Fiesta/Monarch	
Soca Monarch	
RapsoFest	
Chutney Monarch	
TassaRama	

YES	NO
Parang Festival	
Wine, Cheese, Music and Art	
Tobago Jazz Experience	

Once again, the vast majority of the group have education components integrated into their festival programming. For the two festivals that responded ‘no’, they both advised the researcher that they are developing educational content to support future editions of their festivals.

14. What venues do you use?

The most significant types of venues here are ‘open spaces’, ‘schools/centres’ (at 30% each), and ‘stadia/multi-purpose’ facilities (25%). The majority of the events sampled are mass events that require stadia and/or the field/savannah to host massive audiences at their festivals. These include *Junior Panorama*, *Panorama*, *Calypso Fiesta/Monarch*, *Soca Monarch*, *TassaRama*, *Chutney Monarch*, *Parang Festival* and *Tobago Jazz Experience*. Interestingly some of these very events, because of the breadth of their programming, also utilised schools, community centres or other community spaces to host shows. *Wine, Cheese, Music and Art*, like *RapsoFest* utilises the school or community space exclusively (e.g. school hall and library), while the *T&T Music Festival*, when it is not at the theatre (Queen’s Hall), makes use of the Signal Hill Secondary school’s hall when it hosts events in Tobago. *After Jazz Fringe Festival* converts bars and other popular ‘liming spots’ in Tobago into venues, while *Soca Monarch* for its preliminary round transforms a (Cascadia) hotel room as a venue to listen to the music of its festival aspirants; these were categorized as ‘created spaces’.

15. Representative companies, troupes or artists in festival series or events?

All the festivals feature the work of local artists and companies; 66%, or 8 of the 12 festivals sampled, featured the work of local festival artists or companies exclusively. These are *Junior Panorama*, *Panorama*, *Calypso Fiesta/Monarch*, *TassaRama*, *Chutney Monarch*, *Wine, Cheese, Music and Art*, *After Jazz Fringe Festival* and *T&T Music Festival*. The other 4 events (viz. *RapsoFest*, *Tobago Jazz Experience*, *Parang Festival* and *Soca Monarch*) feature regional and international acts/artists as part of their billing.

16. Total attendance at all performances.

ATTENDANCE	FESTIVAL
less than 1000	Wine, Cheese, Music and Art
1001-5000	RapsoFest; After Jazz Fringe Fest
5001-10000	T&T Music Festival; Parang Festival
10000 plus	Jun. Panorama; Panorama; Calypso Fiesta; TassaRama; Tobago Jazz; Chutney Mon; Soca Mon.
N/A	none

The table above outlines how the audiences are distributed among these festivals. That 58% (or 7) of the festivals sampled boast of audiences in excess of 10000 patrons, is quite significant. With such a large audience base, these festivals may hold the greatest potential to be economically viable projects.

17. How many hours per week do you spend preparing for the festival?

These respondents were also asked to discuss the time spent in preparing for the festival in question, in relation to their festival's event time-line. The time question works on the premise that there is a relationship between time spent in preparations and the proximity to the festival itself. In light of this, more than one response was collected from some of the respondents.

For 77% of the group, the time spent working on the festival commanded full-time (more than 40 hours at 53%) or 'half-time' to full-time (21 hours to 40 hours at 24%) attention. This accounted for 9 of the 12. Of that 9, 7 of the organisations are involved in planning other festivals and events during the rest of the year. They have classified their regular pre/post festival work time as either 21 to 40 hours, 11 to 20 hours or 6 to 10 hours. Save *Wine, Cheese, Music and Art* and *Calypso Fiesta/Monarch* (both of which operate at 21 to 40 hours in preparation for their events), it is those pre/post festival times that populate those three segments. Data for this question was unavailable for *RapsoFest*.

18. What's the estimated annual cost of producing the festival?

While 2 of the respondents were unable to furnish the researcher with the relevant data, 42% (5) of these festivals cost in excess of TT\$1 million to produce. These are *Soca Monarch*, *Chutney Monarch*, *Junior Panorama*, *T&T Music Festival* and *Tobago Jazz*. And for the 2, for which the data was unavailable (viz. *Calypso Fiesta/Monarch* and *Panorama*), the researcher also suspects that they too cost in excess of TT\$1 million to produce, given the prize money for these festivals qua competitions. The *Parang Festival* and *TassaRama* occupy the \$501,000.00 to \$1 million segment, with former being but \$21,000.00 shy of the highest tier. *RapsoFest* alone occupies the \$251,000.00 to \$500,000.00 slot, while the *After Jazz Fringe Festival* and *Wine, Cheese, Music and Art*, cost less than \$250,000.00 to produce.

19. What percentage of the cost of the festival is offset by sponsorship or donations?

Wherever the festival organiser was a government agency or received an annual government subvention, government funding was not considered a part of its sponsorship support. Note well that the researcher was unable to collect related data for the *RapsoFest*, *Panorama* and *Calypso Fiesta/Monarch*.

Be that as it may, it was important to note that 25%, or 3 of the festivals surveyed (viz. *Chutney Monarch*, *T&T Music Festival* and *ParangFest*), offset more than 40% of their festival production costs in sponsorship and donations. What is interesting here too is that 2 of those 3 festivals, cost in excess of \$1 million to produce. The largest segment of the pie (33% of the group) represents 4 festivals - *Soca Monarch*, *After Jazz Fringe Festival*, *TassaRama* and *Wine, Cheese, Music and Art* - who are able to source between 21% and 40% in support. The researcher was informed that the *Junior Panorama* which is almost fully funded by the Ministry of Education, has a partner/sponsor that offers less than 5% support. Among the music festivals,

the *Tobago Jazz Experience* of all the government run/funded festivals boasts of the most significant sponsorship contributions, with 11% to 20% support.

It must be noted again, that not all of the respondents were asked to respond to the first 2 questions in this section. It was felt that the first two questions, would only be applicable, in those instances where the respondent was a festival founder or the entrepreneur. Obversely, the researcher sometimes used the question to gauge and engage the respondent in a discussion on the guiding principles of the festival. It was felt that this was useful in acquiring the information that would shape the SWOT analysis.

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

Once again, ‘to contribute to culture/identity’ emerges as an important driver in determining the festival. It is not surprising that this is complemented by “self development” and “to put my creativity to practice”, which essentially echoes the notion of promoting the art and the artist as discussed earlier in the section on mandates and mission.

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

The inclusion of “self employment” and “independence/autonomy” in this response, serve to complement the previous responses. Respondents either hinted at or spoke directly about the work being (financially) rewarding for the artist.

c. When developing my product, I think about

Notwithstanding the market focussed discussions that dominated the mandates/missions, respondents were clear that “planning skills” aside (i.e. ensuring that the festival was well managed), what mattered to them most was “social commitment”, or the idea of the art and the festival, being meaningful as well to the society from which it emerges.

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

Because promotion and the market/marketing mattered so much to this group, “customer orientation” like “commercial skills” and “communication skills” all sought to explain how festival managers were keen on having their products (the festival) reach its related markets; audiences and festival producers and promoters.

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

Respondents felt that the business of managing the enterprise is largely contingent on “communication skills”. Essentially, this choice lead to discussions on managing internal and external customers, interests and expectations as these relate to the festival, while “team working skills”, extended this discussion, commenting on internal personnel relationships. In addition, “leadership”, “social committment” and “planning skills” - each of which scored 4, to rank third - spoke to strong headships, the festivals’ connectedness with the society that produces it, and the effective design and organisation of the festivals respectively; all as key complements.

Music Festivals Findings - Analysis

a. SWOT

STRENGTHS	<ul style="list-style-type: none"> • the festivals have bold mandates that seem to be driven by promotion and accessing markets for its art and artists, and the realisation of an environment and opportunities that are rewarding to its entire festival ecology. • on the human resource side, the sub-sector is supported by volunteer labour, and small teams and also create a significant number of temporary jobs; • the majority of the festivals command audiences in excess of 5,000; a fact that is testimony to its support base, and which should prove to be attractive for advertisers/sponsors; • notwithstanding the support they may get from government, and the idea of the festivals being 'national, these festivals are run largely by their own autonomous organisations • the sub-sector has an appreciation for educational programming; the practice may be useful for its continuance and expansion
WEAKNESSES	<ul style="list-style-type: none"> • intra-sectoral tensions that seem to be bequeathed as colonial inheritance, and/or emerging from tensions between high and low art; • the majority of the festivals cost in excess of TT\$1million to produce. Notwithstanding the fact that some of these festivals are (comparatively) among the better funded local festivals, these costs can pose a challenge to funding.
OPPORTUNITIES	<ul style="list-style-type: none"> • once registered with the Ministry of Arts and Multiculturalism's Artist Registry, these festivals are able to access sponsorship funding opportunities as per the Art and Culture Allowance in the Corporation Tax Act; • the majority of the sub-sector is clear on the link or relevance of their festival to festival tourism programming and imperatives, and are thus better poised to capitalize on the wider industry pursuits; • apart from film and video games, the music industry represents the most significant revenue earner (globally) among the arts and entertainment sectors; these festivals seem focussed on tapping into these markets/circuits.
THREATS	<ul style="list-style-type: none"> • 6 of the 12 festivals sampled acquire (or perhaps require) significant support from government. The extent to which this is sustainable - in the event for example of a change in government and by extension government's imperatives - raises concerns about viability; • sufficient complementary local airplay that may serve to bolster interest in the various types of music that may be produced locally; • that these festivals surveyed, but a sample of a larger number of local music festivals, are essentially competing against each other (music festivals) as well as the wider festivals sector for funding support.

b. These festivals, when compared to 'Performing Arts' for example, have a bolder and clearer outlook with regards to the possibilities for their art and their artists accessing global markets, as well as a clear concern for their own viability. Notwithstanding, the internal concerns regarding funding in particular, these festivals command comparatively larger audiences, which if capitalized upon should also augur well for their funding and sponsorship prospects. Given the

evidence of the survey though, they comparatively already attract larger budgets and funding support, than their counterparts in ‘Performing Arts’ for example.

The shows that constitute these festivals are also generally produced with the understanding that the festival itself is a package to be consumed. Even when there may be questions about the value of the production itself, the intention is to see its potential (international) market as one that reaches beyond the immediate live audience.

c. This group comprises an even mix of artists and arts administrators.

d. It has already been argued that for this sub-sector, there is a sense that the festival organiser understands that the festival has an audience and a market into which it can tap, that exists beyond the immediate live audience. As the responses to c revealed, there is still a deep sense of connection and responsibility to the local context from which it emerges. Given these understandings, it may be incumbent upon the producers to invest even more heavily in producing their festivals, or the festivals’ signature events, as made for television shows.

What obtains at the moment, exists between a broadcast of a live event, to a decent broadcast of a live event. To matter however, what is required are made for television (or internet streaming) shows a la the Grammys, or the VH1 Music Awards etc. The aim therefore is to set even higher standards on these shows production value and create yet another product for the audiences/markets that sub-sector is already very aware that it may be pitching to; either as diasporic viewing audiences, international music enthusiasts or (would be) festival tourists. The near 500,000 hits that the Soca Monarch performances get on YouTube each year, or obversely the less than excellent reviews that are received for their live streaming (refer to this link for example <http://www.trinijunglejuice.com/tjnews/articles/2039/1/Soca-Monarch-Live-via-Pay-Per-View-Exclusively-on-ttentionlinecom/Page1.html>), demand this.

All of this must be done however, with a clear understanding that while the aim may be to expand the possible audiences/markets for these festivals, the local live audience should not be deprived of its own experience. Indeed it is hoped that the strong sense of “social committment”, as discussed earlier, and which the sub-sector adheres to, would keep these committments to the local audiences in check.

e. There are real class and race tensions - the baggage of a colonial history - that interfere with the possibilities for more cross-collaborative relationships. Some of these schisms, are exacerbated and institutionalized by politics/government, (perhaps) with the original intention by the latter to be progressive.

Classical music is comparatively underfunded when ‘measured’ against popular musics/festivals, which feature steelpan and soca for example. With politics of nationalism, classical music, which represented the ‘old order’, would be required to make way for local folk musics and popular forms, notwithstanding the denigration that these local forms would have faced in their formative years. Invoking Walcott again, who as insider/outsider, seems to recognize and express the condition most succinctly. He notes that, “Every state sees its image in those [folk] forms which have the mass appeal...”. These forms now command major government funding, in spite of the

clamouring of these governing bodies of their lack. And while the colonial inheritances may have been removed from the centre, for occupation by these folk expressions, new non-local popular forms easily attract major state funding, with the caveat of inviting/featuring local expressions; this same format though earned the colonial forms a demotion.

If the 'colonial form' is the *Trinidad and Tobago Music Festival*, and the 'folk forms', *Soca Monarch*, *Panorama* and the like, and the 'new non-local' is *Tobago Jazz Experience*, then the anecdote of this context should become clearer. The attempt here is not to serve as an apologist for any of the forms cum festivals; they don't need it. This sub-sector remains the least tentative in its business. It may be because it un/consciously stands upon a history of some relatively significant global recognition, given the attention paid calypso in the early 20th century, or that stardom and success seem accessible with the proliferation of prosumer technology (i.e. recording equipment for home studios etc.). Whatever the reason, this serves more to highlight or hopefully begin to address those contradictions - whether real or perceived - that seem to hinder the cross-collaborative possibilities that may exist.

For instance, the researcher accepts that state or private sector funding drives the production of festivals the world over. But the ability of the *Tobago Jazz Experience* to solicit 11% to 20% in private-sector sponsorship funding, presents a model for heavily state-funded [music] festivals to emulate. If nothing else, it demonstrates that the state-funded festival does not always have to be wholly state-dependent. Attracting funding from sources other than government, also frees the "popular artists [from being] trapped in the State's concept of the folk form" (Walcott), in so far as that 'concept' is that of the hapless dependent. Obversely, the *Wine, Cheese, Music and Art* is essentially an event that solicits support for an endowment.

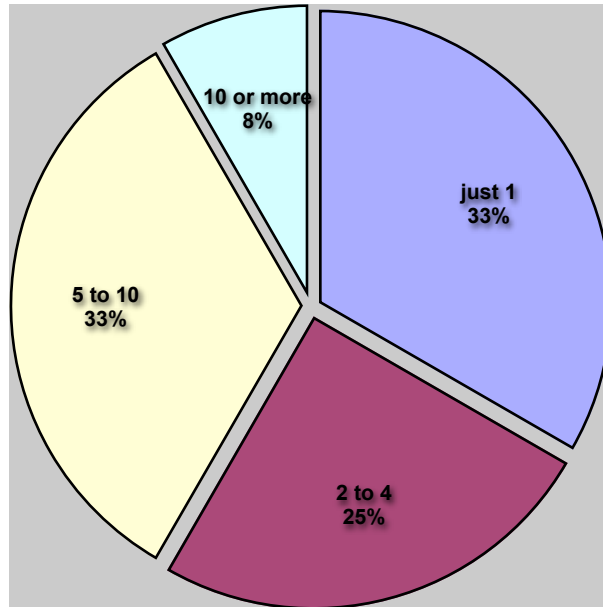
Moreover, the local music sector knew viscerally, since the beginning of the recording industry, that music production/the music business, might be best sustained through live, festival performances; hence the calypso tent and carnival (soca) fete systems, for example. Finally, the 'local-non-local' musics - to use a purposefully contradictory term - to be relevant, cannot perennially operate at the 'fringe'. The fringe festival may capitalize on ready-made smaller audiences at the major event. But it should also, after building its repertoire and reputation, desire and seek some level of co-opetition from the main event, thereby allowing its artists an opportunity to meet with the audience it seeks; the mass gathering.

In sum, while there may be some intra-sectoral mobility among these festivals' artists, the festivals themselves have critical lessons to learn from each other's work and existence. And these lessons defy and dissect the barriers to cross-collaborative possibilities.

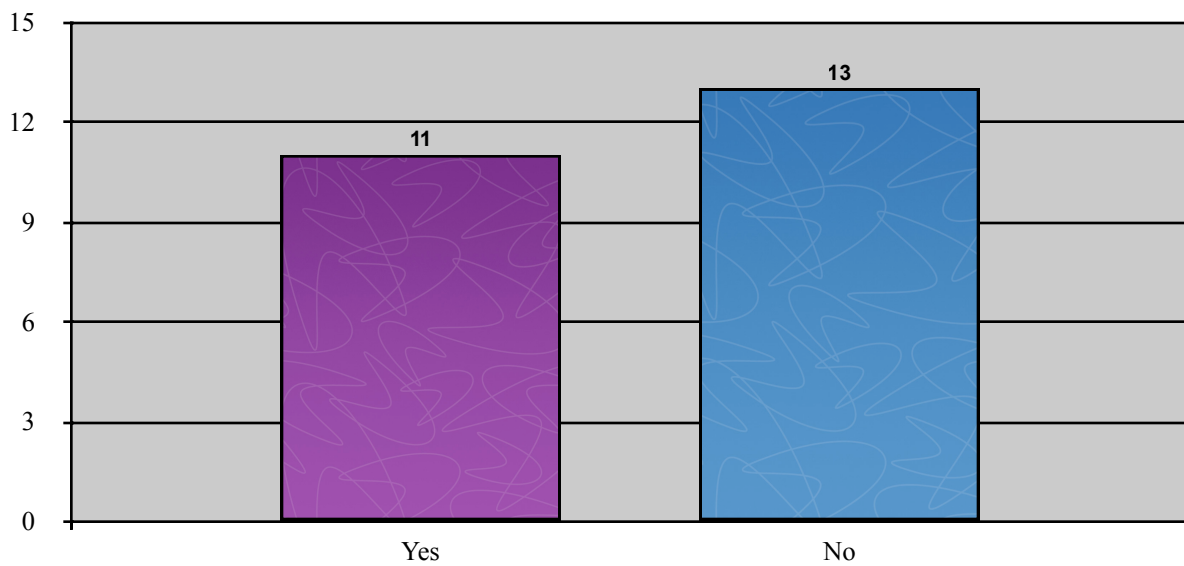
f. Already described as the "least tentative in its business", the researcher is inclined to believe that whatever additional access to funding or facilities that this sub-sector may need, it possess the means to either negotiate it, or seek meaningful alternatives. What it may need to address is a mechanism or facility that allows it to have meaningful intra-sectoral dialogue and attend to wider policy matters beyond the exigencies of each organiser's respective festival, and the pandering to relative success, or megalomania. Fulfilling the goals of the enterprises here seems to demand a leveraging of the stakeholders' recognizable agency.

Heritage/Religious Festivals

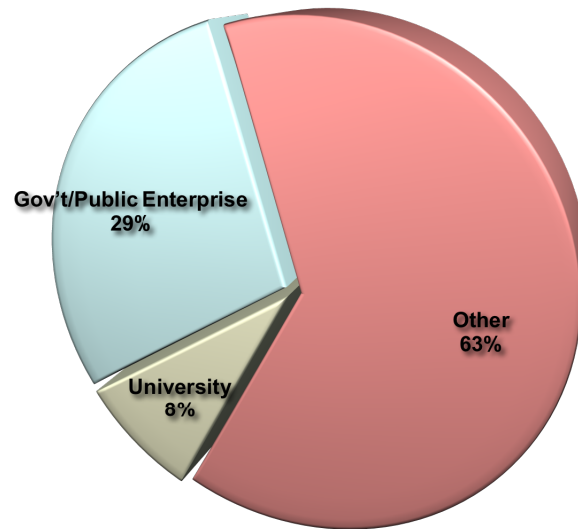
1. How many festivals, series or annual events does your organization host each year?



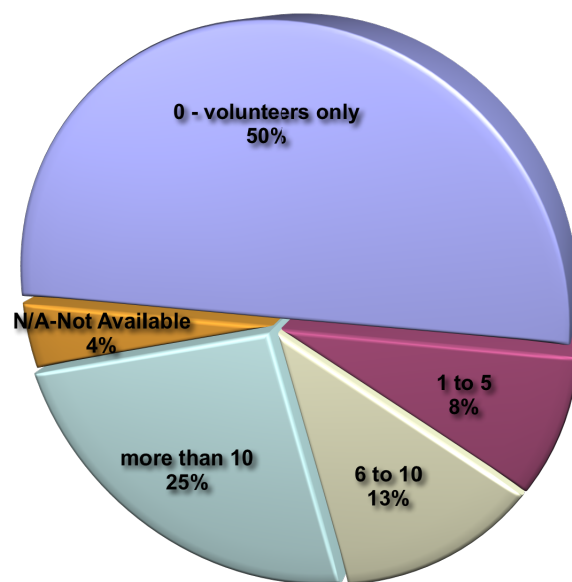
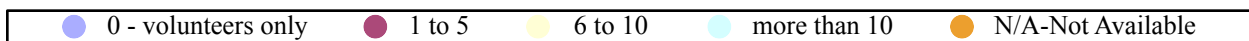
2. Is your organization set up primarily to stage festivals, series or an annual event?



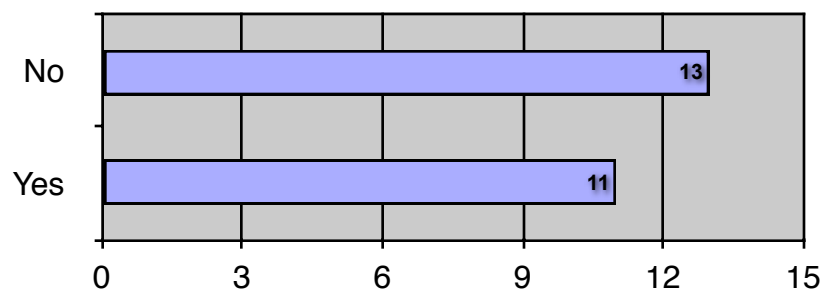
3. Organisational Status



4. Number of staff in organization?



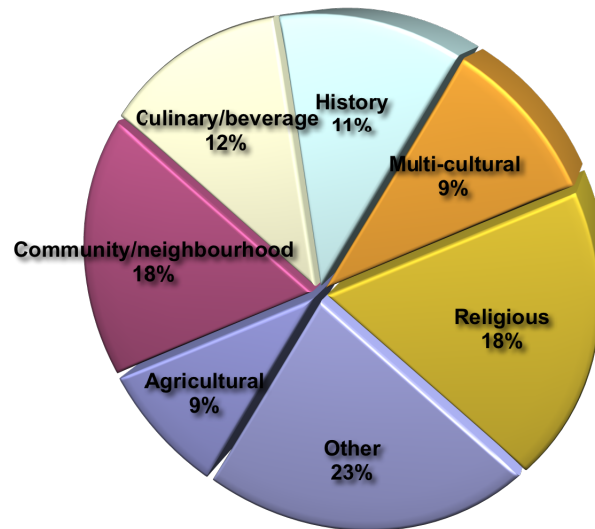
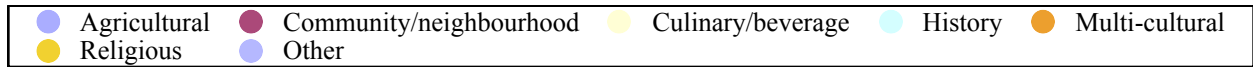
5. Does your organization have a membership classification for individuals?



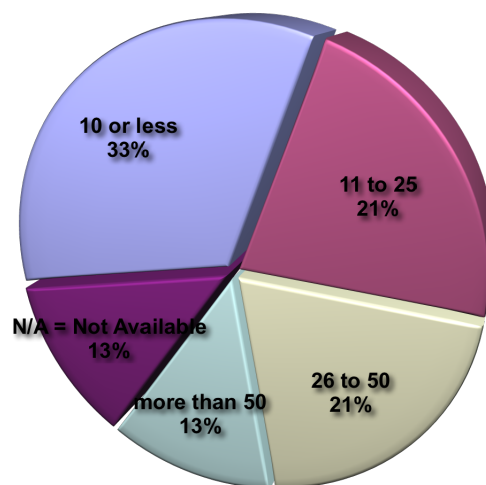
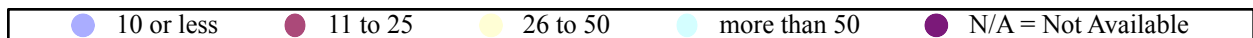
6. If yes, number of individual members?

Festival	Organisation	Number of Members
Emancipation Festival	Emancipation Support Cimmittee	200 (groups)
Carib-Santa Rosa Festival	Santa Rosa First Peoples Community	125
Divali	Palmiste	50
Phagwa	Hindu Prachar Kendra	250
Gangaa Dhaaraa	Hindu Prachar Kendra	250
Brasso Seco Cook-Out Fest	Brasso Seco	30
Olokun Festival	Egbe Onisin Eledumare	37
We Beat	St. James Improvement Committee	20; 4 (groups)
Gelede Festival	Eniyan Wa	35

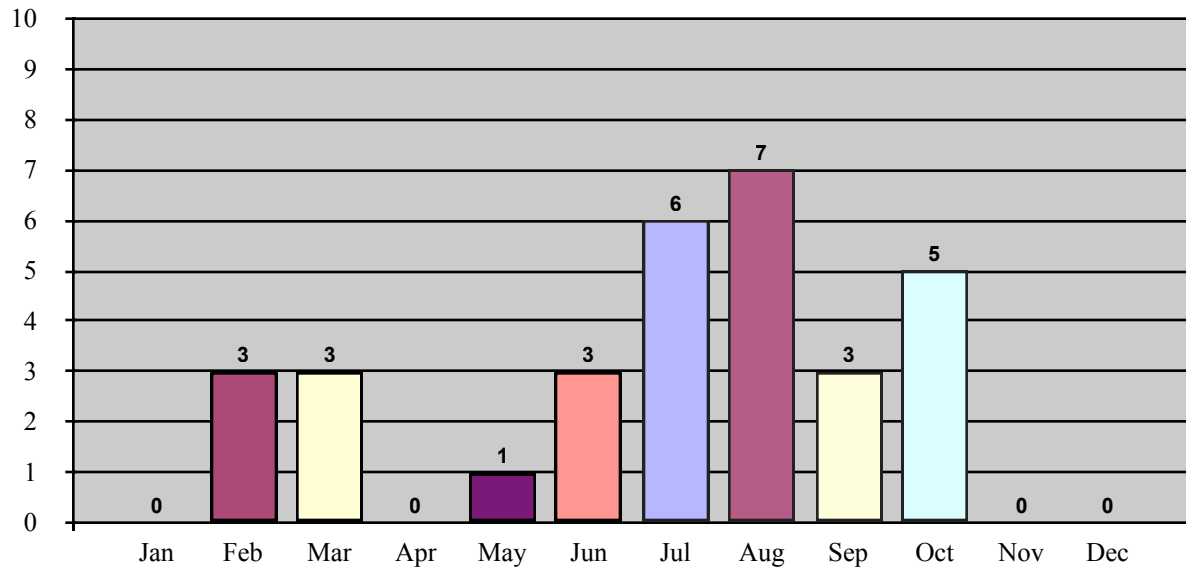
7. Festival content?



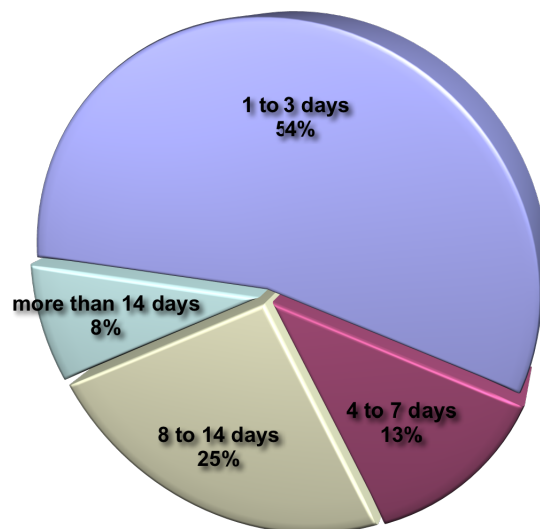
8. Total number of performances...



9. When does the festival(s) take place?



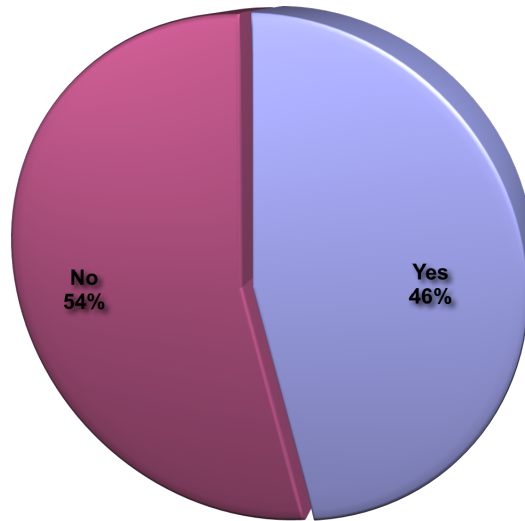
10. Total days of programming?



11. Mandate or mission (if applicable)

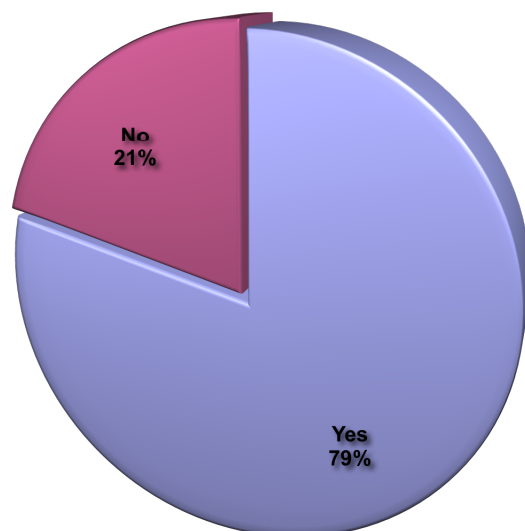
FESTIVAL NAME	MANDATE/MISSION
Emancipation Festival	“To function as an integral part of the network of Africans in the diaspora engaged in the work of transformation and development targeted at the restoration of African self-hood, spiritual connectedness, and the creative, economic and social potential of the group.”
Divali Celebrations	“...to improve our community through inculcating the values inherent in the heritage, traditions and religious backgrounds.”
Dow Village Ramleela	“... prayer, dedication and service”
GuayaFest	“to stage an event in the community that allows the community to see itself and participate; ignite cultural activities, business/economic activity, sharing (thanksgiving).”
Tobago Heritage Festival	“The Tobago Heritage Festival is an annual event created to preserve the unique cultural traditions of Tobago.”
Indigenous Cook Fest - Brasso Seco Cook-out Fest	“... to crate a spectacular visitor-friendly experience, by community members for the benefit of the environment and the community.”
Biddeau Drum Festival	“... revive the tradition of Nation Dance, Saarakaa in the communities in Trinidad.”
The Old Yard	“... to offer a platform that showcases the traditional Carnival mas art; in so doing, provide a vehicle for retention and continued resonance/importance of it, so that people will learn and participate; provide a teaching platform for the performing arts aspect for the event and project management aspect; viable and sustainable outreach platform for the unit; gives an opportunity to create downstream projects that target youths and children.”
Mango Festival	“... development of rural women as it relates to enterprise.”

12. Do you stage competitions?



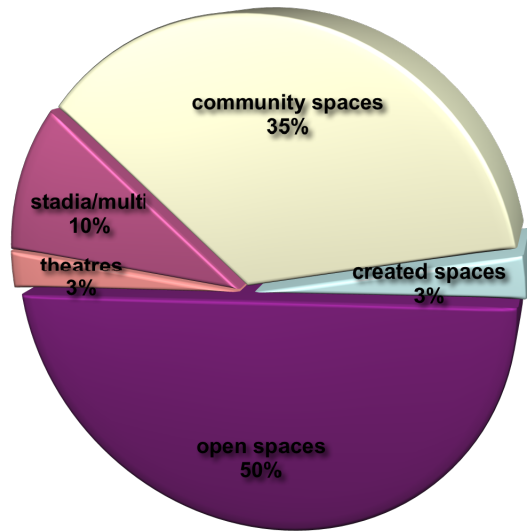
Yes = 11 | No = 13

13. Do you offer educational activities or classes?



Yes = 19 | No = 5

14. What venues do you use?



studios/gallery = recording or dance studios or art gallery

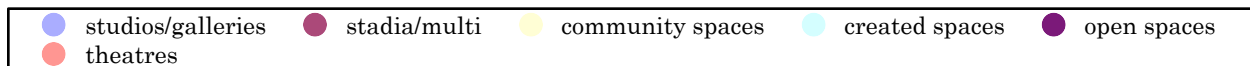
created spaces = empty 'non-arts spaces', customized by the artist to facilitate her work

stadia/multi = stadium or large multi-purpose facilities or complex

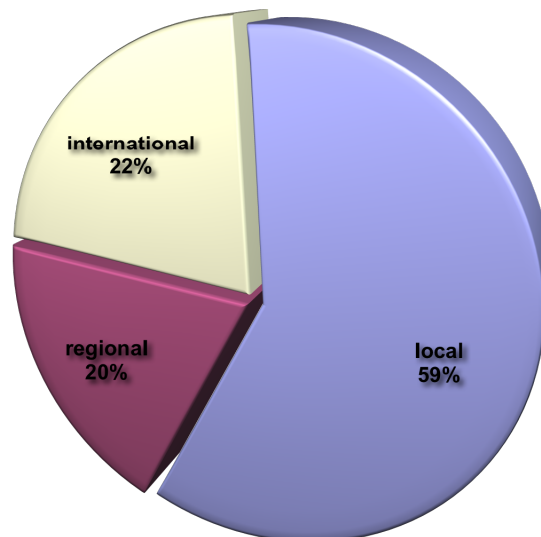
schools/centres = school halls and/or classrooms or community centres or library, panyard

open spaces = fields, streets, river banks and seaside

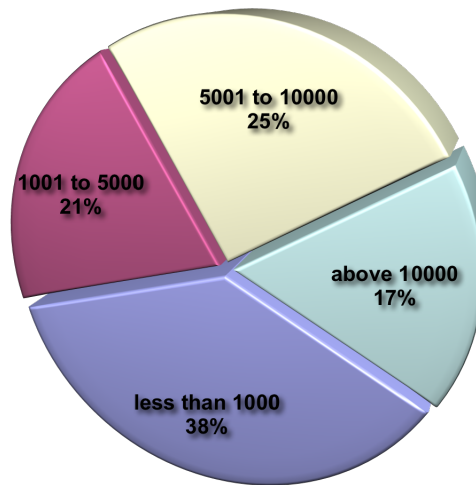
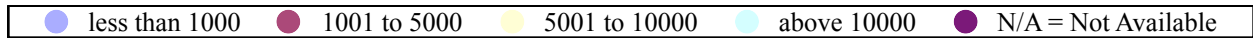
theatre = performing arts auditorium and theatres



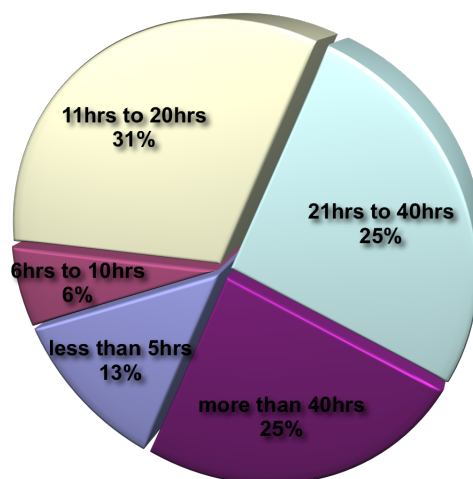
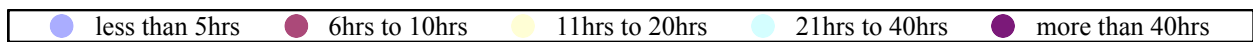
15. Representative companies, troupes or artists in festival series or events?



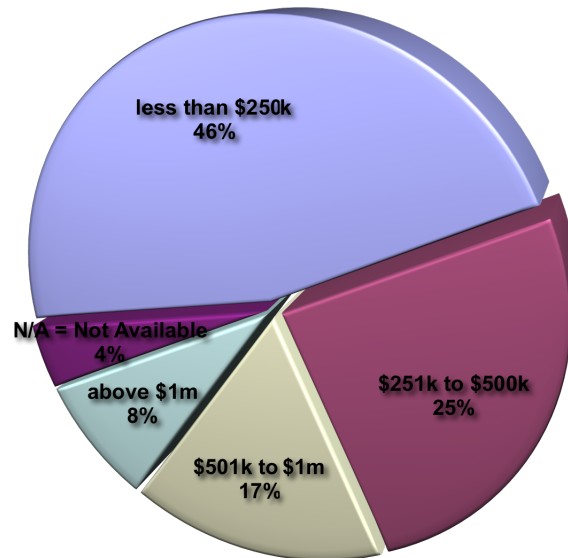
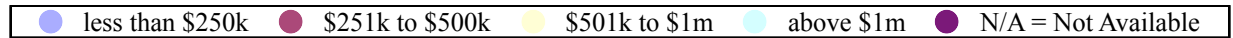
16. Total attendance at all performances.



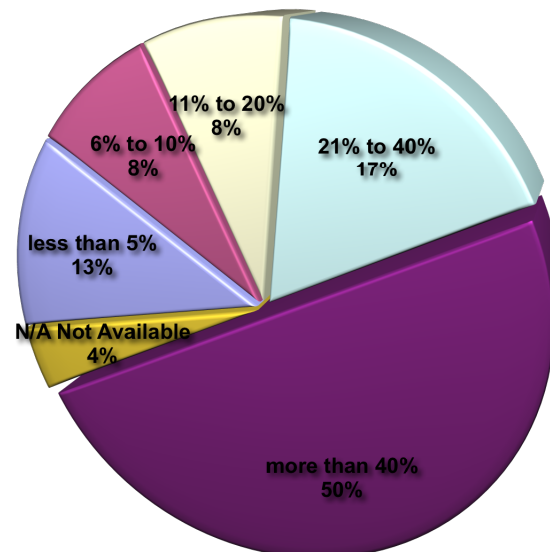
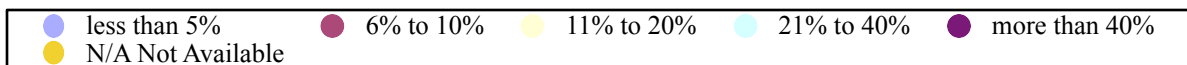
17. How many hours per week do you spend preparing for the festival?



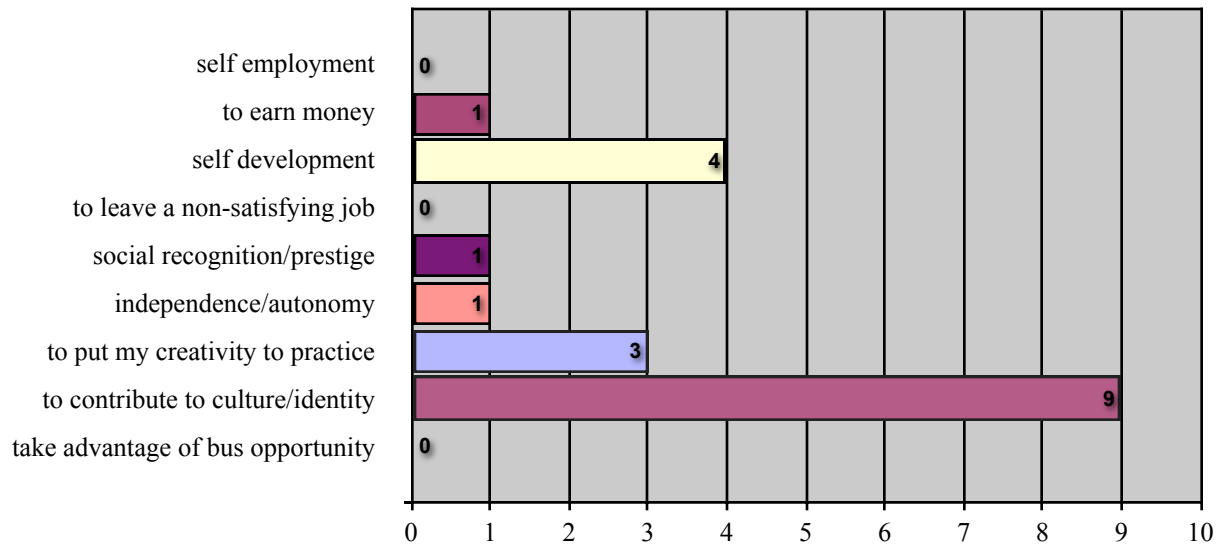
18. What's the estimated annual cost of producing the festival?



19. What percentage of the cost of the festival is offset by sponsorship or donations?



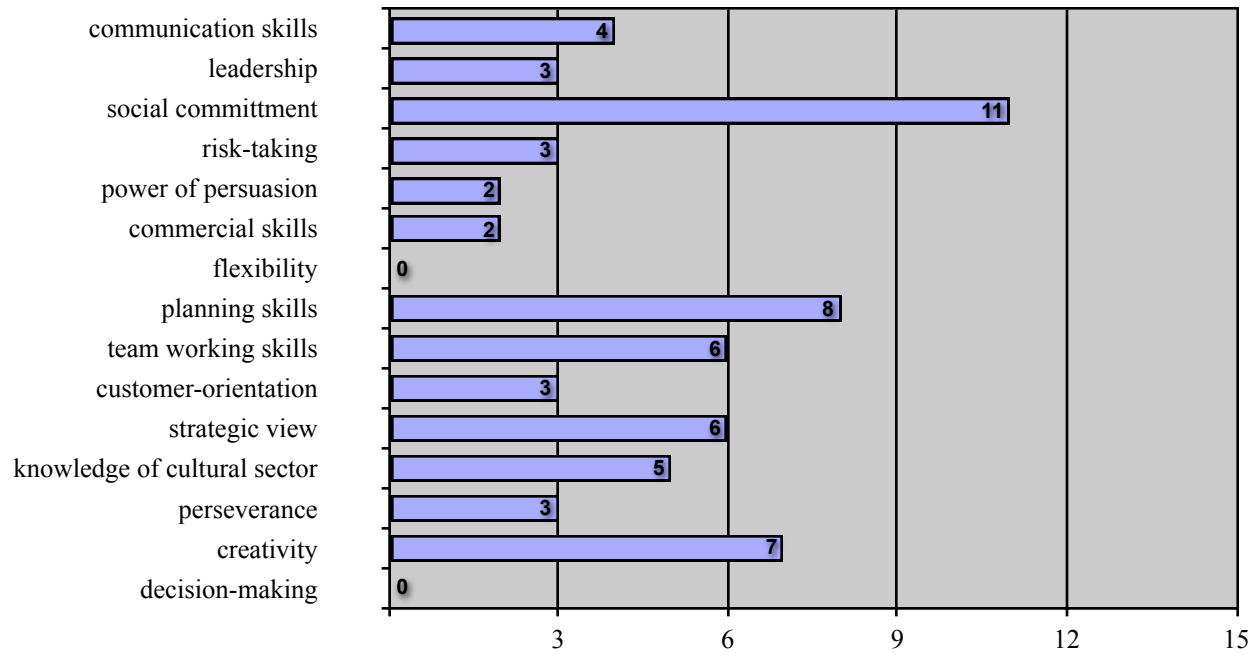
-
- What were the reasons that motivated you to start up your own business? (Choose top three options)



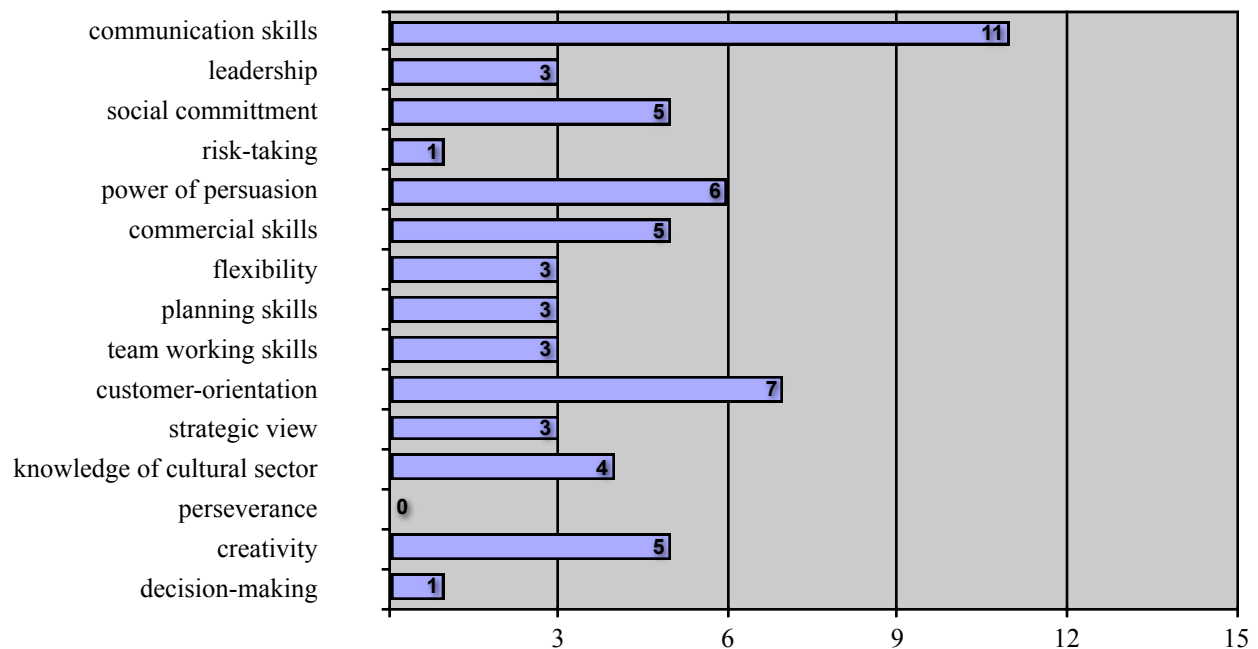
- What are the reasons that motivate you now to continue your business? (Choose top three options)



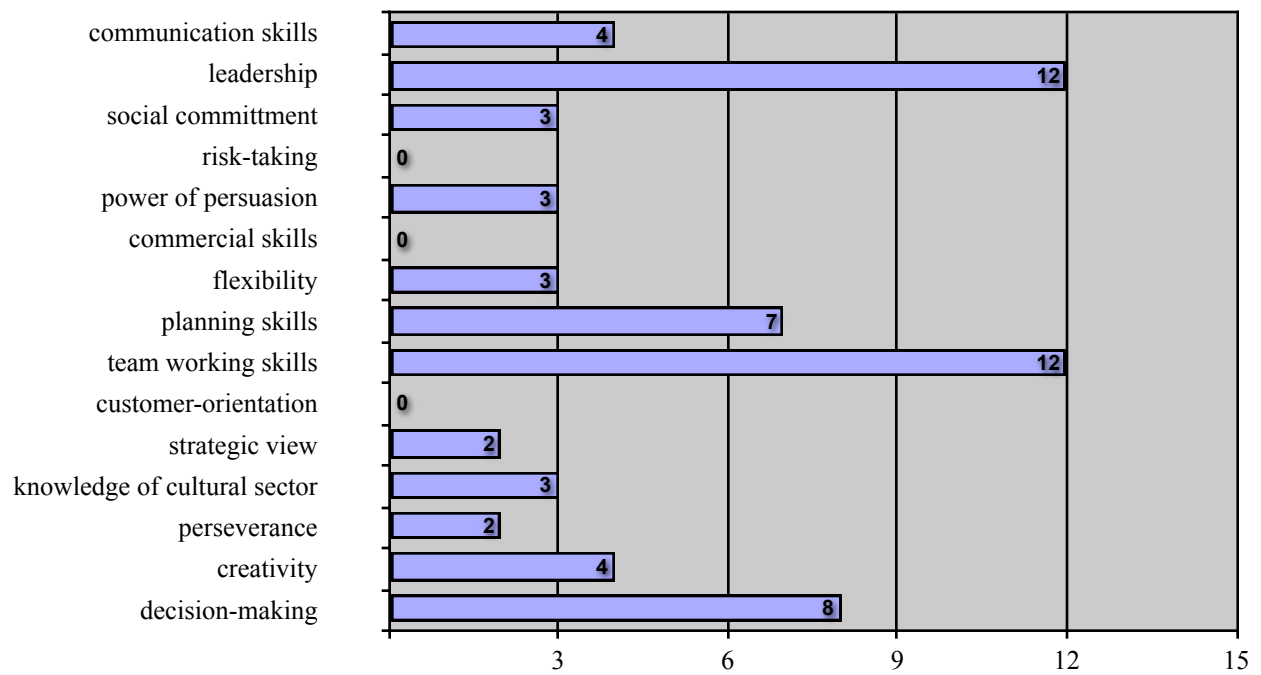
- When developing my product, I think about



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



- When thinking about managing my enterprise, I think about



Heritage/Religious Festivals Findings - Qualitative

FESTIVAL NAME	RESPONDENT	M	F	WHERE
Tobago Blue Food Festival	Mr. John Arnold	x		Tobago
Gangaa Dhaaraa	Mrs. Seeromani Naraynesingh		x	Central
Prime Minister's Best Village Trophy Competition – Folk Fair	Ms. Merle Garcia-Alexander		x	North
Phagwa	Mrs. Geeta Ramsingh^		x	Central
Cedros Hosay	Mrs. Karmani Ganpat-Ganness		x	South
GuayaFest	Mr. Raymond Cozier	x		South
La Divina Pastora	Fr. Martin Sirju	x		South
Tobago Heritage Festival	Mr. Elvis Radgman	x		Tobago
World Cocoa and Chocolate day/Fete de la Cocoa	Mrs. Frances Dekele		x	East
Indigenous Cook Fest - Brasso Seco Cook-out Fest	Ms. Kelly Fitz-James		x	East
Biddeau Drum Festival	Mr. Peter Biddeau	x		East
Olokun Festival	Oloye Orawale Oranfe	x		North
We Beat Festival	Mr. Earl Crosby	x		West
The Old Yard	Dr. Joanne Tull		x	East
Arima Fest	Mrs. Patricia Mettievier		x	East
San Fernando City Month	Mrs. Johanna Andrews		x	South
Gelede Festival	Mrs. Valerie Stephenson-LeeChee		x	South
Mango Festival	Ms. Gia Gaspard-Taylor		x	East
National Stickfight Competition	Ms. Jennifer Cassar		x	South
Traditional Friday	Mr. Steve John	x		North
Ramleela – Dow Village	Ms. Pricilla Bickramdass		x	South
Divali – Palmiste	Mr. Chimandath Maharaj	x		South
Carib Santa Rosa Festival	Mr. Ricardo Bharath Hernandez	x		East
Emancipation Festival	Mr. Khafra Kambon	x		North
		11	13	

1. How many festivals, series or annual events does your organization host each year?

8 of the 24 festival organisers surveyed, produce 1 festival per year. Another 8 confirm that they produce 5 to 10 events annually. These account for the two 33% segments in the pie chart. 6 respondents (25%) confirmed that they produce 2 to 4 events, while only 2 (10%) produce more than 10 festivals per year. It may be important to note that 2 of the festival respondents (viz. for the *Tobago Heritage Festival* and *We Beat*) claim that theirs is the only festival that their organisation hosts. In as much as this may be true, at the point of the survey, while each of these were addressed as and logged as 1 festival (as in fact they are), a similar segmentation as was applied to *Best Village or Carnival*, would demonstrate that given their composite nature, they can each furnish the survey with approximately 10 events each. Notwithstanding its listing as 7 events, with a similar treatment (segmentation) Emancipations celebrations, could also yield a similar result. The table below provides an outline of these were distributed.

NOS.	FESTIVALS
just 1	Hosay; GuayaFest; La Divina; Tobago Heritage; Cook Out; Biddeau; We Beat; Old Yard
2 to 4	Santa Rosa; Divali; Dow Village Ramleela; Cocoa; Gelede; Mango Festival
5 to 10	Olokun; Phagwa; Folk Fair; Gangaa Dhaaraa; Blue Food; Stick Fight; Trad. Friday; Emancipation
10 plus	ArimaFest; San Fernando City Month

2. Is your organization set up primarily to stage festivals, series or an annual event?

The majority of the group offered ‘no’ as a response to his question; although this served as but a small majority. Wherever ‘no’ was given as a response, it often came from those festival organisers that were identified as:

- ‘Government/public enterprise’, without a festival management mandate. An example here may be Tourism Department of the Tobago House of Assembly, which is responsible for the *Tobago Blue Food Festival*; and this is different from the ‘Government/public enterprise’, which has a festival management mandate, e.g. Tobago Festivals Commission, which is responsible for the *Tobago Heritage Festival*; or
- ‘University’, where the focus is on education; or
- ‘Other’, and specifically those that were religious based NGOs or CBOs, save Enyan Wa, organisers of the *Gelede*, and PANDAVAS, the Palmiste and Environs Drama and Visual Arts Society, who produce the *Divali Celebrations* in Palmiste. For these two, their festival respective festivals were cited as the reasons for the establishment of their organisation. Obversely, where the religious organisation might have said no, it was not denied that their ‘festivals’ are critical components of the very practice of the religion or belief system itself, given the link of the festival to calendric observances or deities.

Moreover, in spite of the result here, all of the respondents during the discussions expressed a deep understanding of the value of the/ir ‘festival’ in the furtherance of their work, mandates.

3. Organisational Status

‘Other’ (63%, or 15) comprises registered non-profits, CBOs, FBOs and other NGOs. The 29% that are described as ‘Government/public enterprise’ number 7 in total, and ‘University’ at 8%, are the remaining 2.

4. Number of staff in organization?

Perhaps as anticipated for this sub-sector, 50% of these organisations’ work is supported exclusively by volunteer labour. For the 2 (or 8%), which hire 1 to 5 persons, the same two persons are shared by two festivals (viz. *Phagwa* and *Gangaa Dhaara*). Emancipation, The Old Yard and ArimaFest claim the 13% segment of the ‘pie’. And, of the 6 (25%) that boast of more than 10 employees, 5 are ‘Government/public enterprise’ and 1 is ‘University’. Data was not available for the *San Fernando City Celebrations*. In sum, given our sample for the Heritage/Religious festivals, it may be safe to conclude that unless these festivals are run from a

government or university office/mandate where there is funding support for staffing, these festivals or organisations, are run with volunteer labour.

5. Does your organization have a membership classification for individuals?

The majority of the respondents (13) answered ‘no’ to this question. The is due in part to the fact that 9 of the respondents in representing as ‘University’ and ‘Government/public enterprise’ would not necessarily have a membership. The table below however provides details for 9 of the 11 who responded ‘yes’.

6. If yes, number of individual members?

Festival	Organisation	Number of Members
Emancipation Festival	Emancipation Support Cimmittee	200 (groups)
Carib-Santa Rosa Festival	Santa Rosa First Peoples Community	125
Divali	Palmiste	50
Phagwa	Hindu Prachar Kendra	250
Gangaa Dhaaraa	Hindu Prachar Kendra	250
Brasso Seco Cook-Out Fest	Brasso Seco	30
Olokun Festival	Egbe Onisin Eledumare	37
We Beat	St. James Improvement Committee	20; 4 (groups)
Gelede Festival	Eniyan Wa	35

7. Festival content?

Many of the heritage festivals selected used more than 1 of these content descriptors to describe their events. While ‘Religious’ or ‘Community/neighbourhood’ (12 responses each) served largely as the primary descriptors, the other titles as complements helped to explain the very trans-disciplinary nature of this sub-sector. Wherever ‘Other’ was selected it was used to describe those arts disciplines that would have been lodged for example in ‘Performing Arts’ and ‘Music’, or other classifications (e.g. environmental or maritime), which would not (normally) have been listed as a category to describe the festivals’ content. A useful example here, may be *Gangaa Dhaaraa*. *Gangaa Dhaaraa* is a Hindu festival that pays homage to the energy that is ‘flowing water’. While it is primarily a religious event, its rituals and activities seek to impart upon its participants (i.e. Hindu devotees and other invitees; usually First Peoples, Orisha etc.), the primordial nature and function of water; hence environmental.

8. Total number of performances...

The majority of the festivals (8) have 10 or fewer performances. A number of factors impact on this. Chief among these is the format of the festival itself.

Cedros Hosay (like other religious festivals) for example depends on its rituals to at once serve as devotion and spectacle or entertainment. As such no entertainers (guest artistes) are brought in. Instead the procession, and the art of the tadjahs to drums along the street, is in itself the performance offering. For the Hosay in Cedros, there are 5 tadjahs. Similarly, at the Olokun festival, there will be devotions made to the sea, to Olokun, who is the Orisha of the depths of the sea. The devotions will constitute, prayer, drumming, and the pouring of libation. But a masquerade - not to be confused with a carnival masquerade, which is secular - that contains, or is associated, with the energy of the proceedings may dance. That masquerade would be there to complete the ritual, but will also serve as quasi-entertainment for the gathering. At another festival like *Indigenous Cook Fest* (aka *Brasso Seco Cook-out Fest*), the food is the feature. It is a fundraiser for the Brasso Seco community, and the focus is on the food. Live art/entertainment is secondary. So as such, the number of performances are also few.

For those festivals with 11 to 25 performances or 26 to 50 performances (5 each) the festival format would also be a key determinant in the total number of performances. The *Emancipation Festival*, with 1 week of celebrations for example, boasts of a steelband showcase, two calypso shows and on Emancipation Day a main stage and a ‘small stage’; on the ‘small stage’, community groups may request to offer a performance on the day itself. This design alone can result in over 100 performances being offered at the festival. On the other hand, the *Dow Village Ramleela* happens over 11 nights. But on each night, there is a theatrical presentation, which captures a specific episode in the Ramayana. In sum, 11 episodes are like 11 plays. As such, the 11 day festival yields 11 performances. The Table below presents how the festivals were categorised:

No. of Performances	FESTIVAL
less than 10	Gangaa Dhaaraa; Hosay; LaDivina; Cocoa; Brasso Seco Cook-out; Biddeau; Olokun; Divali
11 to 25	Santa Rosa; Stickfight; Blue Food; Gelede; Dow Village Ramleela
25 to 50	Folk Fair; Phagwa; We Beat; The Old Yard; ArimaFest
more than 50	Emancipation; Tobago Heritage; Traditional Friday
N/A	GuayaFest; San Fernando City Month; Mango Festival

9. When does the festival(s) take place?

The table below outlines how these heritage festivals are spread over the year:

MONTH	FESTIVAL
Jan	none
Feb	Traditional Friday; Stickfight; The Old Yard
Mar	Traditional Friday; Phagwa; La Divina Pastora
Apr	none
May	Gelede
Jun	Gangaa Dhaaraa; We Beat; Mango Festival
Jul	Emancipation; Folk Fair Tobago Heritage; Bideau; ArimaFest; Mango
Aug	Emancipation; Santa Rosa; Tobago Heritage; Bideau; ArimaFest; GuayaFest; Olokun Festival
Sept	San Fernando City; Dow Village Ramleela; Divali
Oct	Dow Village Ramleela; Divali; Blue Food; Cocoa; Cookout;
Nov	none
Dec	none

Unlike the music festival for example, which can be scheduled into the calendar to meet with a wider festival tourism imperative, the Heritage/Religious festival is largely linked to the calendar for specific reasons. They may be tied to historical observances. Such is the case with the *Emancipation Festival*, which culminates on Emancipation Day; August 1st being the date of the historic declaration. Another determinant may be lunar cycles/changes. *Divali* is celebrated 1 fortnight after Ravana (the Ramayana's/Ramleela's evil king) is destroyed. Ravana is destroyed on the 10th day of Dussehra. Dussehra is the period in which *Ramleela* is performed/observed. In essence, the two festivals (i.e. Divali and Ramleela) are linked, and are determined by the Hindu calendar. These dates, although in Trinidad and Tobago they are tied to the closest Sunday, so as to diminish tensions between the Gregorian and Hindu calendar, are essentially determined by lunar shifts.

10. Total days of programming?

DAYS	FESTIVAL
1-3	Santa Rosa; Divali; Tradition. Friday; Stickfight; Blue Food; Gangaa Dhaaraa; Folk Fair; Phagwa;
1-3	Cocoa; Brasso Seco Cook Out; Olokun; The Old Yard; Gelede
4-7	Mango; Biddeau; Emancipation
8-14	Ramleela; Hosay; GuayaFest; La Divina; We Beat; ArimaFest
14 plus	San Fernando City Month; Tobago Heritage Festival

11. Mandate or mission (if applicable)

FESTIVAL NAME	MANDATE/MISSION
Emancipation Festival	“To function as an integral part of the network of Africans in the diaspora engaged in the work of transformation and development targeted at the restoration of African self-hood, spiritual connectedness, and the creative, economic and social potential of the group.”
Divali Celebrations	“...to improve our community through inculcating the values inherent in the heritage, traditions and religious backgrounds.”
Dow Village Ramleela	“... prayer, dedication and service”
GuayaFest	“to stage an event in the community that allows the community to see itself and participate; ignite cultural activities, business/economic activity, sharing (thanksgiving).”
Tobago Heritage Festival	“The Tobago Heritage Festival is an annual event created to preserve the unique cultural traditions of Tobago.”
Indigenous Cook Fest - Brasso Seco Cook-out Fest	“... to crate a spectacular visitor-friendly experience, by community members for the benefit of the environment and the community.”
Biddeau Drum Festival	“... revive the tradition of Nation Dance, Saarakaa in the communities in Trinidad.”
The Old Yard	“... to offer a platform that showcases the traditional Carnival mas art; in so doing, provide a vehicle for retention and continued resonance/importance of it, so that people will learn and participate; provide a teaching platform for the performing arts aspect for the event and project management aspect; viable and sustainable outreach platform for the unit; gives an opportunity to create downstream projects that target youths and children.”
Mango Festival	“... development of rural women as it relates to enterprise.”

The table above, samples the mission and mandates (or outlook) of but 9 of the organisations that host the heritage festivals surveyed. In almost all instances the focus is on preserving tradition, education and development.

12. Do you stage competitions?

Yes = 11 | No = 13

YES	NO
Stickfight Competition	Emancipation
Tobago Blue Food Festival	Santa Rosa Festival
Best Village Folk Fair	Divali
Phagwa	Dow Village Ramleela
GuayaFest	Traditional Friday
La Divina Pastora	Cedros Hosay
Tobago Heritage Festival	Fete de la Cocoa
We Beat	Brasso Seco Cook Out
ArimaFest	Biddeau Drum Festival
San Fernando City Month	Olokun Festival
Mango Festival	The Old Yard

YES	NO
	Gelede
	Gangaa Dhaara Festival

13. Do you offer educational activities or classes?

Yes = 18 | No = 6

YES	NO
Dow Village Ramleela	ArimaFest
Tobago Blue Food Festival	Brasso Seco Cook Out
Best Village Folk Fair	Santa Rosa Festival
Phagwa	Cedros Hosay
GuayaFest	Stickfight Competition
La Divina Pastora	
Tobago Heritage Festival	
We Beat	
Emancipation	
San Fernando City Month	
Mango Festival	
Fete de la Cocoa	
Divali	
Biddeau Drum Festival	
Olokun Festival	
The Old Yard	
Gelede	
Gangaa Dhaara Festival	
Traditional Friday*	

*At the point of the interview the respondent for *Traditional Friday*, responded “no” to this question. *Traditional Friday* however is a showcase of the mas that the participants produce further to a period of training in various traditional mas making skills. As a result, the researcher to the liberty of moving the event into the “yes” column.

14. What venues do you use?

The most significant types of venues here are ‘open spaces’ (50%), and ‘community spaces’ (at 35%). Of the heritage or religious festivals surveyed the tendency is to situate the event near bodies of water (sea or river) given ritual connection and practice (e.g. *Gangaa Dhaara* or *Olokun Festival*), or on open fields so as to stage reenactments (e.g. *Dow Village Ramleela*, or *Divali in Palmiste*). Apart from these, the street is a critical festival/performance space. The *kambule* (street procession/possession) logic that undergirds so many local events is particularly relevant here. It is made manifest in the *Traditional Friday*, which is on Carnival Friday after the *Kambule* reenactment, *Emancipation Festival* (arguably one of the most significant festive street processions outside of Carnival), and *ArimaFest*, for example. And naturally, ‘community spaces’ will feature as popular venues, given these festivals’ deep connections with their respective communities.

15. Representative companies, troupes or artists in festival series or events?

All the festivals feature the work of local artists and culture workers. What was also clear here is that quite a few of the festivals also garnered regional and international support. As heritage festivals, their diasporic connections commanded regional and international participation. Some instances of these are the *Carib Santa Rosa Festival*, *Olokun Festival*, *Gangaa Dhaaraa*, *Biddeau Drum Festival*, *Phagwa*, and *Gelede Festival*, to name a few.

16. Total attendance at all performances.

ATTENDANCE	FESTIVAL
less than 1000	Olokun; Gelede; San Fernando City; Old Yard; Biddeau; Brasso Seco Cook Out; Cocoa
less than 1000	Gangaa Dharaa; Santa Rosa
1001-5000	Divali; Dow Village Ramleela; Folk Fair; Cedros Hosay; GuayaFest
5001-10000	ArimaFest; Phagwa; Tobago Blue Food; Traditional Friday; Stickfight; La Divina Pastora
10000 plus	Emancipation; Tobago Heritage; We Beat; Mango Festival
N/A	none

17. How many hours per week do you spend preparing for the festival?

The survey accepts that the work load increases the closer one gets to the festival date. In light of this, where applicable, participants were allowed to offer more than one response with regards to time spent preparing for the festival.

It is important to note that of the 24 festivals surveyed, 9 are run by ‘Government/public enterprise’ and/or ‘University’, where labour commitment - as argued previously - is full-time. What this pie chart demonstrates, with 50% of the group (16 respondents) declaring that it spends more than 20 hours working at the festival, is that there is significant effort here that is voluntary. Considering too that the 11hour to 20 hour segment comprises 10 respondents, and

that for this sub-sector (especially for the religious events) a festival is but one in a series of others that the organisation may produce, the time commitment is indeed significant.

18. What's the estimated annual cost of producing the festival?

The majority of the group (71%), or 17 of the festivals surveyed, are run on budgets of \$500,000.00 or less. For this segment (the 71%) festivals range from as little as \$12,000.00 on the lower end to \$500,000.00 on the top end. It is interesting to note though that in spite of their relatively small budgets included in this group are festivals that run for more than 3 days including Dow Village Ramleela (11 days), San Fernando City Month, and GuayaFest. In addition, there are festivals here that attract more than 1000 visitors. Included in this list would be *Stickfight*, *Phagwa* and the *Best Village Folk Fair* for example. There were 6 festivals costing in excess of \$500,000.00 to produce; and only 2 of that list cost more than \$1 million. The researcher was unable to collect data for the *Fete de la Cocoa*.

19. What percentage of the cost of the festival is offset by sponsorship or donations?

Wherever the festival organiser was a government agency or received an annual government subvention, government funding was not considered a part of its sponsorship support. The researcher was unable to collect data for the *Ganga Dhaara*.

Be that as it may, it was important to note that 12 of the festivals surveyed were able to offset more than 40% of their festival production costs in sponsorship and donations. And all of these festivals were from the non-profit, CBO, FBO stock. While they lamented the lack of funding in producing the work, they were able largely through a mix of various kinds of support from their membership/community and sponsors to meet with the cost challenge. Some of these included, *Dow Village Ramleela*, *Divali Celebrations in Palmiste*, *GuayaFest*, *Brasso Seco Cook Out Fest*, and the *Olokun* and *Gelede Festivals*.

There were 4 festivals that attracted less than 21% to 40% in sponsorship support or donations. These were *Carib-Santa Rosa*, *Cedros Hosay*, *Biddeau Drum Festival* and *The Old Yard*. Then interestingly, among the festivals that were able to secure 11% to 20% in funding were *Tobago Heritage Festival* and *San Fernando City Month*, both run by public agencies. The *Tobago Blue Food Festival* and *ArimaFest* were also able to garner 6% to 10% in sponsorship support, while *Traditional Friday*, the *Stickfight Competition* and *Best Village Folk Fair*, remain almost fully funded by the state with less than 5% in sponsorship.

It must be noted again, that not all of the respondents were asked to respond to the first 2 questions in this section. It was felt that the first two questions, would only be applicable, in those instances where the respondent was a festival founder or the entrepreneur.

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

The majority of the respondents felt, 'to contribute to culture/identity' was the most important issue here. The fact of their festivals being considered as heritage events renders the response almost as a given. That "self development" - which within the context of this discussion meant personal and community development - was the second choice also serves to heritage

considerations that dominate the discussion. The art of the festival, captured through “to put my creativity to practice”, in being the third most significant response, is complementary, but secondary to the social/cultural/communal considerations of the work.

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

The same three responses dominate the discussion here. Respondents argued that the continuance of the work is still guided by its original mandates. “Self employment” and “to earn money” however grew in number. Although negligible these participants felt that as the festival grew reward for work must also be a consideration.

c. When developing my product, I think about

Respondents were very clear that “social commitment” remained the most critical consideration in developing their festivals as product. The links that the religious festivals share with their respective communities, and the sense of belonging and citizenship that these heritage events seek to bolster, immediately render “social commitment” a logical first choice here. Note that “planning skills”, which speak to the task related business of the festival and “creativity”, which addresses the art and/or culture inputs that the festivals sustain, constitute the second and third choice responses.

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

Almost half of the respondents selected “communication skills” as the major concern for this question. One may recall that this sub-sector especially, depends on volunteer labour, and is still able to solicit sponsorship support to the tune of more than 40% of festival budgets. Respondents might have lamented the necessary funding support for their festivals, but were generally very clear on the importance of “communication skills” and persuasiveness (as in “power of persuasion”; ranked third) in convincing two major stakeholders (volunteers and sponsors) of their necessary involvement in the product/service. Ranking second was “customer orientation”. Respondents spoke here about understanding who the festival’s customer might be, and in light of that, how might its content and (again) its communications attract or retain these customers.

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

The most significant considerations in managing the enterprise are “leadership” and “team working skills”. For the latter, especially given the festivals surveyed here, the notion of “team working skills” is almost inseparable from the sense of community that guides the work; how the community/group through volunteer labour or even other communal contributions help to offset the production costs of the festival. This response seemed even more pronounced among the very festivals that were able to command more than 40% in sponsorship and donations including *Divali Celebrations in Palmiste*, *GuayaFest*, *We Beat*, the *Olokun* and *Gelede Festivals*. Then in addressing “leadership, participants spoke about those heads/leaders who either birthed or nurtured the vision for the festival, and again infused it with its social/community significance. Finally, “decision making” which ranked third, addressed the task related requirements for the festival, as opposed to the philosophical/visionary and relationship related objectives.

Heritage/Religious Festivals Findings - Analysis

a. SWOT

STRENGTHS	<ul style="list-style-type: none"> • the festivals have clear and strong community building, regeneration and social development agendas. • on the human resource side, the sub-sector is supported by a significant cadre of volunteer labour; • there is a significant time-work commitment given to these festivals (50% give 20 or more hours and 31% give between 11 and 20 hours) notwithstanding that fact that the work is full-time for only 9 of the 24 respondents surveyed; • the majority of the festivals run on budgets of less than \$1million; 71% of the festivals surveyed run on \$500,000.00 or less; • 50% of the festivals command more than 40% support through sponsorship and donations; • 42% of the festivals sampled command audiences of 5000 or more; • the sub-sector has an appreciation for educational programming; a practice which should prove to be useful for its continuance and expansion.
WEAKNESSES	<ul style="list-style-type: none"> • at their core these festivals are driven by community development agendas, and not necessarily concerned with economic viability; many of these festivals do not have a cover charge or admission fee to access the event; • sustaining volunteer labour in light of the significant time-work commitment needed to produce these festivals, especially within a cultural context that is rapidly becoming commercialized; • with budgets of \$500,000.00 or less and 58% of the audiences being 5000 or less, the question as to how attractive this sub-sector may be to the major sponsor, arises as a cause for concern.
OPPORTUNITIES	<ul style="list-style-type: none"> • once registered with the Ministry of Arts and Multiculturalism's Artist Registry, these festivals are able to access sponsorship funding opportunities as per the Art and Culture Allowance in the Corporation Tax Act; • the proliferation of social media and powerful prosumer multi-media devices, offer an opportunity for these festivals to recognise mass media as another possibility for expanding its markets; • given their strong community links, these festivals hold tremendous potential for promoting social cohesion, and cultural education and understanding among the many ethnic groups that reside here; • there is an opportunity for complementary promotional support programmes focussed on academic and religious tourism, given the content of these festivals, and in some instances their already established connections with various diasporas.
THREATS	<ul style="list-style-type: none"> • these heritage events must compete with other large commercialized festivals (like some of the major music festivals) for funding, while the latter, has a clear/er understanding and strategy as to how/why they should require (and acquire) necessary funding; • a wider institutionalized notion of the festival and/or festival tourism successes/possibilities being urban phenomena.

b. These heritage festivals demonstrate a pronounced bond with the communities that produce them; geographic or ethnic. To understand this is to appreciate the significant volunteer labour that the festivals command, as well as the level of sponsorship and donations support - especially among the religious festivals - that they are able to procure. In addition, this community bond may also account for the regional and international participation registered at the festivals. The *Carib Santa Rosa Festival*, *Olokun Festival*, *Gangaa Dhaaraa*, *Biddeau Drum Festival*, *Phagwa*, and *Gelede Festival* are not necessarily arts festivals inviting and salaried major artists. Instead, as heritage festivals, they seek the participation of regional and international culture workers, who may not be salaried at all for their participation, but who attend the festival as an act of solidarity and support for the restitution of ancestral/diasporic links. What is also unique to this sub-sector is that much of its programming may be accessed without an admission fee, and a significant percentage of these festivals boast of audience numbers in excess of 1000 persons.

c. All of the respondents, save the 9 who administrate the 'university' and 'government/public enterprise' run festivals, are volunteer community workers, attached to their CBO or religious organisation as the case may be, and essentially engaged in service.

d. & e. For the most part, these festivals begin with an ethos that pose a bit of an obstacle to (economic) viability; the notion of community service. The paradigm assumes sacrifice and giving may be more important than the tangible benefits that may be accrued by the enterprise. As discussed in point b. above for example, these festivals almost paradoxically develop programming with free admission for audiences in excess of 1000 patrons. That is a revenue stream forfeited. And except for those heritage festivals listed, which are cognizant and welcoming of their commercial possibilities (e.g. *Tobago Blue Food Festival*, *GuayaFest*, *ArimaFest*, *Brasso Seco Cook Out* and *We Beat*), one is not certain how open some of the other festival organisers may be to sponsorship and the attendant advertising mandates.

Furthermore, the extent to which downstream festival activities (e.g. merchandising and vending) might be profitable is also not known. The survey did not seek to capture this information. Nevertheless, one can speculate that with attendances in excess of 1000 attending the *Dow Village Ramleela*, the *Best Village Folk Fair* or *Phagwa*, there should be some semblance of economic activity.

As far as the environment goes - according to one respondent who articulated this best - there is a sense that the festival, and the most viable ones at that, is an urban phenomenon. What this does in the end is create a perception of the rural, heritage non-commercial festival, being one that provincial, passe and unprofitable. What compounds this even further is the relationship that the festival seems to have with state enterprises, who may be would be supporters. Another respondent put this quite succinctly. The relationship his festival has with the state is essentially based on funding. But the festival itself, in recognition of its diasporic connections, (which is an issue that was discussed earlier), approached the state for technical support so as to deepen the links with these diasporic communities. The state response was to offer funding, and not examine the possibilities.

Based on these arguments the following are the changes and cross-collaborative relationships that may need to be attended to in the interest of viability, and the strengthening of these very relationships.

Festivals organisers may need to begin to take steps geared towards reconciling the gulf between community service and viability; and the state, in its capacity as funder and facilitator, may also wish to shift its own conceptualization of heritage festivals as provincial phenomena. *Phagwa*, as organised by the Hindu Prachar Kendra, revisited and amended its format some years ago to include the *Pitchakaree Song Competition*, one of the highlights of the festival. Apart from the religious gaiety involved in the *Phagwa* itself, the *Pitchakaree* competition gave the festival an additional focal point, which may very well have opened up other audience development and/or sponsorship possibilities for the event. And this is done without interfering with the overarching ethos of the festival itself. What consideration then has been given to a similar 'diversification' of the *Gelede Festival*? Would the billing of a major local artiste (e.g. Ella Andall) to deliver a 30 minute to 1 hour performance at the end of the masquerade procession not offer the festival a focal point, that immediately alerts audience and would sponsor alike? Given the example, the artiste, whose work is African influenced devotional music, is still working within the guiding philosophy of the festival.

The Old Yard, which is one of the festivals studied here, is a carnival heritage family day. It engages artists who practice the traditional arts of the carnival as performers at the family day. The Department that hosts it is a tertiary level arts training institution. Students thus serve as administrative assistants and event crews, as these tasks are built in as practicum components to their instruction. Be that as it may, the institution has similar links with some of the organisations behind the festivals listed. For these festivals however the students serve as audiences, as they may be required to visit the festivals, as part of their various cultural research projects.

The Old Yard, as example, raises at least two considerations for strengthening cross-collaborative relationships and making urgent changes to how these festivals conceptualize their work. Firstly, *The Old Yard*, is demanding that its 'cohabitants' in this category examine the possibilities for their respective festivals opportunities for events and arts administration training, and active cultural research. In essence, it must not simply log the visit of the student as a fortuitous seasonal occurrence, but must also actively pursue these markets in its event planning. The state, as facilitator, may lend support here. It has a multicultural mandate, and links with an entire public school system, and now a university, which are arguably not as actively involved in collaboration as *The Old Yard's* organisers and these heritage events. What opportunities are missed each time these festivals go unnoticed or under-accessed by groups who may stand to benefit from making contact with these living cultural repositories? What can classroom discussions teach, that the live contact can do so much better? In a demographically small space, the heritage festival seems to be a critical agent in galvanizing cultural empathy.

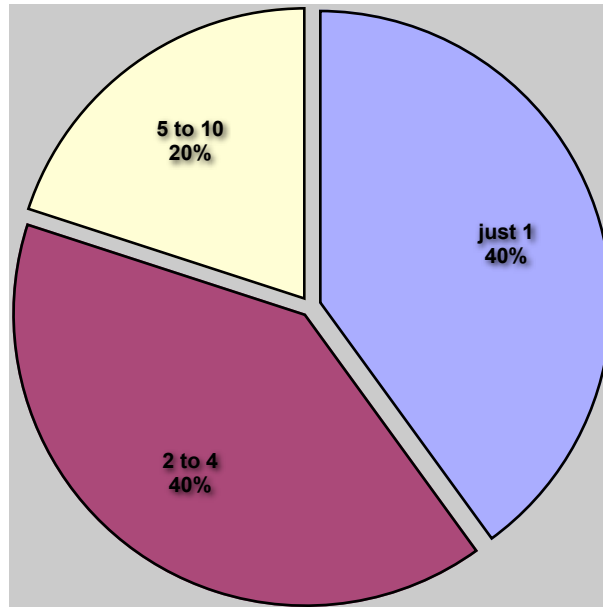
Moreover, if the festival organisers have already made international links by way of diasporic interest, it is incumbent upon the state qua facilitator, to recognise the contact as (extra-sectoral) opportunity; heritage and academic tourism, trade. Freeing itself of the notion of the urban 'pop' festival being the only/most valuable event it can support, and divorcing itself from the idea that festival organisers are only interested in leveraging their relationship for funding access, and that the heritage event if provincial pastime, are requisites in this regard. Moreover,

the state owes it to itself to take stock of what some of its departments are capable of doing. The *Tobago Heritage Festival*, in being able to offset 11% to 20% of its festival's production costs through sponsorship and donations, has an important lesson to offer the *Best Village Folk Fair*, which for all of its cultural virtues, have been realizing declining numbers in its attendance, and is still fully supported by the state. The *Folk Fair* cannot seriously see itself as a training ground for those who may aspire to the culinary arts, and crafts business, when it is itself, an arts and culture enterprise that is wanting.

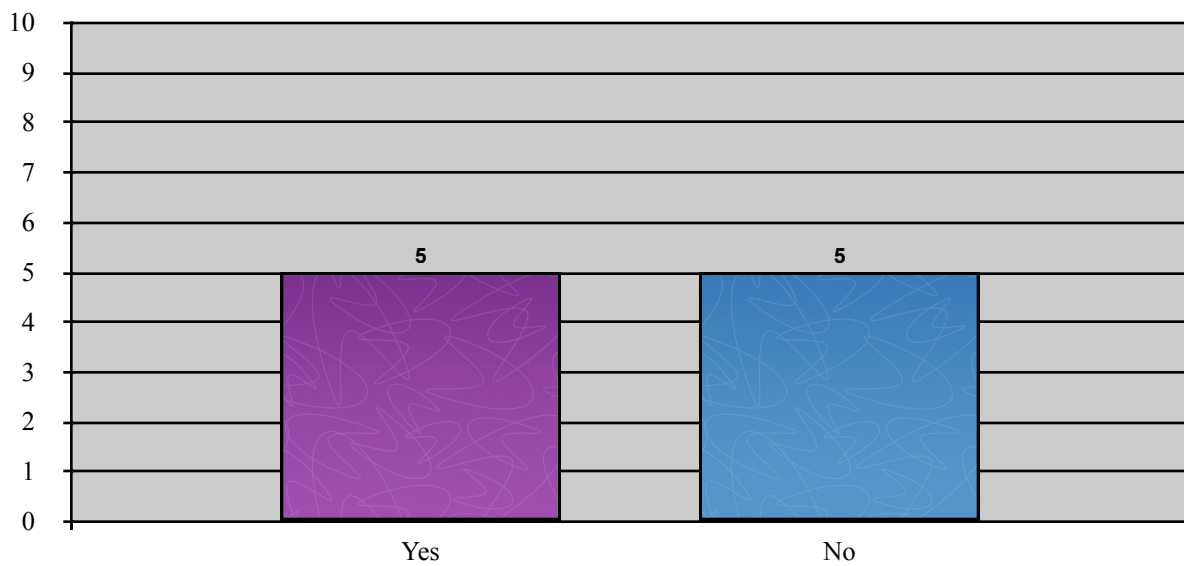
f. Funding remains a concern for this group. Yet, it is felt that there is a dire need to strengthen organisational capacity as it pertains to programme/project delivery and impact, and complementary human resource capabilities in this regard, as well as managing its creative and intellectual resources. Essentially, it is seeking ways of systematizing and making it less tentative in attending to what it might know or discover organically from engaging with the business of the festival.

Visual Arts Festivals

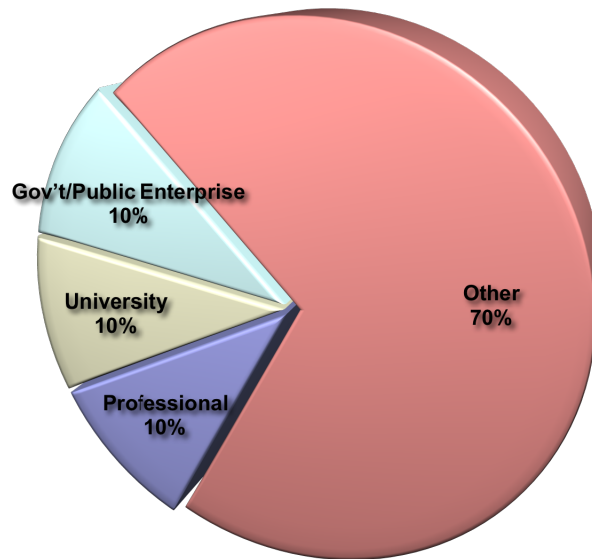
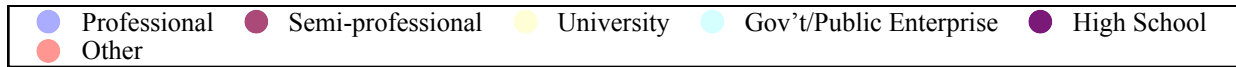
1. How many festivals, series or annual events does your organization host each year?



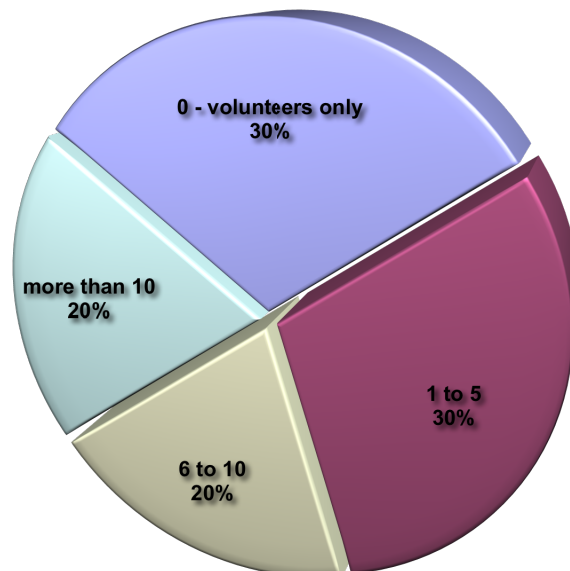
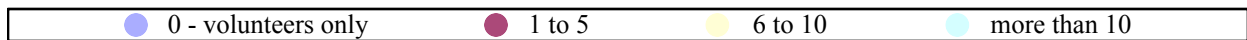
2. Is your organization set up primarily to stage festivals, series or an annual event?



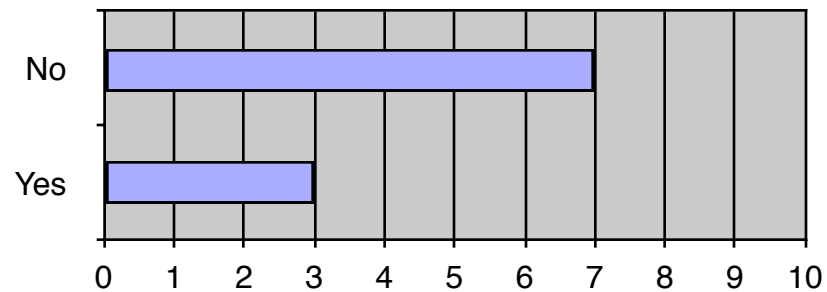
3. Organisational Status



4. Number of staff in organization?



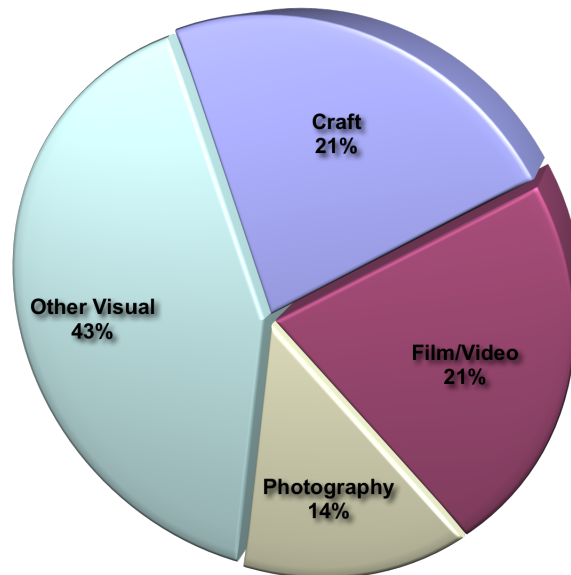
5. Does your organization have a membership classification for individuals?



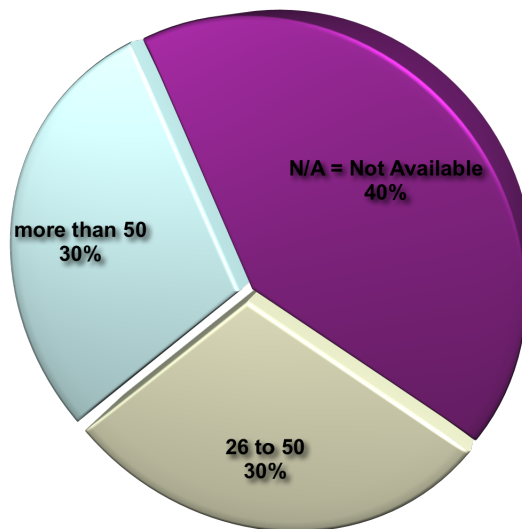
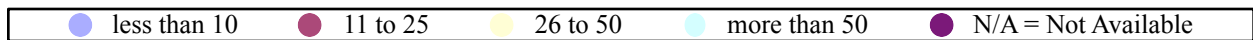
6. If yes, number of individual members?

Festival	Organisation	Number of Members
Annual November Exhibition	Art Society of T&T	800
Women in Art Annual Arts Exhibition	Women in Art	100
Bits and Pieces	Bits and Pieces	100

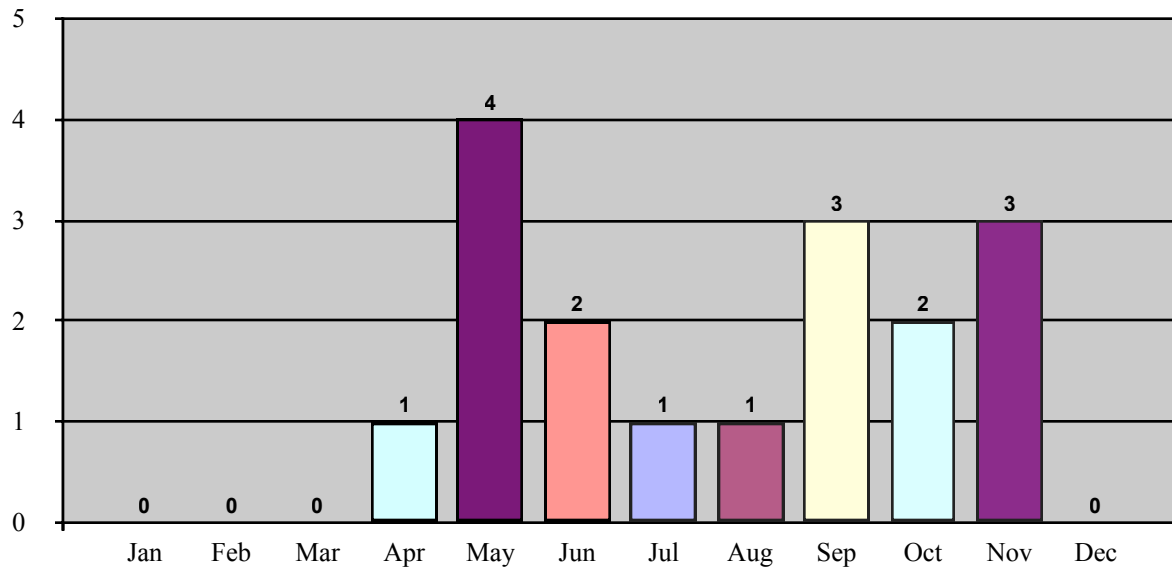
7. Festival content?



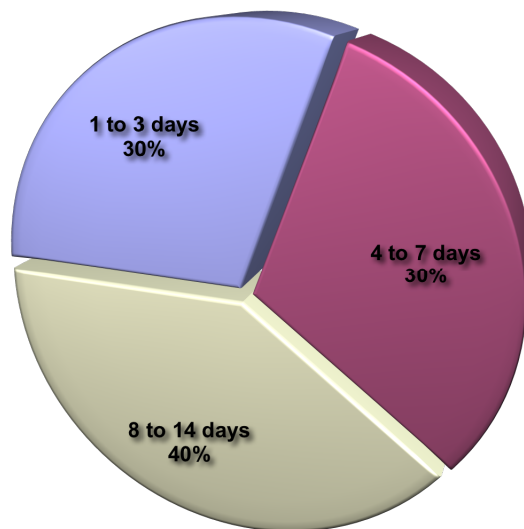
8. Total number of performances...



9. When does the festival(s) take place?



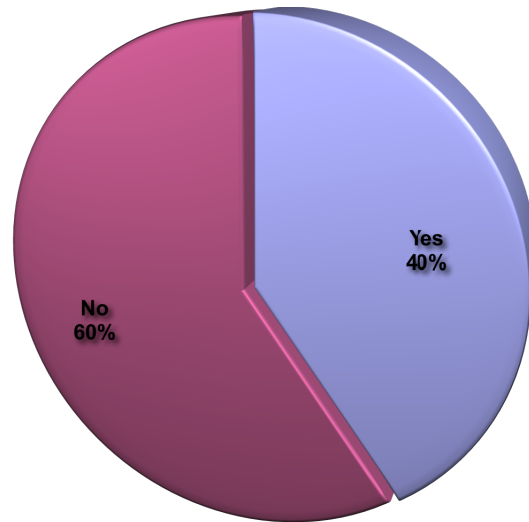
10. Total days of programming?



11. Mandate or mission (if applicable)

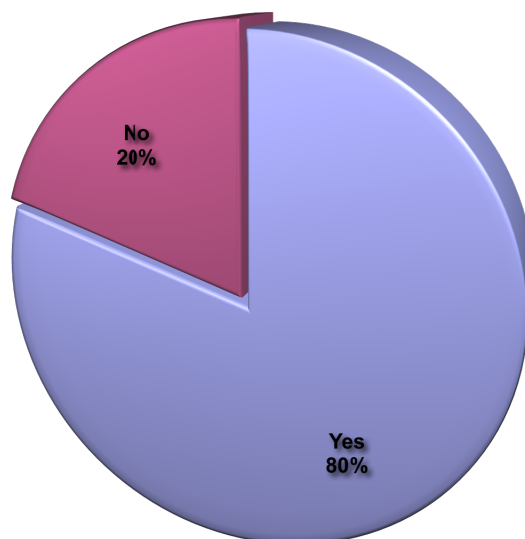
FESTIVAL NAME	MANDATE/MISSION
Tobago Fashion Weekend	“... to be part of the rejuvenation of the fashion industry in Trinidad and Tobago.”
AnimaeCaribe	“... create a platform for creative expression through the art of animation.”
T&T Film Festival	“To facilitate the growth of the Caribbean film industry by hosting workshops, panel discussions, seminars, conferences and networking opportunities.”
Bits and Pieces	“To support and teach the community to buy and support the local industry”
Women in Arts Annual Arts Exhibition	to exhibit and market the work of women artists, and reach out to other women’s groups
San Fernando Fashion Weekend	“To increase local [fashion/design] products and to connect local runway to retail.”
Prime Minister’s Best Village – Handicraft	“... build cultural, environmental and sporting skills of people within the context of indigenous traditions.”
Art Society of T&T	“To nurture, promote, protect and advocate for the visual artists and the visual arts in Trinidad and Tobago”

12. Do you stage competitions?



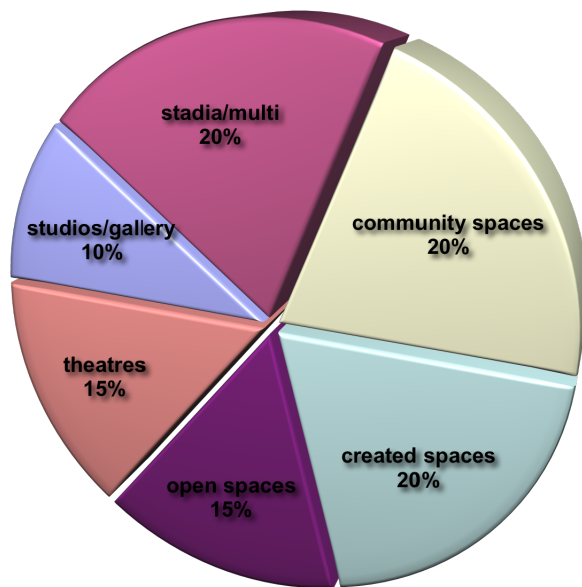
Yes = 4 | No = 6

13. Do you offer educational activities or classes?



Yes = 8 | No = 2

14. What venues do you use?



studios/gallery = recording or dance studios or art gallery

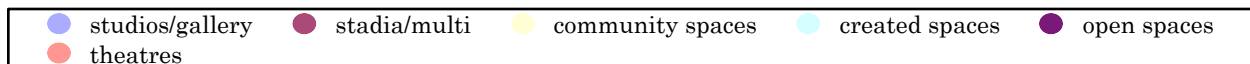
created spaces = empty 'non-arts spaces', customized by the artist to facilitate her work

stadia/multi = stadium or large multi-purpose facilities or complex

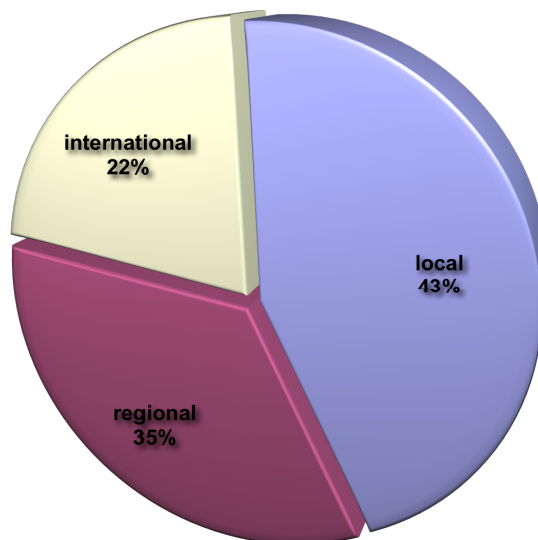
schools/centres = school halls and/or classrooms or community centres or library, panyard

open spaces = fields, streets, river banks and seaside

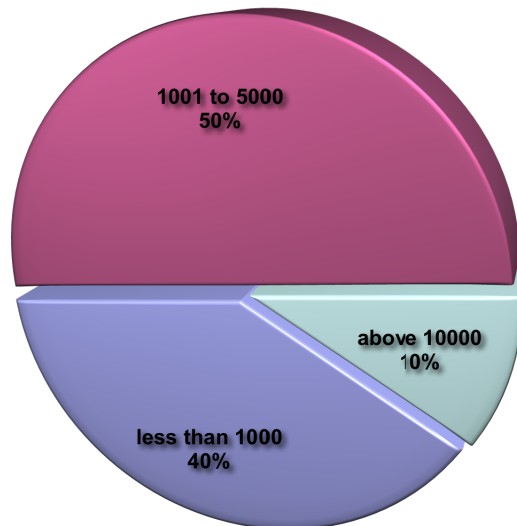
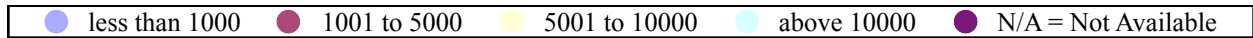
theatre = performing arts auditorium and theatres



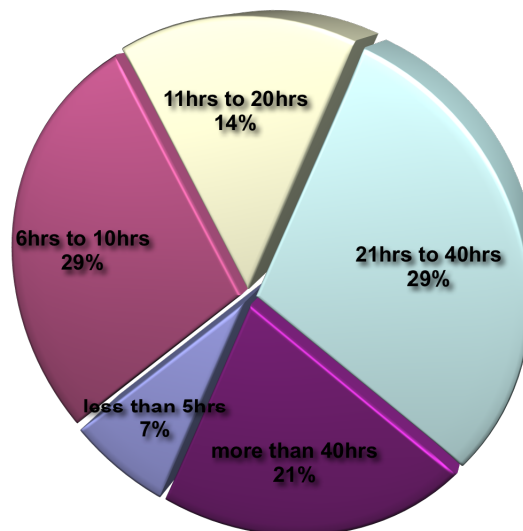
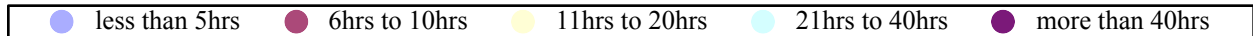
15. Representative companies, troupes or artists in festival series or events?



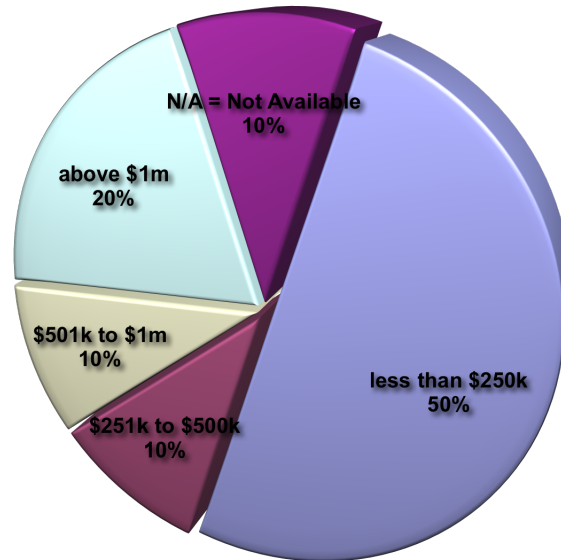
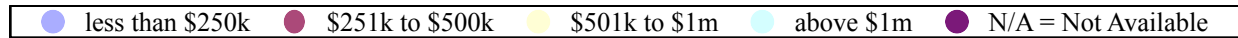
16. Total attendance at all performances.



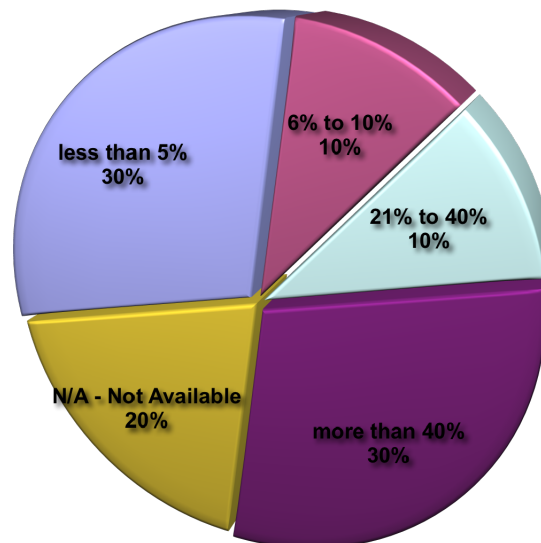
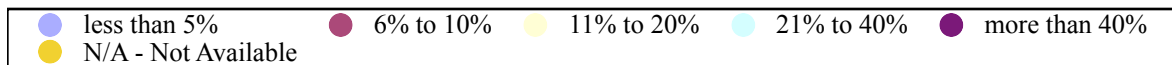
17. How many hours per week do you spend preparing for the festival?



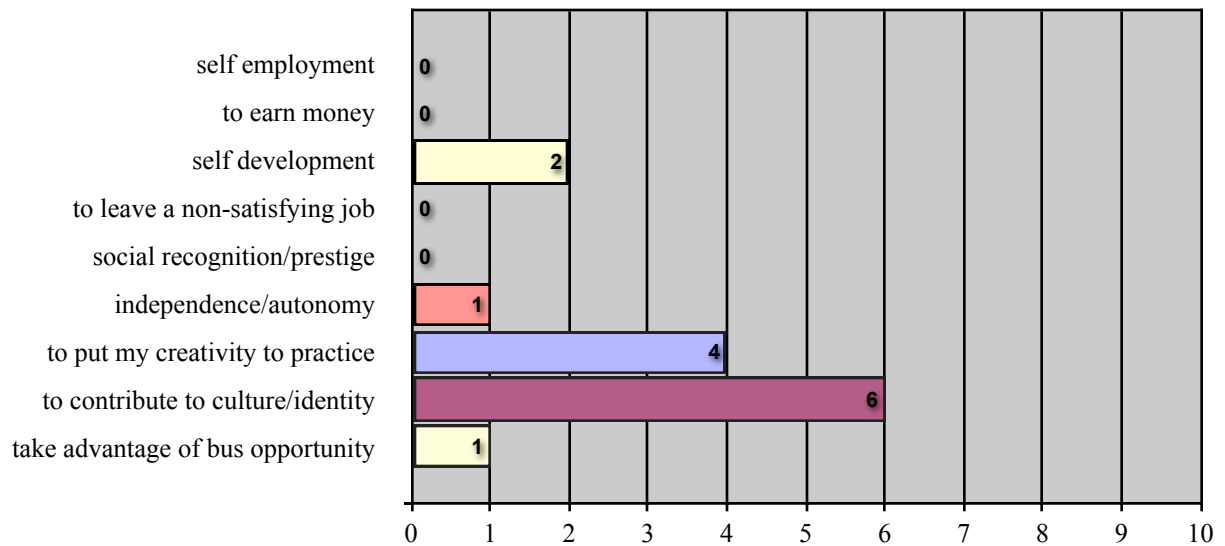
18. What's the estimated annual cost of producing the festival?



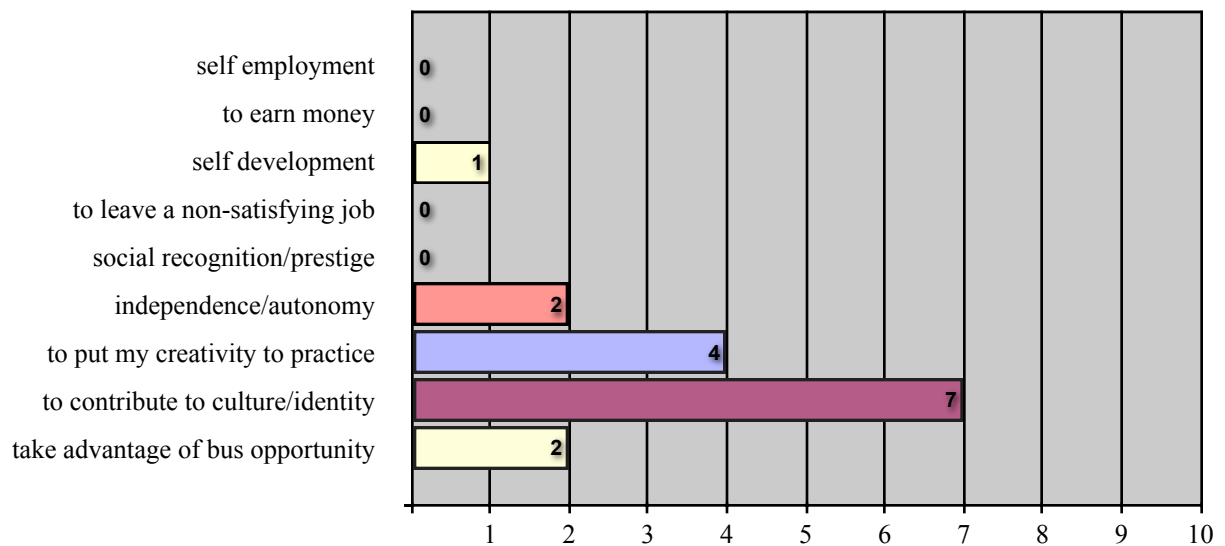
19. What percentage of the cost of the festival is offset by sponsorship or donations?



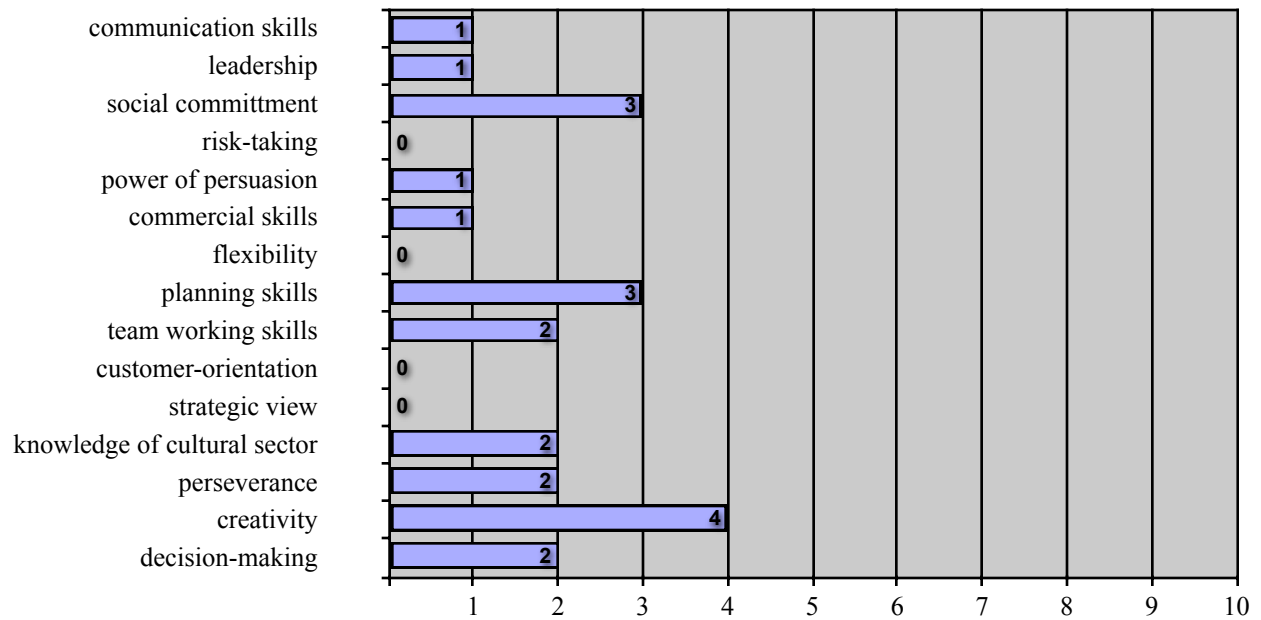
- What were the reasons that motivated you to start up your own business? (Choose top three options)



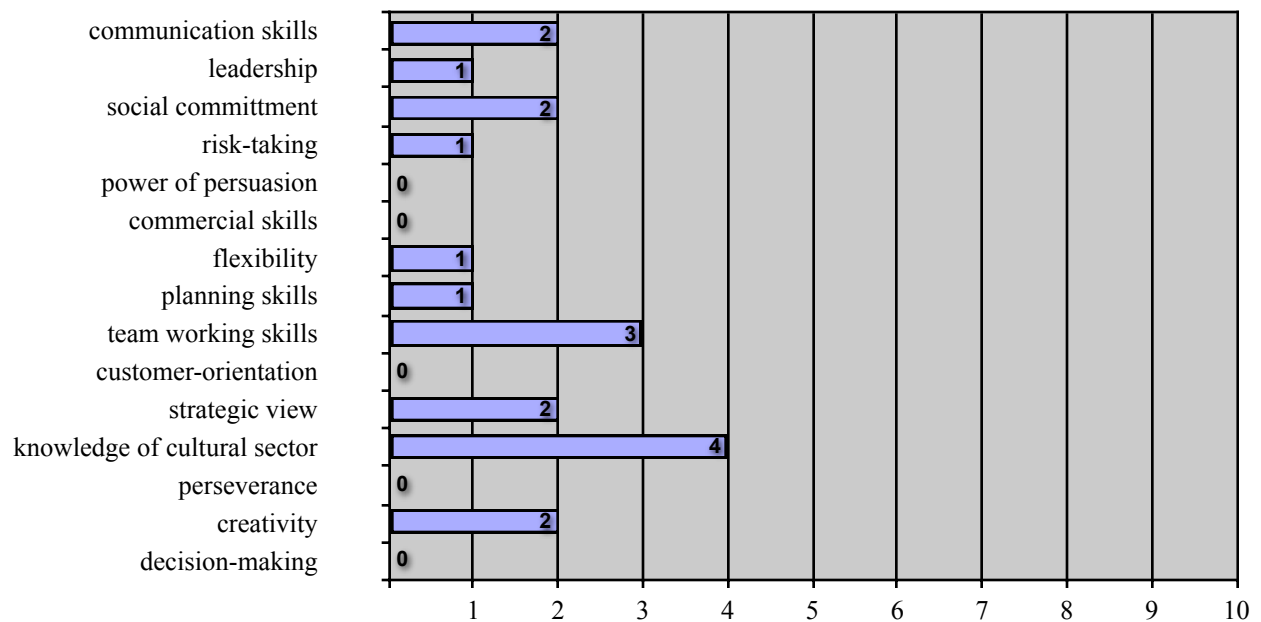
- What are the reasons that motivate you now to continue your business? (Choose top three options)



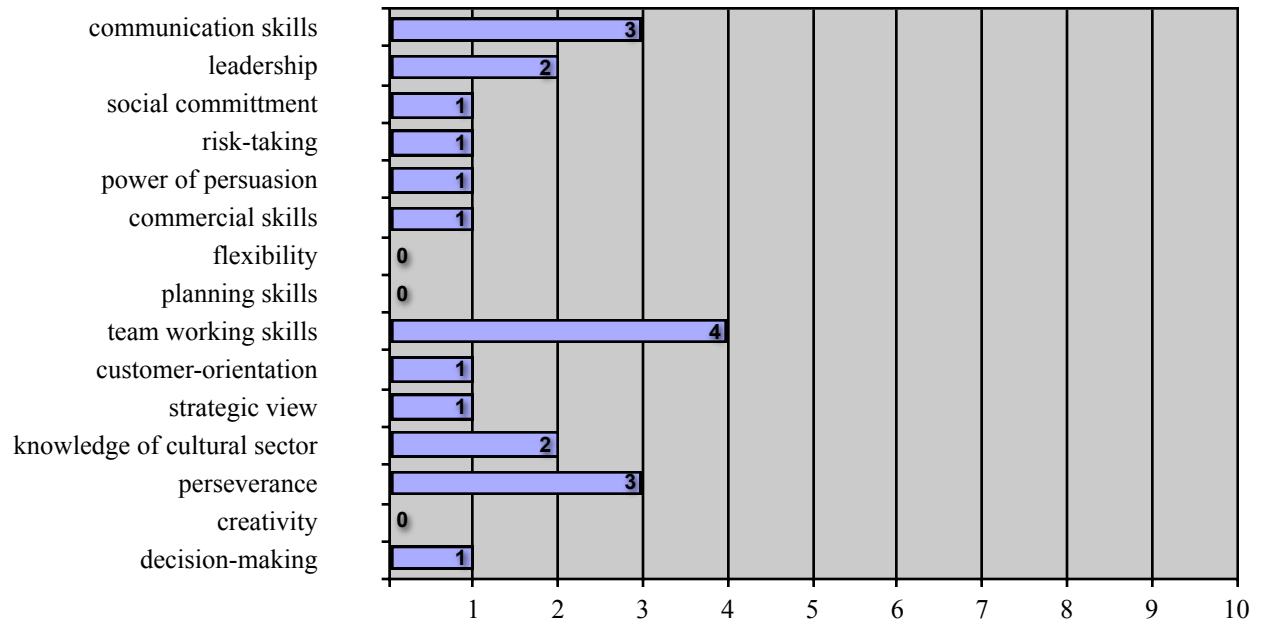
- When developing my product, I think about



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



- When thinking about managing my enterprise, I think about



Visual Arts Festivals Findings - Qualitative

FESTIVAL NAME	RESPONDENT	M	F	WHERE
Tobago Fashion Weekend	Mr. Ashley Christmas	x		Tobago
San Fernando Fashion Week	Mr. Derron Attzs	x		South
Women in Art Annual Arts Exhibition	Ms. Marrissa Richards		x	North
Bits and Pieces	Ms. Vanessa DallaCosta		x	West
Erotic Art Week	Mr. Dave Williams	x		West
Art Society of Trinidad & Tobago Annual November Exhibition	Mr. James Armstrong	x		North
UWI Film BA - End of Year Screenings	Mr. Yao Ramesar	x		East
Prime Minister's Best Village Trophy Competition - Handicraft	Mrs. Merle Garcia-Alexander^		x	North
Trinidad and Tobago Film Festival	Ms. Nickesha McDowell		x	North
Animae Caribe	Ms. Camille Selvon-Abrahams		x	North
		5	5	

1. How many festivals, series or annual events does your organization host each year?

The majority of this group (8 of the 10) hosts less than 5 events per year. Among those singular events are *Tobago Fashion Week*, *Bits and Pieces*, *Erotic Art Week* and *UWI Film BA-End of Year Screenings*. The *T&T Film Festival* and the *Best Village Handicraft* events as components of their wider festival offerings comprise the 20% that host 5 to 10 events annually.

2. Is your organization set up primarily to stage festivals, series or an annual event?

For this question the group was split 50-50. Half of the group confirmed that their organisations were set up stage the festivals (viz. *Animae Caribe*, *T&T Film Festival*, *Best Village Handicraft*, *Erotic Art Week* and *Bits and Pieces*). The others were established for the advancement of whatever discipline the festival features, but recognised the festival as a useful forum for the advancement of the work.

3. Organisational Status

The majority of the group (70% or 7) was classified as 'Other', which was largely taken to mean non-profit organisation, except in the case of *Erotic Art Week*, which was classified as a collaboration or collective. 'Government/public enterprise', 'University' and 'Professional' had 1 representative each in the *Best Village Handicraft*, *End of Year Screenings* and *T&T Film Festival* respectively.

4. Number of staff in organization?

The majority of the organisations here (60% or 6) operate with staff bodies of 5 persons or less. Whatever the delegation of responsibilities, 3 of the organisations are run on volunteer labour (inc. *Erotic Art Week*, *Women in Art Annual Arts Exhibition* and the *Art Society Annual November Showing*). *Animae Caribe* employs 2 persons, 1 of whom is employed temporarily to aid with the increased workload that arises as the festival draws near. *Bits and Pieces* employs 1 person, who is the founder and festival manager and *SanFernando Fashion Week*, 4 persons. *T&T Film Festival* and the *UWI End of Year Screenings*, work with 9 and 6 persons respectively, while *Best Village Handicraft* (more than 40 persons) and *Tobago Fashion Week* (15 persons) occupy the final 20% segment with more than 10 staff members.

5. Does your organization have a membership classification for individuals?

The majority of the group answered “no” to this question. Those who responded “yes” are listed in a table below.

6. If yes, number of individual members?

Festival	Organisation	Number of Members
Annual November Exhibition	Art Society of T&T	800
Women in Art Annual Arts Exhibition	Women in Art	100
Bits and Pieces	Bits and Pieces	100

7. Festival content?

The 3 main festival content descriptors are “Craft”, “Film/Video” and “Photography”. Given the fact that these festivals still feature paintings and sculpture, the traditional fine art, and 2 of the respondents interviewed represent fashion design festivals, “Other Visual” emerged as the leading festival content segment. Naturally, ‘Film/Video’ was occupied by the *T&T Film Festival*, *Animae Caribe* and *UWI-End of Year Screenings*, the specialist film events in the group, while *Best Village Handicraft* and *Bits and Pieces* for example also presented “Craft” work at their showings.

8. Total number of performances...

“Total number of performances” here was taken to mean the total number of presentations at any one of the festivals. A “presentation” could connote a collection of paintings, craft, fashion designs, or photography, or a film or animation feature. The researcher was able to capture clear

figures from 4 of the respondents (viz. *Women in Art Annual Exhibition*, *San Fernando Fashion Week*, *Bits and Pieces*, and *Arts Society Annual November Exhibition*), although for 2 of the 4 (i.e. *San Fernando Fashion Week* and *Bits and Pieces*), one is able to speculate that they feature 26 to 50 and more than 50 collections respectively. Be that as it may, *UWI-End of Year Screenings*, *Tobago Fashion Weekend* and *Erotic Art Week* occupy the 30% in the 26 to 50 segment, and *Best Village Handicraft*, *T&T Film Festival* and *Animae Caribe* feature the most presentations in their respective visual arts disciplines.

9. When does the festival(s) take place?

MONTH	FESTIVAL
Jan	none
Feb	none
Mar	none
Apr	Erotic Art Week
May	Best Village Handicraft; End of Year Screenings; San Fernando Fashion; Tobago Fashion Weekend
Jun	Best Village Handicraft; San Fernando Fashion Week
Jul	Best Village Handicraft
Aug	Best Village Handicraft
Sept	Best Village Handicraft; Women in Art Annual Arts Exhibition; T&T Film Festival
Oct	Women in Art Annual Arts Exhibition; Animae Caribe
Nov	Art Society Annual November Exhibition; Women in Art Annual Art Exhibition; Bits and Pieces
Dec	none

The spread of the *Best Village Handicraft* - as a competition in the larger Best Village festival - populates 5 months of the year. The *Women in Art Annual Art Exhibition* may occur anywhere between September and November providing space is available and booked for 2 weeks during any one of those months.

10. Total days of programming?

DAYS	FESTIVAL
1-3	Bits and Pieces; UWI-End of Year Screenings; Tobago Fashion Weekend
4-7	Animae Caribe; Best Village Handicraft; San Fernando Fashion Week
8-14	Art Society November Exhibition; T&T Film Festival; Erotic Art Week; Women in Art Exhibition
14 plus	none
N/A	

11. Mandate or mission (if applicable)

FESTIVAL NAME	MANDATE/MISSION
Tobago Fashion Weekend	"... to be part of the rejuvenation of the fashion industry in Trinidad and Tobago."
AnimaeCaribe	"... create a platform for creative expression through the art of animation."
T&T Film Festival	"To facilitate the growth of the Caribbean film industry by hosting workshops, panel discussions, seminars, conferences and networking opportunities."
Bits and Pieces	"To support and teach the community to buy and support the local industry"
Women in Arts Annual Arts Exhibition	to exhibit and market the work of women artists, and reach out to other women's groups
San Fernando Fashion Weekend	"To increase local [fashion/design] products and to connect local runway to retail."
Prime Minister's Best Village – Handicraft	"... build cultural, environmental and sporting skills of people within the context of indigenous traditions."
Art Society of T&T	"To nurture, promote, protect and advocate for the visual artists and the visual arts in Trinidad and Tobago"

The table above samples some of the mandates or mission statements of the organisations behind the festivals sampled. Note well that except for *Bits and Pieces* and *Animae Caribe*, the market focussed and industry language seem to be the preserve of film and fashion. The traditional visual arts festivals (i.e. the ones that feature paintings and handicraft) seem more focussed on nurturing the community, and lack the bolder, industry driven language/ethos of the others.

12. Do you stage competitions?

Notwithstanding the fact that 4 of the 10 festivals surveyed stage competitions, only 1 festival, *Best Village Handicraft*, is essentially a competitive event. The others like the *T&T Film Festival* and *Animae Caribe* for example offer special prizes in recognition of outstanding work in various film genres.

13. Do you offer educational activities or classes?

For 8 of the 10 festivals surveyed offering educational activities or classes remain a critical component of the advancement of their various disciplines. Interestingly while the Art Society of Trinidad and Tobago registered a "no" for this question - owing to the fact that it does not offer educational activities as part of its festival, it admits that it conducts an educational outreach programme in schools, outside of the festival period. *Bits and Pieces* is the only event/programme without an expressed educational component.

14. What venues do you use?

Given the eclectic mix of disciplines in this sample, and the geographic spread of some of these festivals, no particular type of venue emerged as a singular preferred space. The *Women in Art Annual Exhibition* and the *Art Society of Trinidad and Tobago Annual November Exhibition* are

the only two events that accessed the gallery. Indeed this is understood as these are also the only 2 events from our list that still largely exhibit paintings. Be that as it may, these 2 festivals, like *Exotic Art Week*, might opt to convert a non-arts venue (e.g. a hotel lobby or bar) for a showing. *Tobago Fashion Weekend* would audition at schools, but present the showcase at Pigeon Point, while *San Fernando Fashion Week* would utilise a theatre, SAPA. Then for a larger event like the *T&T Film Festival*, venues would range from school halls to theatres to community centres.

15. Representative companies, troupes or artists in festival series or events?

All of the festivals had some kind of local content. And save the *Best Village Handicraft* and the *Women in Art Annual Exhibition*, all the festivals carried some measure of regional and or international content at their showcase.

16. Total attendance at all performances.

Half of the festivals sampled attract audiences between 1001 to 5000 persons. Among these are *Animae Caribe*, *Best Village Handicraft*, *Tobago Fashion Weekend*, *Bits and Pieces* and *Erotic Art Week*. Events like the *Women in Art Annual Exhibition* and the *Art Society of Trinidad and Tobago Annual November Exhibition*, for example, as largely painting exhibitions attract niche audiences who are interested in the fine arts. Like San Fernando Fashion Week, and the UWI-End of Year Screenings, which is essentially an examination for final year students in the undergraduate film programme, these occupy the “less than 1000” segment of the pie. The lone festival which according to its 2012 review attracts in excess of 10,000 attendees is the *T&T Film Festival*.

17. How many hours per week do you spend preparing for the festival?

For these time calculations, respondents were allowed to offer more than one time descriptor, as the question is guided by the understanding that at various points in the event timeline the time demands/commitments will vary. Given this logic, what this chart reveals is that 50% of the respondents - at peak periods in the event time line or as a result of the management of the festival being a full-time endeavour - devote between 21 to more than 40 hours in festival preparations. Some of the festivals in this segment include *T&T Film Festival*, *Animae Caribe*, *Best Village Handicraft*, *Women in Art Annual Exhibition* (21hours to 40hours), *Tobago Fashion Weekend*, *San Fernando Fashion Week*, and *Erotic Art Week* (more than 40hours). The *UWI-End of Year Screenings*, *Bits and Pieces* and the *Art Society of Trinidad and Tobago Annual November Exhibition* all registered consistent 6hour to 10 hour commitments for their events.

18. What's the estimated annual cost of producing the festival?

Half of the festivals sampled cost less than \$250,000.00 to produce. What's more interesting is that the production costs for none of these events were estimated at more than \$50,000.00. These festivals, which include, *Women in Art Annual Exhibition*, *Art Society of Trinidad and Tobago*

Annual November Exhibition, Bits and Pieces and *Best Village Handicraft*, who seemed mostly concerned with space for showcasing the work. For *Erotic Art Week* on the other hand - which also belongs to this segment - venue was also an attempt to engage the support of businesses in the community. The process here involved leveraging the risque content of the festival as a lure for audiences at these various businesses. This served at once as a means for securing venues, as well as ensuring that there was some measure of community buy-in for the event. San Fernando Fashion Week and Anima Caribe are the sole constituents of the \$251,000.00 to \$500,000.00 and \$501,000.00 to \$1million categories respectively. The *T&T Film Festival*, and *Tobago Fashion Weekend* comprise the most costly among these festivals although, the *Tobago Fashion Weekend* was sure to add that its estimate was composed as well of “sweat equity”. The researcher was unable to get a response to this question for the *UWI-End of Year Screenings*.

19. What percentage of the cost of the festival is offset by sponsorship or donations?

Interestingly, the 3 festival with the most significant production costs (viz. *T&T Film Festival*, *Tobago Fashion Weekend* and *Anima Caribe*) were the ones that were able to command more than 40% in sponsorship. This is not quite surprising, as these are also the events that boast of the largest audiences. On the other end of the spectrum, the *Women in Art Annual Exhibition, Bits and Pieces* and *Best Village Handicraft*, occupy a segment of equal value (30%) representing festivals that secured less than 5% in sponsorship support for their events. Obversely these festivals are among those that cost less than \$250,000.00 to produce. Yet almost paradoxically *Bits and Pieces*, like *Best Village Handicraft* attracts an audience of 1500 persons. *San Fernando Fashion Week* and *Erotic Art Week* inhabit the 6% to 10% and 21% to 40% segments respectively. No data was collected for the *Art Society of Trinidad and Tobago November Exhibition* and the *UWI-BA Film Programme End of Year Screenings*.

- What were the reasons that motivated you to start up your own business? (Choose top three options)
and
- What are the reasons that motivate you now to continue your business? (Choose top three options)

For both these questions, “to contribute to culture and identity” and “to put my creativity to practice” feature as the top responses. But these two responses are in keeping with the mandates sampled earlier (refer question 11.), where those responses had a heavy leaning toward the nurturing of the artist and the growth of the artistic community.

- When developing my product, I think about

Although for this question the differences in the responses were negligible, respondents felt that “creativity” - or whatever the art discipline may be - should be paramount in “developing [the] product”. In addition, “social commitment”, discussed by those who selected it as the understanding that the success at the art holds the potential for the growth of the sector, and

“planning skills” which attends to the business organising the event, were regarded as necessary complements for the festival.

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

For almost half of the group, “knowledge of the cultural sector” or an understanding of the cultural landscape was deemed critical for accessing the market. Where “team working skills” was selected here as the second choice, participants felt that a team focussed approach and support was also required access the market or to make the festivals or its products marketable.

- When thinking about managing my enterprise, I think about

Once again, “team working skills” appears as a significant response. For the first time though, it is accompanied by “perseverance”, which was spoke to the issue of being persistent witht he work in spite of the challenges of the industry. On the other hand, “communications skills” was regarded as essential in enhancing team work.

Visual Arts Festivals Findings - Analysis

a. SWOT

STRENGTHS	<ul style="list-style-type: none"> • the festivals have clear commitment to art and the development of the artist, whatever the discipline; • the festivals run on budgets of less than \$1million; 6 of the 10 festivals surveyed run on \$500,000.00 or less; • 5 of the 10 of the festivals sampled attract audiences between 1000 and 5000 patrons; • the sub-sector has a clear appreciation for educational programming as a necessary support mechanism for the festival.
WEAKNESSES	<ul style="list-style-type: none"> • with budgets of \$500,000.00 or less, and 7 of the 10 festivals attracting audiences of 2000 or less, the question as to how attractive this sub-sector may be to the major sponsor may arise; • of the 10 festivals surveyed only 4 belong to film and fashion, which content-wise are the types that seem to attract greater audience numbers and sponsorship/investment.
OPPORTUNITIES	<ul style="list-style-type: none"> • once registered with the Ministry of Arts and Multiculturalism's Artist Registry, these festivals are able to access sponsorship funding opportunities as per the Art and Culture Allowance in the Corporation Tax Act; • with fashion and film emerging as the 'cash cows' in the visual arts group, there may be opportunity for the visual artists working in the fine arts to diversify or seek opportunities for co-opetition; transfer some of her skills as a painter to fabric painting, or costume design etc, or from handicraft and sculpting to jewelry and accessories etc.
THREATS	<ul style="list-style-type: none"> • these visual arts events must compete with other large commercialized festivals (like some of the major music festivals) for funding, while the latter, has a clear/er understanding and strategy as to how/why they should require (and acquire) necessary funding; • fashion and film as festival content, seem to threaten the other more conventional visual arts festivals (i.e. the exhibitions that showcase paintings, sculpture, handicraft etc), as the former exist in a dynamic and enabling economic and policy environment, whatever clamoring they may make; and • moreover, the conventional arts (i.e. the fine arts) may find it difficult to sustain themselves in a dynamic environment, bombarded by prosumer technology and shifts in visual art production/outputs e.g. graphic arts, animation, flash development etc.

b. & c. The researcher speculates that 9 out of the 10 respondents dealt with in this survey are artist-administrators. In this regard, the work as artist cum arts-administrator/educator may be full-time, particularly for those 9. And the festival management responsibility is compounded given the exigencies of the event in promoting and marketing the work of like artists.

What is unique and at the same time seemingly paradoxical is that this sub-sector contains the disciplinary inputs that impact other sub-sectors, and the disciplinary outputs, that might coalesce these other groups. What is meant here is that conventional arts disciplines e.g.

paining, sculpture, craft, handicraft etc. are skills that are quite useful for the realisation of the fine arts output. But they can also find use in visual arts dependent fora like mas/Carnival and fashion, and film. Obversely film and fashion and animation, will utilise the visual artist, but not exclusively. The fashion showing may call for stage managers, sound technicians as well as guest artists, musicians, and actors as hosts etc, in the same way film and animation may employ actors, and the performing arts talents.

The 'Visual Arts Festivals' sampled though, exhibited a sort of schism; a separation in the group, that may not have been created by the festivals' workers, or even properly reconciled in the survey. Nevertheless, what it seems to demonstrate is the existence of two sub-groups within this festival discipline. On the one hand, there are the conventional fine arts disciplines/festivals, which are like the exhibitions; then there are the popular contemporary forms: viz. fashion, film and animation. How does one arrive at this conclusion? Well, when compared to other festival groups, there seems to be a more contracted 'middle-ground', especially as this relates to festival production costs and attendance, for example. The questions that arise therefore are:

- To what extent is there intra and extra group motility among these festivals' artists?
- To what extent has the recent policy/technological/economic environment - given the seeming preference to film and fashion - supported this sense of a schism through a of a sort of 'natural selection'?

d. & e. If these assumptions are correct, then these very issues point to the changes and cross-collaborative relationships that would serve to make these festivals even more viable. To reiterate though, the research assistant was unable to determine if in fact some of these relationships already exist. Nevertheless, given the information at hand, this is what is proposed:

- The conventional artists may need to examine possibilities for co-opetition and skills sharing with the popular, contemporary visual arts festivals or disciplines. This diversification of the skills-set is critical if the cost of production and the attendance numbers are in any way indicative of the profitability, and overall viability of the conventional festivals. While the collaboration and entering the popular space may seek to open up another market for these festival artists, a reciprocal movement is what is also envisioned; that the artists capitalise on these new audiences, inviting them (back) to the conventional arts festival, thereby reinvigorating it.
- The conventional artist may also wish to examine the possibilities for inter-sectoral collaboration. That is to say collaboration with Performing Arts Festivals e.g. mas, theatre and dance, which usually require the design prowess of painters etc.
- On a separate and special note, the Best Village Handicraft competition may also

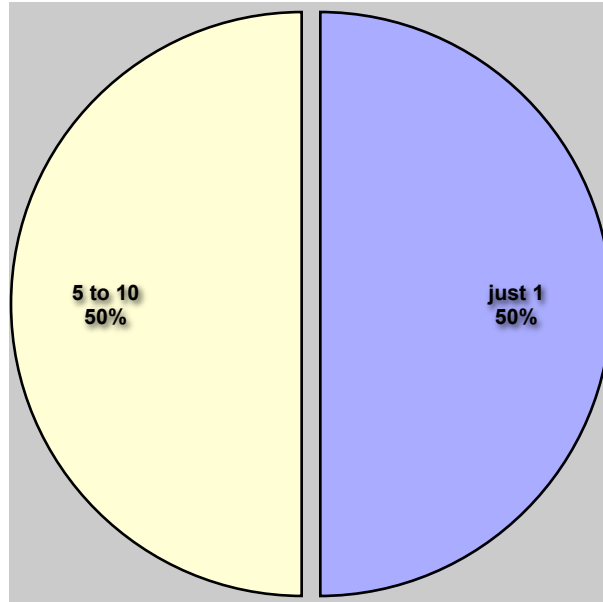
f. Funding is a concern for this group, as it has been for all the others. Be that as it may, given the assumptions made of this group, there seems to be a need to transform the environment into one that is more facilitative and less preferential. To establish for example a Trinidad and Tobago Film Company, without a concomitant facility for the fine arts practitioners is institutionalize a sense of schism. The notion of "access" therefore may only really be settled if the groups exist in an environment where there is a sense of equity.

Literary Arts Festivals

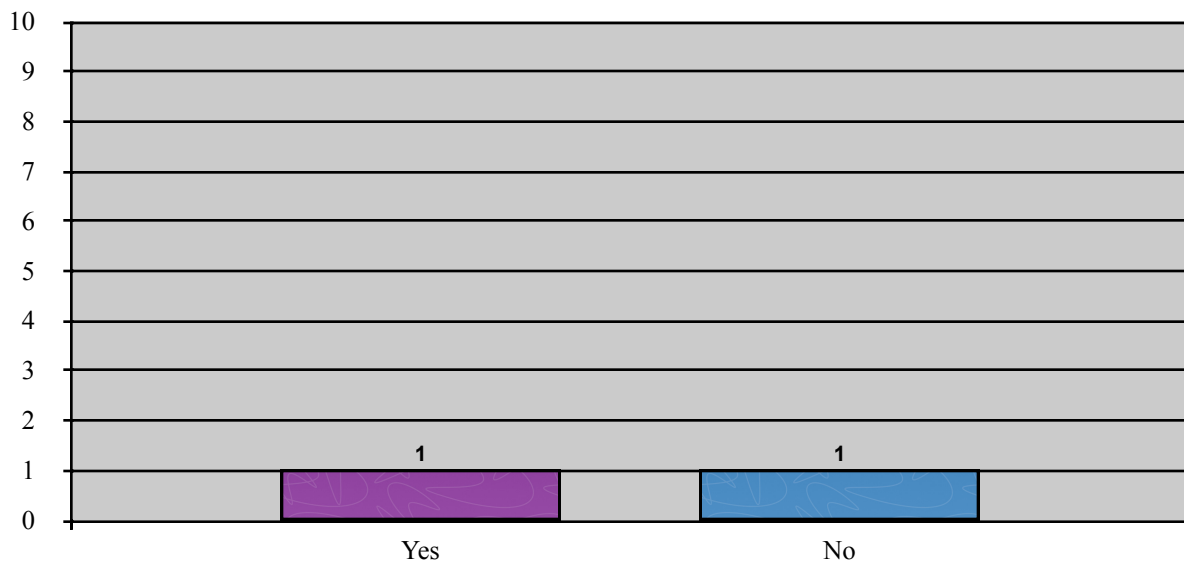
NOTES:

For this group, only two respondents were interviewed. They represented *Cropper Foundation Annual Writers Workshop* and the *Bocas Lit Fest*. It was decided, given the very small size of the sample that an analysis of this sub-sector would not be done. It is important to note though that when literary events/festivals come to mind in Trinidad and Tobago, these two are arguably the ones that are referenced/mentioned first. Other well known annual literary festivals/events may be *Campus Literature Week*, and the *SANFEST Literary Arts Category*, apart from a few other essay writing competitions. These however still leave the group at a mark that is substantially below the minimum number required for each sector (15), and for facilitating meaningful analysis. What this seems to suggest though is that the literary arts festival locally, may not necessarily be among the more established or developed festival form on the local festival landscape. Even when new plays are written, or spoken word or storytelling work is completed - all of which first call for the literary discipline - their points and modes of showcase are almost always performative.

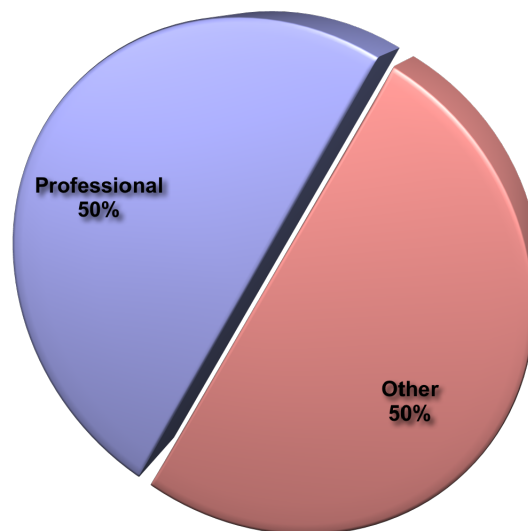
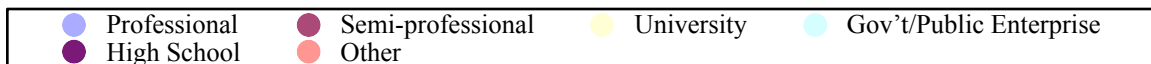
1. How many festivals, series or annual events does your organization host each year?



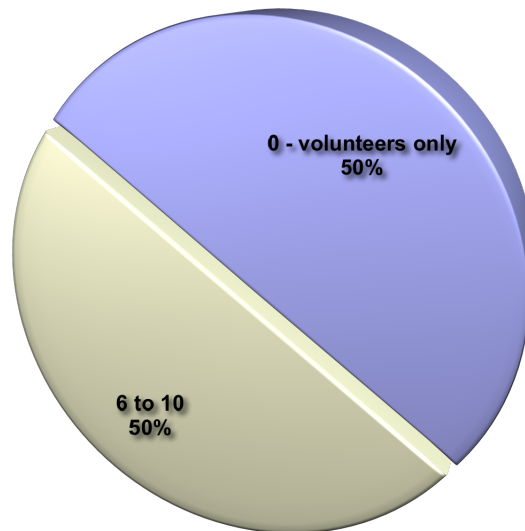
2. Is your organization set up primarily to stage festivals, series or an annual event?



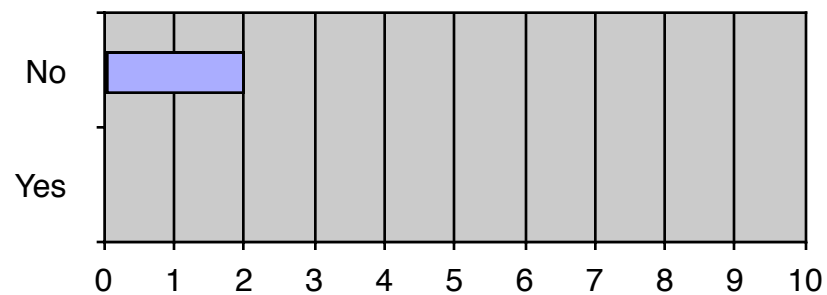
3. Organisational Status



4. Number of staff in organization?



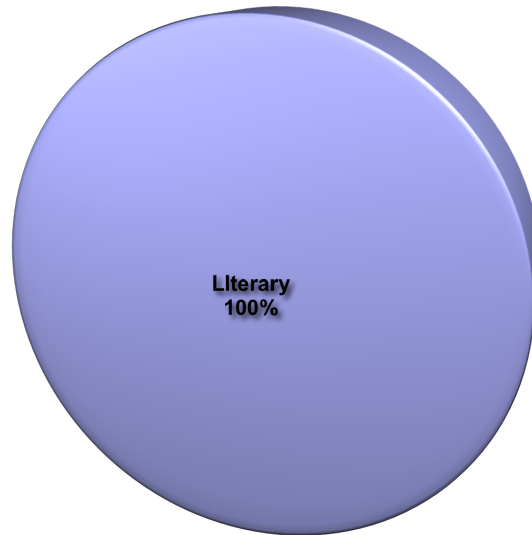
5. Does your organization have a membership classification for individuals?



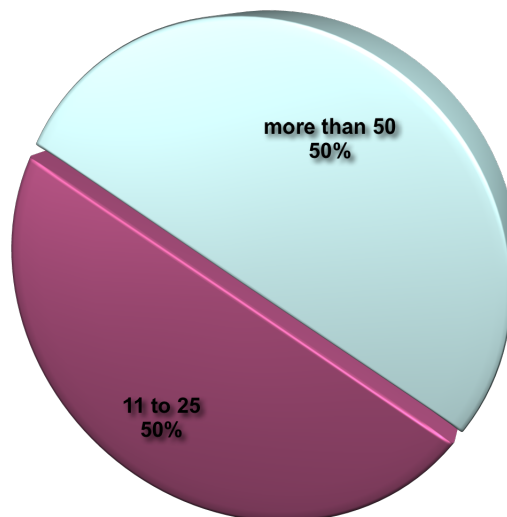
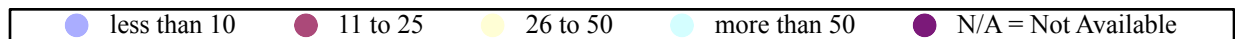
6. If yes, number of individual members?

Festival	Organisation	Number of Members
Cropper Foundation Writers' Workshop	Cropper Foundation	0
Bocas Lit Fest	Bocas Lit Fest	0

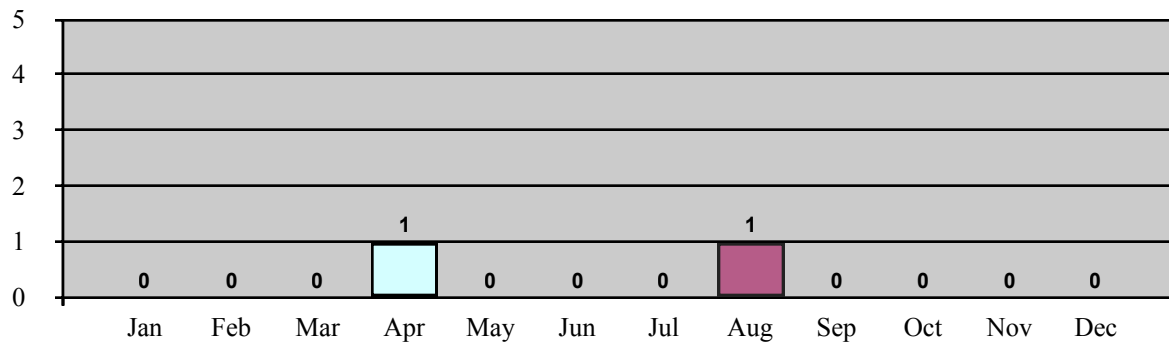
7. Festival content?



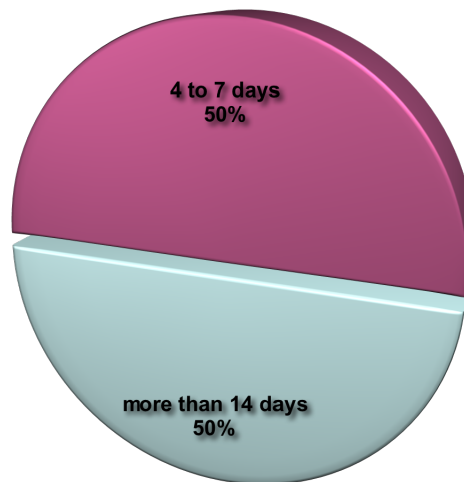
8. Total number of performances...



9. When does the festival(s) take place?



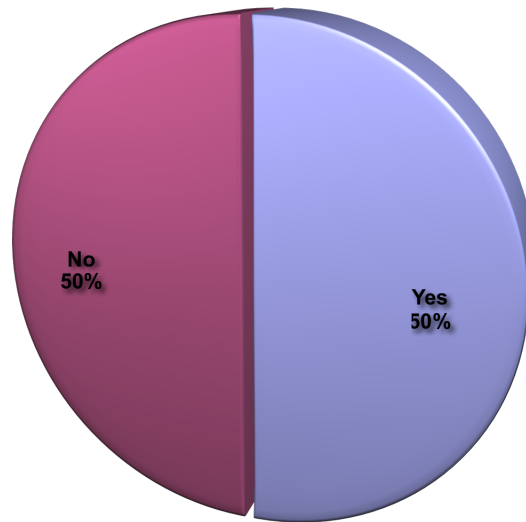
10. Total days of programming?



11. Mandate or mission (if applicable)

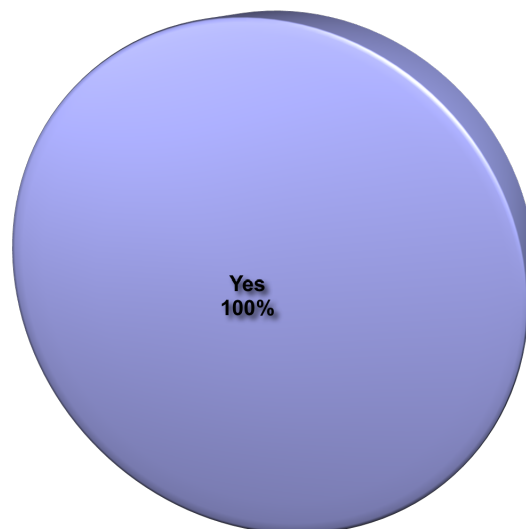
FESTIVAL NAME	MANDATE/MISSION
Bocas Lit Fest	"... to grow the literary industries in T&T and the region ."
Cropper Foundation Annual Writers Workshop	"The Workshop will result in enhanced competence in the art of creative writing and poetry for the (ten) selected Caribbean persons, who have demonstrated interest and latent talent in the areas of Creative Writing."

12. Do you stage competitions?



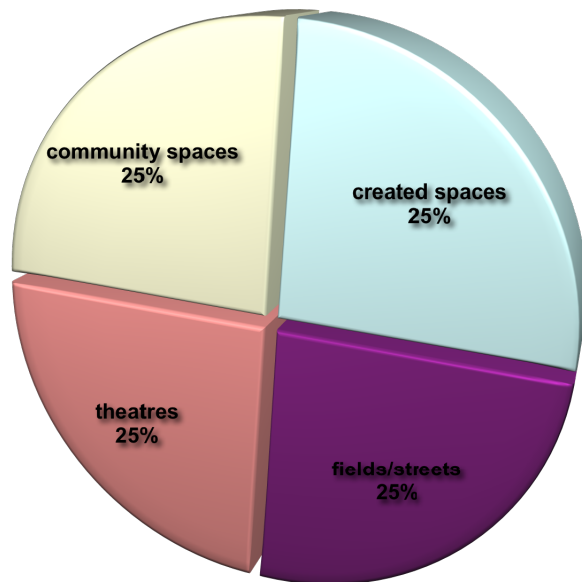
Yes = 1 | No = 1

13. Do you offer educational activities or classes?



Yes = 2 | No = 0

14. What venues do you use?



studios/gallery = recording or dance studios or art gallery

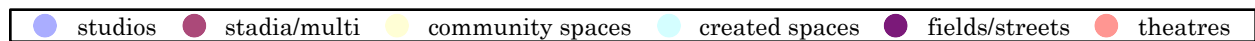
created spaces = empty 'non-arts spaces', customized by the artist to facilitate her work

stadia/multi = stadium or large multi-purpose facilities or complex

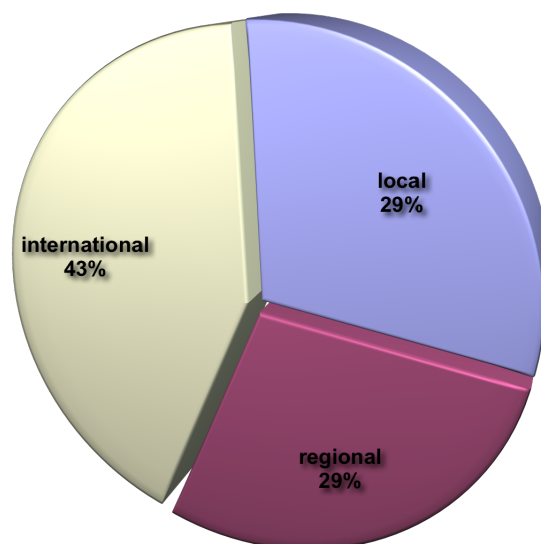
schools/centres = school halls and/or classrooms or community centres or library, panyard

open spaces = fields, streets, river banks and seaside

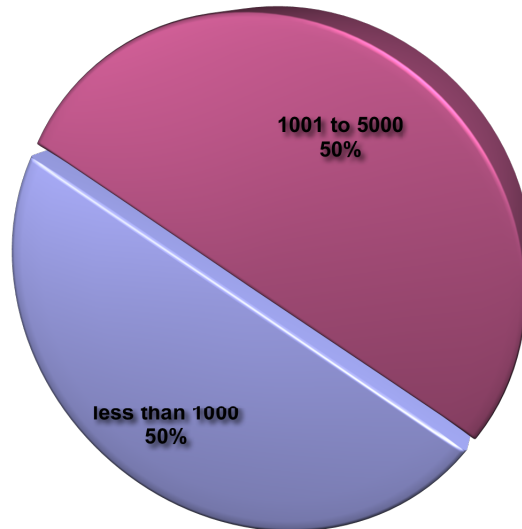
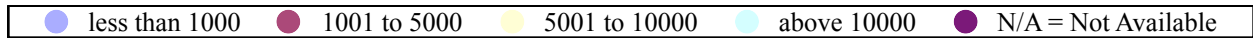
theatre = performing arts auditorium and theatres



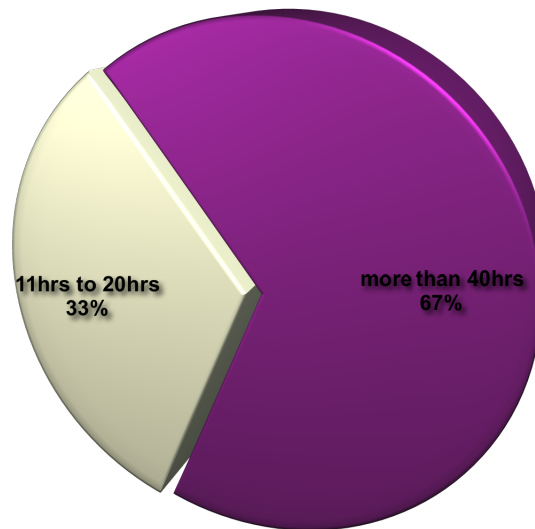
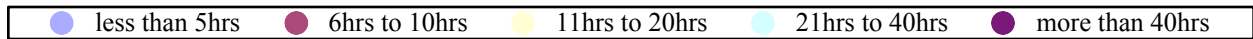
15. Representative companies, troupes or artists in festival series or events?



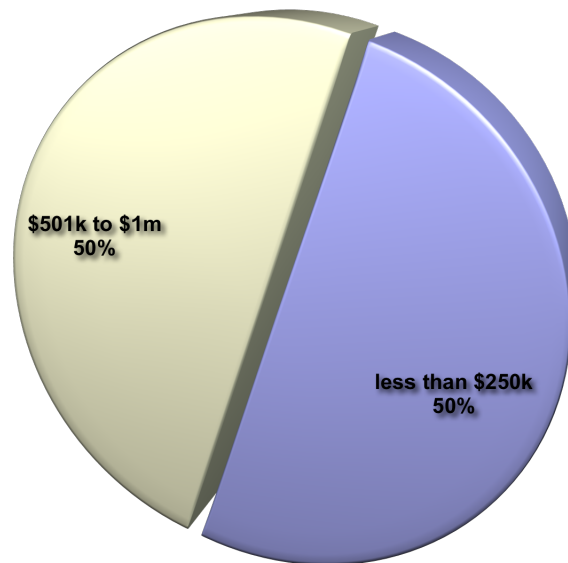
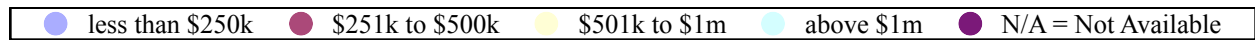
16. Total attendance at all performances.



17. How many hours per week do you spend preparing for the festival

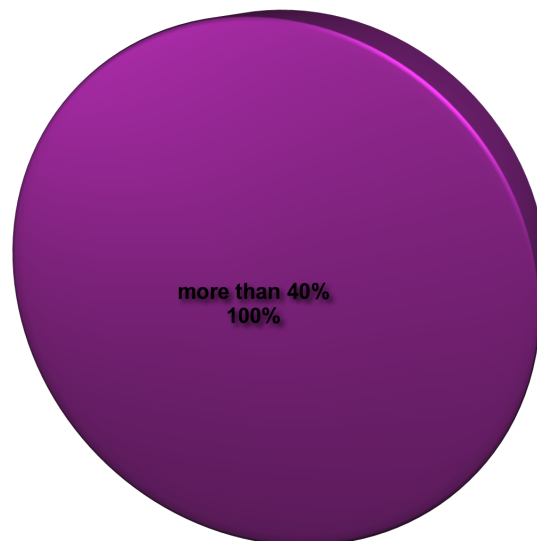


18. What's the estimated annual cost of producing the festival?

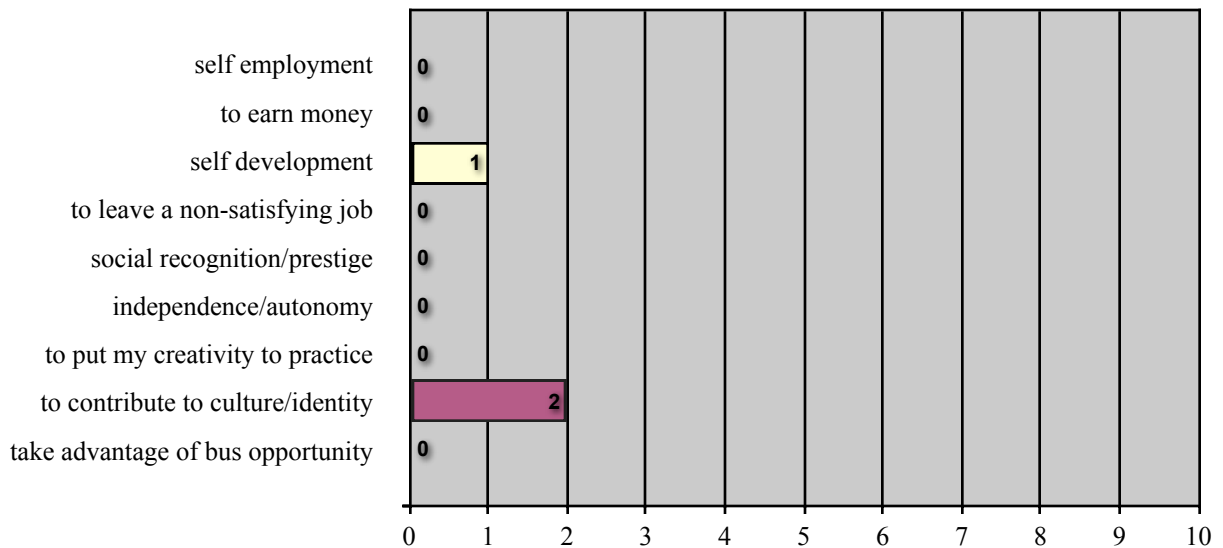


19. What percentage of the cost of the festival is offset by sponsorship or donations?

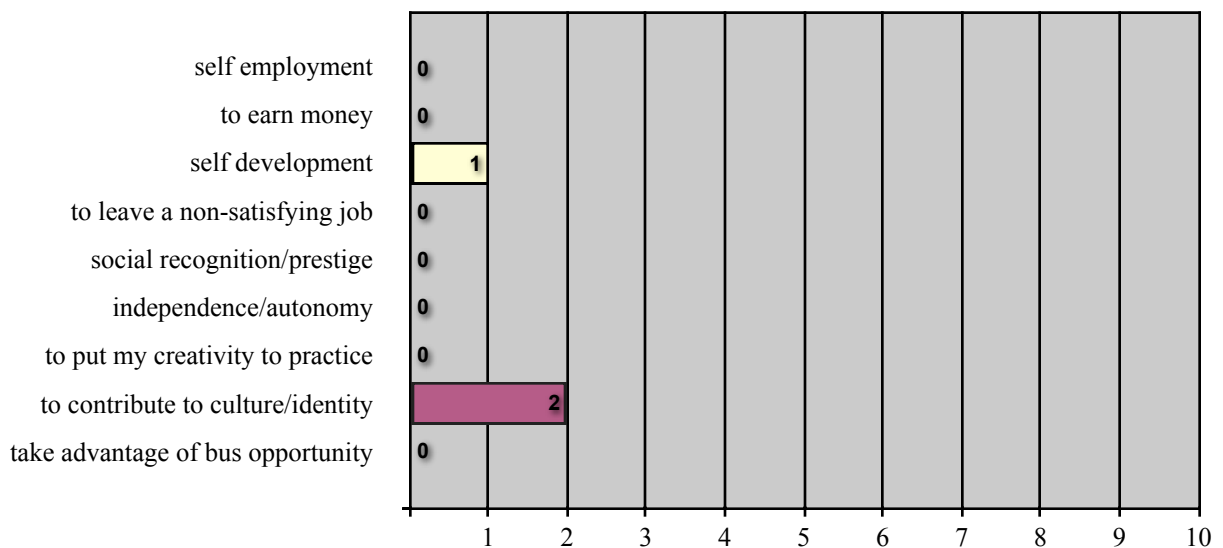
•



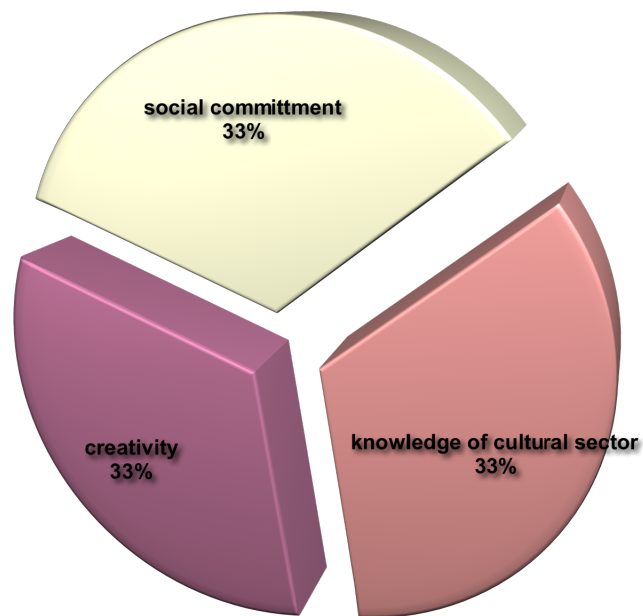
- What were the reasons that motivated you to start up your own business? (Choose top three options)



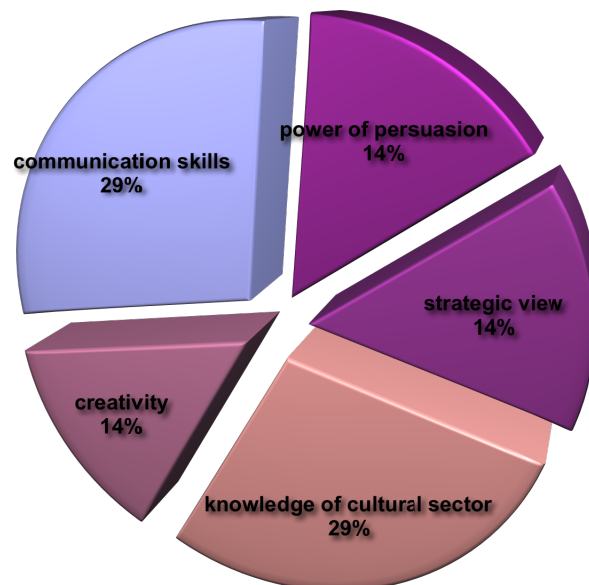
- What are the reasons that motivate you now to continue your business? (Choose top three options)



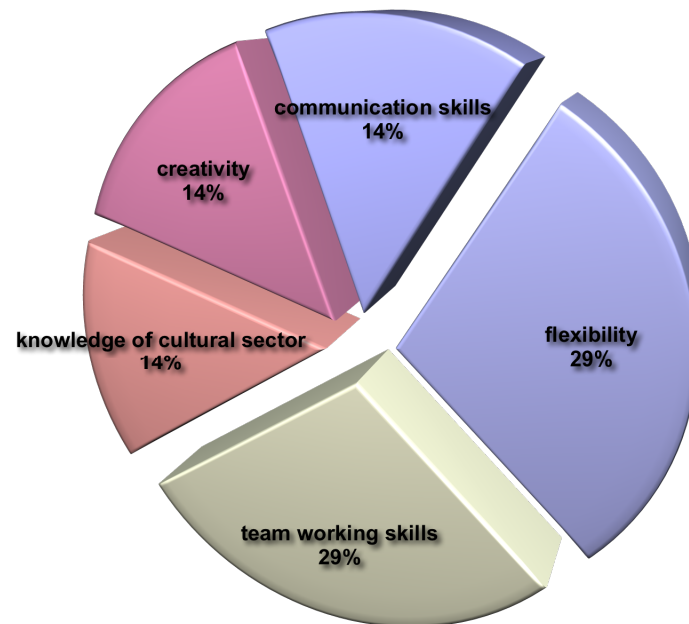
- When developing my product, I think about



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

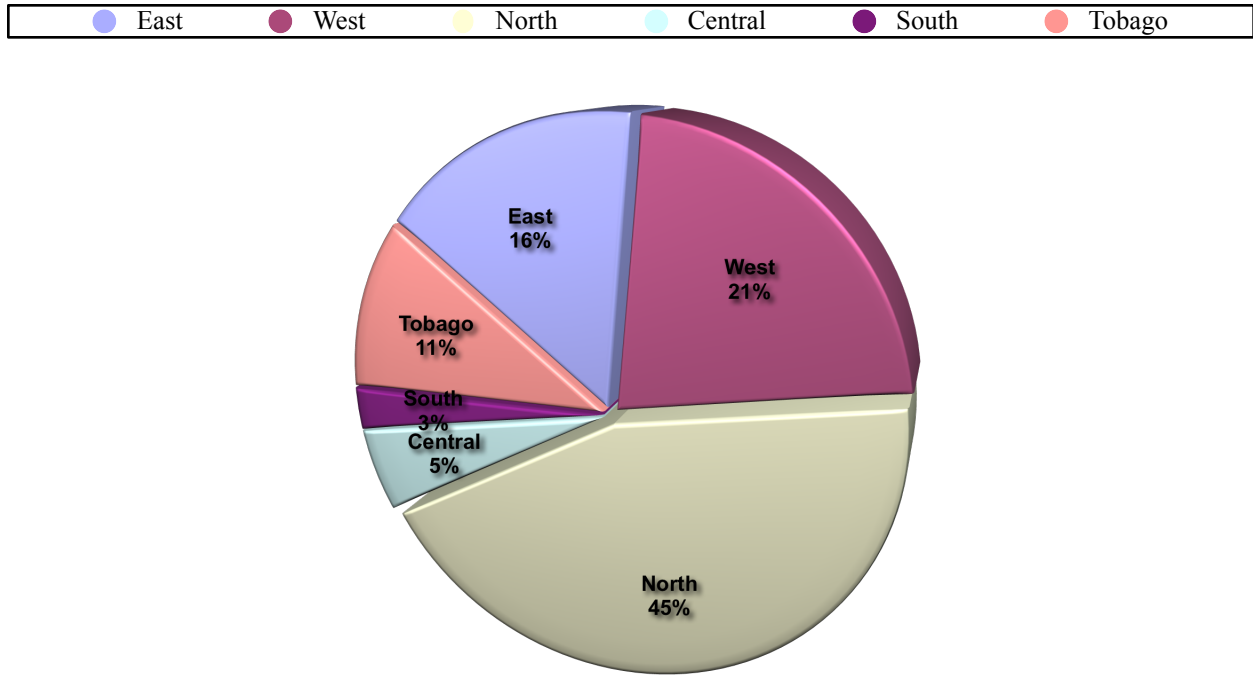


- When thinking about managing my enterprise, I think about

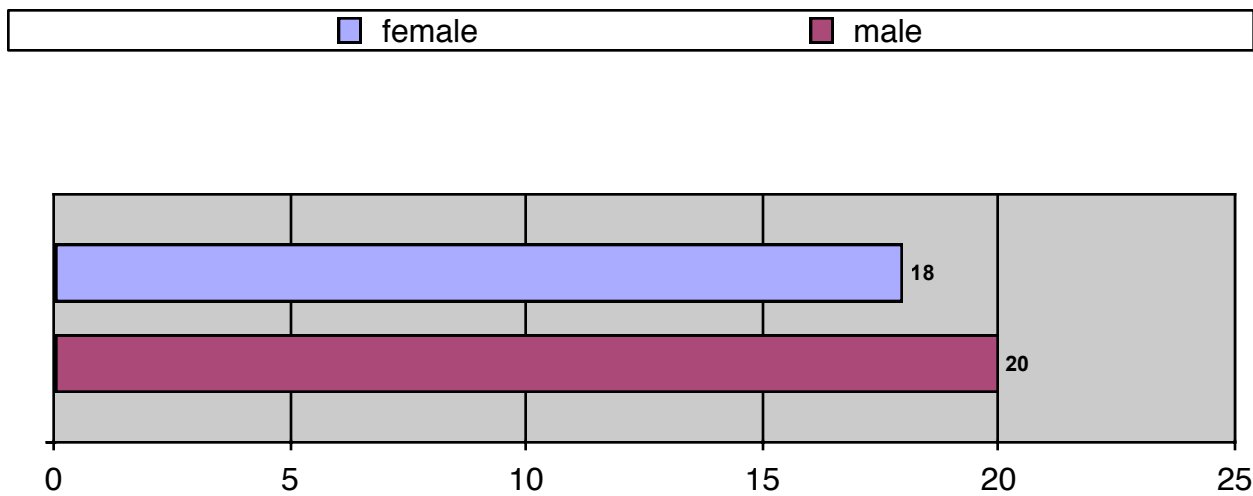


PUBLIC ORGANISATIONS

Geographic Spread of Public Organisations Sampled

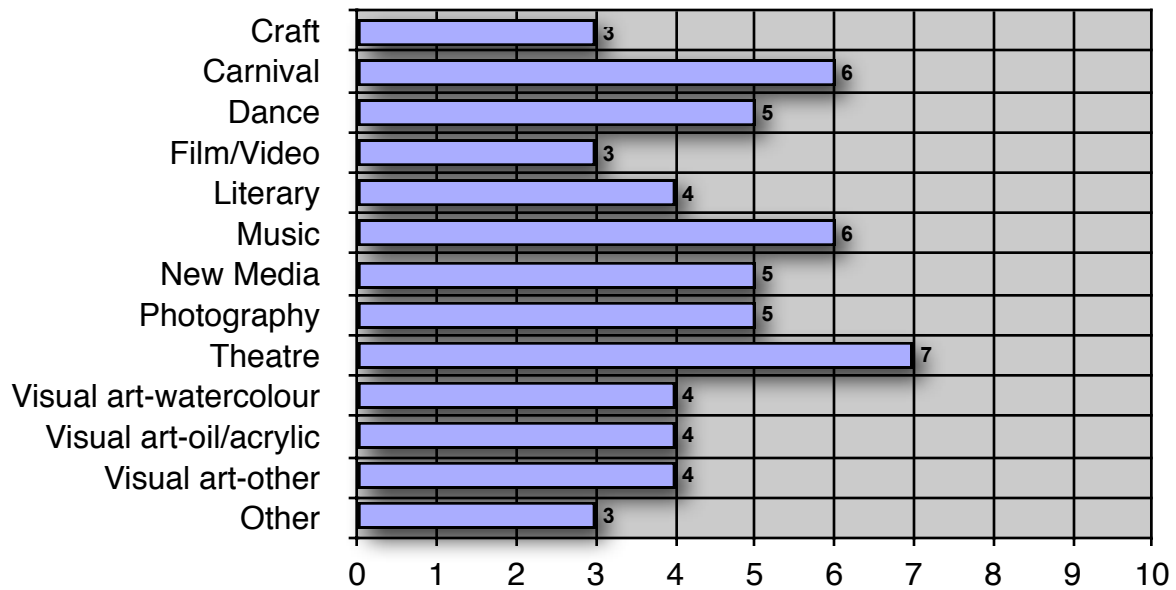


Gender Distribution of Public Organisations Sampled

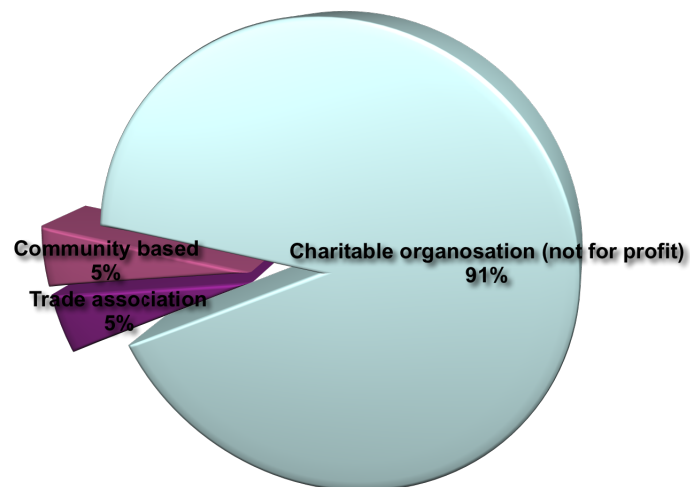
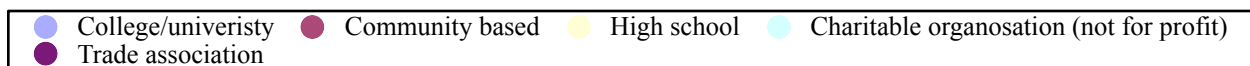


Public Organisation - literary, visual, media and performing arts

1. Guild or club type (select all that apply)



2. Organisational Status

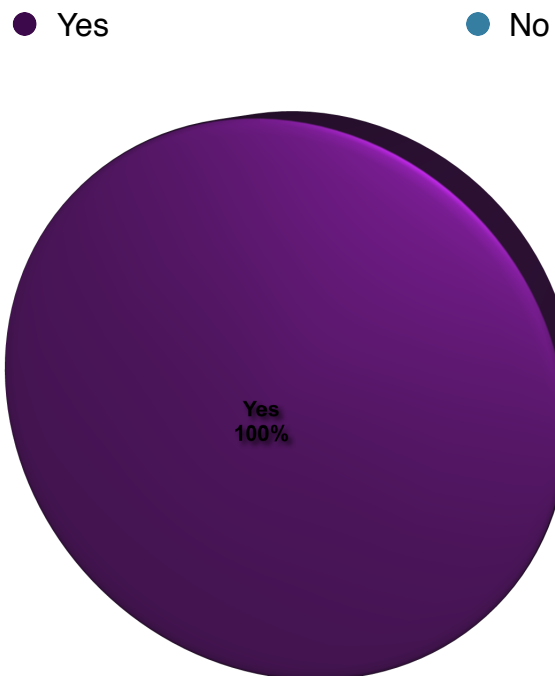


3. Mission or mandate

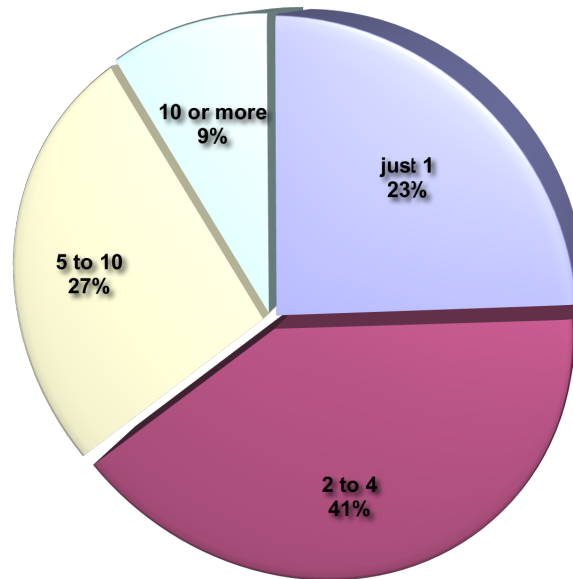
NAME OF PUBLIC ORGANISATION	MANDATE
National Drama Association of Trinidad and Tobago	to foster and bring together and develop the performance arts re theatre in Trinidad and Tobago; awareness starts in schools upwards
Classical Music Foundation of Trinidad and Tobago	
Tobago Drama Guild	A community based initiative established to promote theatre in Tobago
Women in Art	To bring to the fore the women artists who have been painting for years and unacknowledged
Artists Coalition of Trinidad and Tobago	To represent the agendas of the artists and cultural workers of Trinidad and Tobago; preserve traditions; and forward creative agendas
Trinidad and Tobago Carnival Bands Association	We represent the New Face of Mas Practitioners for the successful rebranding of Carnival to showcase the passion of our people, who promote the rich heritage, while promoting fairness, integrity, accountability and respect for our cultural art form. We strive to develop meaningful relationships with all stakeholders and government for the promotion of Carnival and its related activities. We are intent on demonstrating fairness and respect by speaking positively and supportively of our Mas Parctitioners who are committed to making Trinidad and Tobago Carnival the Greatest Show on Earth.
Tobago Carnival Bands Association	Develop and improve the mas on the island of Tobago; promotion of mas into viable business
St. James Cocorite Hosay Association	Represent the interests of Hosay in St. James and Cocorite
National Ballroom Dance Association of T&T	
Playwrights Workshop (Trinidad and Tobago)	DEDICATED TO THE SUPPORT, DEVELOPMENT & PRODUCTION OF NEW CARIBBEAN PLAYS FOR STREET, STAGE & SCREEN
National Carnival Development Foundation	To contribute to advancement national, regional and international community, to create positive change through mas and carnival
National Ramleela Council of Trinidad and Tobago	
Trinidad and Tobago Music Asscoiation	
Art Society of Trinidad and Tobago	
Writers Union of Trinidad and Tobago	To produce published writers of all genres in every walk of life in Trinidad and Tobago
Poets Society of Trinidad and Tobago	N/A
Poetic Vibes	
Copyright Organisation of Trinidad and Tobago	
National Chutney Foundation of Trinidad and Tobago	To develop and produce all aspects of the Chutney Artform locally and globally

Secondary Schools Drama Association	Providing quality theatre to our secondary schools students while providing opportunities for training and education in the field of theatre for teachers and students.
National Carnival Bands Association (Tobago)*	
National Dance Association of Trinidad and Tobago*	To foster and promote the professional development of dance in all its forms in Trinidad and Tobago
Tassa Association of Trinidad and Tobago	To maintain the Tassa instrument as a sustainable and indigenous instrument

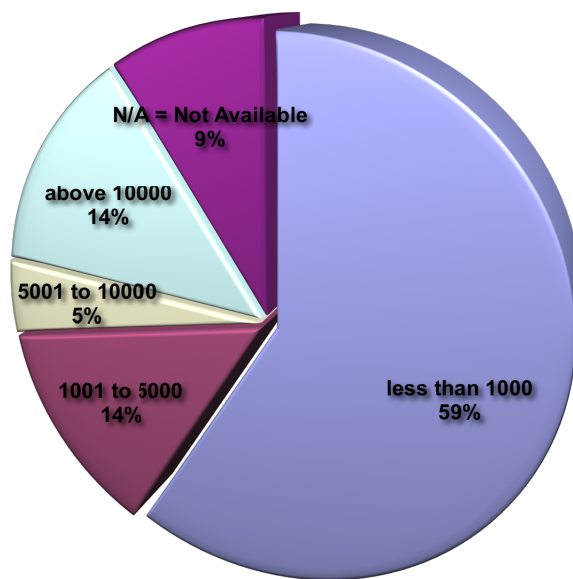
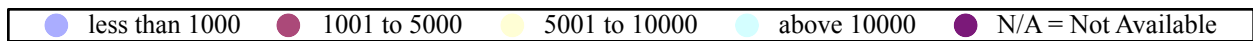
4. Do you host events?



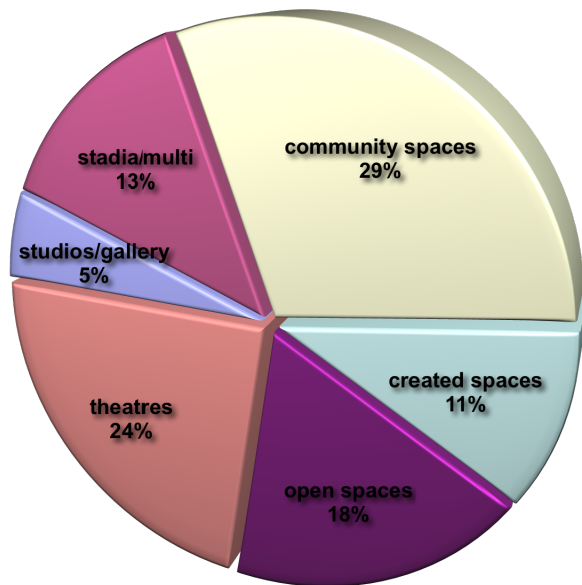
5. If yes, how many events do you have per year?



6. Attendance per year?



7. Which venues do you use?



studios/gallery = recording or dance studios or art gallery

created spaces = empty 'non-arts spaces', customized by the artist to facilitate her work

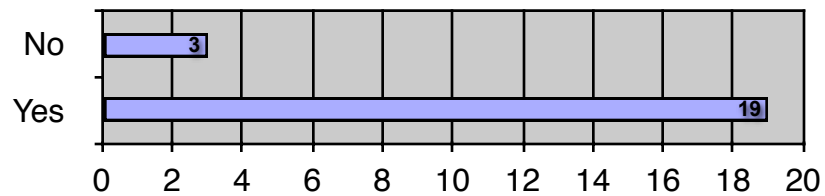
stadia/multi = stadium or large multi-purpose facilities or complex

community spaces = schools/centres, school halls and/or classrooms or community centres or library, panyard

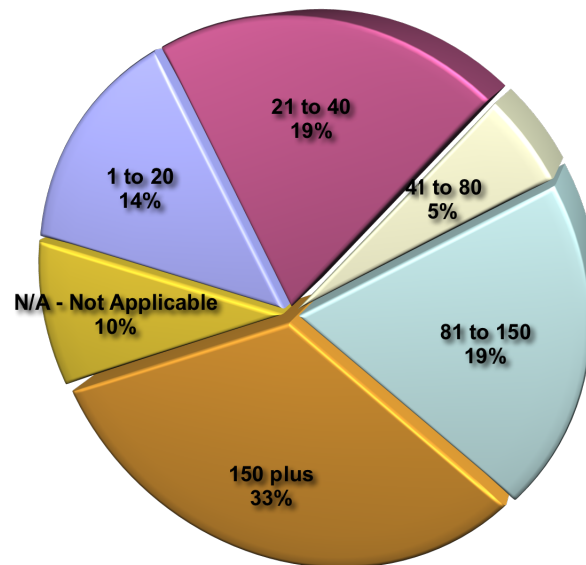
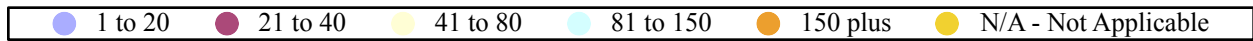
open spaces = fields, streets, river banks and seaside

theatre = performing arts auditorium and theatres

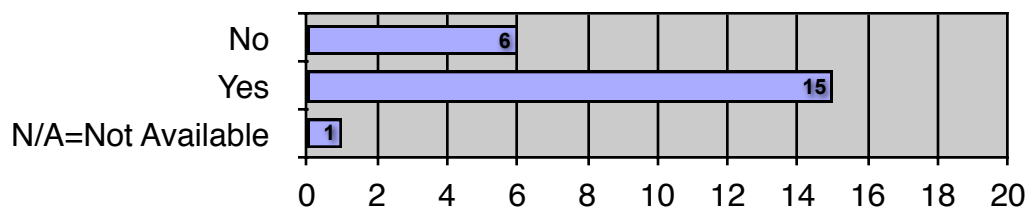
8. Does your group or club have membership?



9. If yes, how many members are there?



10. Is your organization affiliated to any other national, regional or international association? If so state the name.



Public Organisation - literary, visual, media and performing arts - Findings Qualitative

1. Guild or club type (select all that apply)

At 7 respondents, the chart presents ‘Theatre’ with the largest number. Yet, it is not that there were more theatre organisations interviewed, nor is it that there are more theatre guilds locally. The situation is that at least 3 *non-theatre* organisations included the discipline as one of the areas of foci. The other disciplines all number between 3 and 6 each. ‘Visual Arts’ however, if it were to be considered as one segment instead of as a group of sub-disciplines, would surely command the largest share.

2. Organisational Status

The vast majority (91% or 20) of the organisations described themselves as ‘Charitable organisation (not for profit)’.

3. Mission or mandate

The table below provides a sample of the mandates or mission statements of the various organisations surveyed in this sector.

NAME OF PUBLIC ORGANISATION	MANDATE
National Drama Association of Trinidad and Tobago	to foster and bring together and develop the performance arts re theatre in Trinidad and Tobago; awareness starts in schools upwards
Tobago Drama Guild	A community based initiative established to promote theatre in Tobago
Women in Art	To bring to the fore the women artists who have been painting for years and unacknowledged
Artists Coalition of Trinidad and Tobago	To represent the agendas of the artists and cultural workers of Trinidad and Tobago; preserve traditions; and forward creative agendas
Trinidad and Tobago Carnival Bands Association (TTCBA)	We represent the New Face of Mas Practitioners for the successful rebranding of Carnival to showcase the passion of our people, who promote the rich heritage, while promoting fairness, integrity, accountability and respect for our cultural art form. We strive to develop meaningful relationships with all stakeholders and government for the promotion of Carnival and its related activities. We are intent on demonstrating fairness and respect by speaking positively and supportively of our Mas Practitioners who are committed to making Trinidad and Tobago Carnival the Greatest Show on Earth.
Tobago Carnival Bands Association	Develop and improve the mas on the island of Tobago; promotion of mas into viable business
St. James Cocorite Hosay Association	Represent the interests of Hosay in St. James and Cocorite
Playwrights Workshop (Trinidad and Tobago)	Dedicated to the support, development & production of new Caribbean plays for street, stage and screen

National Carnival Development Foundation (NCDF)	To contribute to advancement national, regional and international community, to create positive change through mas and carnival
Writers Union of Trinidad and Tobago	To produce published writers of all genres in every walk of life in Trinidad and Tobago
National Chutney Foundation of Trinidad and Tobago	To develop and produce all aspects of the Chutney Artform locally and globally
Secondary Schools Drama Association	Providing quality theatre to our secondary schools students while providing opportunities for training and education in the field of theatre for teachers and students.
National Dance Association of Trinidad and Tobago	To foster and promote the professional development of dance in all its forms in Trinidad and Tobago
Tassa Association of Trinidad and Tobago	To maintain the Tassa instrument as a sustainable and indigenous instrument

4. Do you host events?

All of the public organisation in this group host events. These would range from educational workshops and lectures, to exhibitions and festival.

5. If yes, how many events do you have per year?

The majority of the group produce 2 to 4 events per year. What may be more useful here though, is that the 77% (or 19) of the organisations either aim to, or consistently, produce more than 1 event per year.

6. Attendance per year?

The researcher was unable to gather this specific bit of data for 2 of the organisations. Nonetheless, the interesting statistic here is that the majority (13) of these organisations host events that attract less 1000 attendees. There are 3 organisations, that attract 1001 to 5000 patrons and another 2 that host above 10,000 persons. Only 1 event sees 5001 to 10000 persons in attendance.

7. Which venues do you use?

“Community spaces” are the most popular spots for hosting these organisations’ events. In fact, half of the respondents (11) suggested that they have used a community space for their events. This is perhaps owing to the fact that these may be the most accessible venues, and/or given the scale of the events, the community space may be more appropriate. “Theatres” were usually more akin to theatre productions, music, dance, while “open spaces” and “stadia” - save in the case of *Classical Music Foundation* and *T&T Music Association* for example - were almost always linked to the other music or carnival type organisation/event.

8. Does your group or club have membership?

While they might have executive members or an administrative team, 3 of the 22 groups did not have a wider general membership. These are *Playwrights Workshop*, *T&T Music Association*, and *Poetic Vibes*. The other 19 all had general members, that were either categorized as group or individual membership, which was dependent on the discipline of the club/guild.

9. If yes, how many members are there?

Half of the sector (11 organisations) has more than 80 members. Interestingly, only 3 groups record membership lower than 20. The table below outlines what the figures are like:

NAME OF PUBLIC ORGANISATION	MEMBERSHIP
National Drama Association of Trinidad and Tobago	500
Classical Music Foundation of Trinidad and Tobago	30
Tobago Drama Guild	20
Women in Art	135
Artists Coalition of Trinidad and Tobago	26
Trinidad and Tobago Carnival Bands Association	125 bands; 125 individuals
Tobago Carnival Bands Association	68
St. James Cocorite Hosay Association	7 yards
National Ballroom Dance Association of T&T	60 clubs; 13 individuals
Playwrights Workshop (Trinidad and Tobago)	N/A
National Carnival Development Foundation	249
National Ramleela Council of Trinidad and Tobago	29 groups
Trinidad and Tobago Music Association	N/A
Art Society of Trinidad and Tobago	800
Writers Union of Trinidad and Tobago	150 active; 1200 on the books
Poets Society of Trinidad and Tobago	150
Poetic Vibes	N/A
Copyright Organisation of Trinidad and Tobago	3000
National Chutney Foundation of Trinidad and Tobago	300
Secondary Schools Drama Association	30 schools
National Dance Association of Trinidad and Tobago	17 groups
Tassa Association of Trinidad and Tobago	10000 plus

10. Is your organization affiliated to any other national, regional or international association? If so state the name.

The table below outlines the local , regional and international affiliations of the organisations in this sector.

NAME OF PUBLIC ORGANISATION	AFFILIATION
National Drama Association of Trinidad and Tobago	IATA
Classical Music Foundation of Trinidad and Tobago	n/a
Tobago Drama Guild	Culture House
Women in Art	Arts Society
Artists Coalition of Trinidad and Tobago	TTCSI, FITUN (Fed. of Independent Trade Unions)
Trinidad and Tobago Carnival Bands Association	n/a
Tobago Carnival Bands Association	NCDF
St. James Cocorite Hosay Association	n/a
National Ballroom Dance Association of T&T	T&T Olympic Committee
Playwrights Workshop (Trinidad and Tobago)	NDATT
National Carnival Development Foundation	TTCSI
National Ramleela Council of Trinidad and Tobago	ACTT
Trinidad and Tobago Music Association	n/a
Art Society of Trinidad and Tobago	n/a
Writers Union of Trinidad and Tobago	Int'l Congress of Caribbean Writers
Poets Society of Trinidad and Tobago	ACTT
Poetic Vibes	Circle of Poets
Copyright Organisation of Trinidad and Tobago	BMI (Broadcast Music Inc); ASCAP (American Society of Composers, Authors and Publishers); PRS (Performing Rights Society)
National Chutney Foundation of Trinidad and Tobago	Int'l Council of Organisations of Folklore
Secondary Schools Drama Association	n/a
National Dance Association of Trinidad and Tobago*	CARIBNET
Tassa Association of Trinidad and Tobago	National Chutney Foundation

Public Organisation - literary, visual, media and performing arts - Findings - Analysis

a. SWOT

STRENGTHS	<ul style="list-style-type: none">• 17 of the 22 organisations sampled have a membership base of more than 20 members;• the groups generally seem to have fairly decent access to community spaces for the hosting of their various events;• all of the groups host annual or other periodic events that serve to address either fundraising, skills development or the promotion of the work in which the organisation is engaged.
WEAKNESSES	<ul style="list-style-type: none">• the researcher is unsure how active the membership of these groups are. The Writers' Union for example boasts of a membership base of 1200 persons but only 150 of those are active; the extent to which this level of inactivity affects the other organisations is not known;• 59% (13) of the events hosted by these organisations attract audiences of less than 1000 persons.
OPPORTUNITIES	<ul style="list-style-type: none">• once registered with the Ministry of Arts and Multiculturalism's Artist Registry, these organisations are able to access sponsorship funding opportunities as per the Art and Culture Allowance in the Corporation Tax Act;• the sector may examine the deployment of (mass and social) media and ICTs in developing fresh and dynamic programming that is shared/democratized in ways that are palatable, entertaining and/or 'edutaining' to mass audiences.
THREATS	<ul style="list-style-type: none">• there are other event producers in other sectors that produce events that attract far greater numbers than presented here. Those producers directly threaten these public organisations for sponsorship given their generally low event turnout;• the sector seems unaware of the possibilities (beyond information sharing) for (social and mass) media and ICTs.

b. & c. Approximately 15 out of the 22 respondents dealt with in this survey are artists and administrators. The other 7 are administrators. Further, given the fact that 20 the organisations are non-profit, these artists administrators - one can speculate are offering their time voluntarily.

What is interesting and unique about this sector is the fairly large memberships that these organisations possess. Such numbers, particularly for the non-profit, are usually enlisted to support the work of the organisation.

d. & e. Obversely, the main issue for these organisations may be examining ways of activating their memberships. While the researcher admits that he does not know the extent to which the situation at the *Writers Union* might 'plague' the wider sector, the statistics do offer some signs. The *Poets Society* for example claims to have 150 members. According to the survey the audience at its event may be on average 75. A similar situation exists with the *Art Society of Trinidad and Tobago*, which has 800 hundred members, but only able to garner the support of

500 audience members at its event/s. In essence there are more members than patrons. Or worse; members don't patronize their own events.

The NCDF, like the TCBA and the TTCBA, who collectively boast of 500 plus members, and audiences of 1800 persons, would need to demonstrate grater prowess at event organisation and promotion, especially if they are to honour their promotion and transformation-centric mandates inside Carnival, the most populous and composite of the local festivals. If these speculations are correct, then these very issues point to the changes that may be most urgent.

With regard to cross-collaborative relationships, the sector may wish to examine further, the possibilities for studying and analyzing the work of some of its members as 'best practice'. The *Ramleela Council*, whose members organise festivals, which are not without their own set of challenges, can muster in excess of 1000 persons as visitors at 1 Ramleela event; and there are 29 groups. Admittedly, the Ramleela is a community, religious event, which may command such a following for various reasons.

But these traditional spaces are (sometimes) presented as somewhat impenetrable to culturally exogenous, or commercial forces/influences, so much so, that the extent to which this community has responded, and succeeded, or failed in managing these 'pressures', is under-researched, unknown. The sector meanwhile, remains ignorant of its neighbours' work. Obversely, the attempt here is by no means to suggest that all of the events of these organisations must be mass events. Indeed, some offerings must and will inevitably remain niche or even esoteric. But that does not mean that cannot mean that any of these organisations' events are viable at some of the numbers listed.

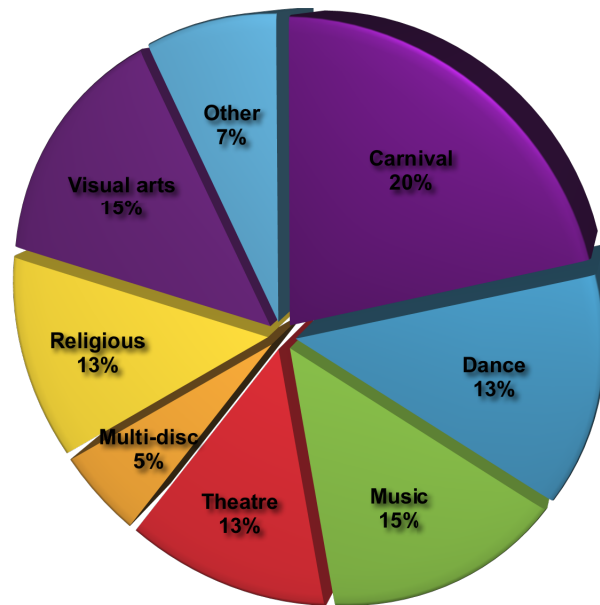
Somewhere in the *Arts Society of Trinidad and Tobago*, there must be an artist who is also a graphic artist, who has also 'dabbled' in film and multi-media and the internet in exciting ways. S/he and others (as there may/must be more than one), must be called to the service of the sector. The sector is her/their first mass arts and culture clientelle. His/their work is to use (mass and social) media and ICTs in developing fresh and dynamic programming that is shared/democratized in ways that are palatable, entertaining and/or 'edutaining' to mass audiences. To do that is to broaden the sector's visibility, appeal, relevance and hopefully funding prospects, and conversely give new employment to these organisaions' artists and culture workers. The internet is not simply a space for information, nor is the documentary the only type of film. The sector must seek collaborations that examine beyond the norm what relevance their content might have in new and exciting ways/media/fora.

f. Again, while funding and facilities, remain the main challenges across sectors, the business of collaboration here, only requires will. Government must serve as facilitator.

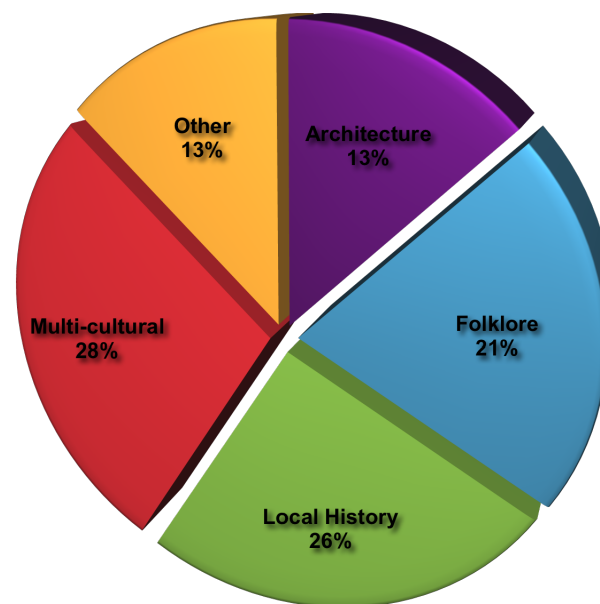
Public Organisations - Cultural service organization, advisory committee or agency

1. Interest area of service organization, advisory committee, or agency (select all that apply)

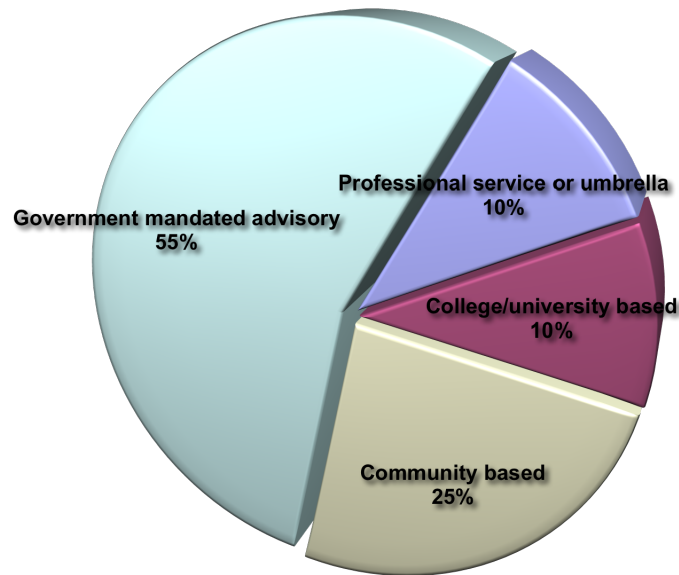
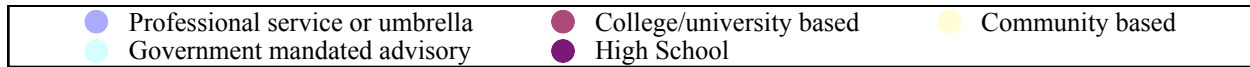
Arts



Heritage



2. Organisational Status



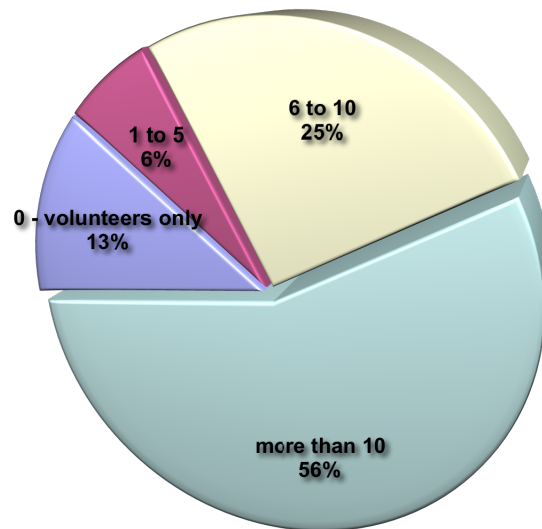
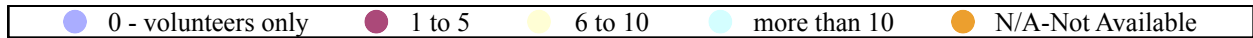
3. Mission or Mandate

NAME OF PUBLIC ORGANISATION	MANDATE
Tobago Festivals Commission	Generate the policy that govern the festivals (first group ended last year; 1st May 2013 the second body installed) Marketing and promotion, programming, training, management, research, finance – Chairman, VC and 4 commissioners, co-ordinator for Culture and Research Officer; last 2 ex-officio
National Carnival Bands Association	NCBA's aim is to ensure that the celebration of Carnival maintains its creative integrity, local pride and future development by representing the interests of local producers and participants of the Carnival industry.
Pan Trinbago	PanTrinbago is dedicated to the promotion and development of the steelpan and pannists worldwide.
Department of Creative and Festival Arts	Core belief of the Dept. is that it is a crucible of Caribbean artistry in its many forms; dedicated to the education of its students to embrace their Caribbean experience and relate to internationalism within the practice of the arts.

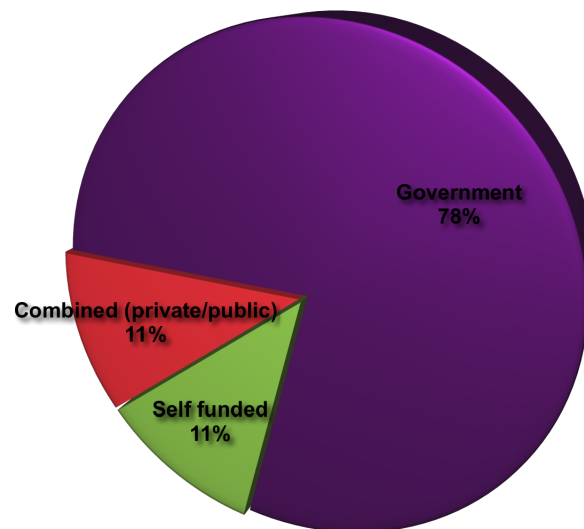
Trinidad and Tobago Entertainment Company	The Trinidad & Tobago Entertainment Company exists to promote high-quality local art forms internationally and to transform the local entertainment industry through: developing excellence in creative industries; inculcating key business & management practices; and implementing professional global standards in entertainment.
Government Information Services Limited	has responsibility to transmit all kinds/varied info from the Government of T&T at any given time. The GISL is in charge of a channel that must reflect the culture of T&T in all its various forms.
Trinidad and Tobago Film Company	The Trinidad and Tobago Film Company (TTFC) is a single purpose company designed to develop the national film industry through the provision of service and support. The TTFC delivers high quality customer service to all stakeholders within the film/ audio-visual industry and various communities. The TTFC is also responsible for the overall marketing and promotion of the Trinidad and Tobago film industry within the international market place
National Carnival Commission	to make Carnival a viable national, cultural and commercial enterprise; to provide the necessary infrastructure for the efficient and effective presentation and marketing of the cultural products of Carnival; and to establish arrangements for ongoing research, the preservation and permanent display of the annual accumulation of Carnival products created each year by the craftsmen, musicians, composers and designers of Carnival
Sports and Culture Fund	The Sport and Culture Fund facilitates the provision of sporting and cultural activities in Trinidad and Tobago by providing grants and loans to deserving individuals, groups and organisations. The objective of the Fund is to nurture and develop human and technical resource capabilities in sport and culture while encouraging self-reliance of groups, associations and individuals undertaking related activities
Santa Rosa First Peoples Community	To retain, preserve and revitalize the indigenous heritage of the land Kari/Trinidad.
Emancipation Support Committee	To function as an integral part of the network of Africans in the diaspora engaged in the work of transformation and development targeted at the restoration of African self-hood, spiritual connectedness, and the creative, economic and social potential of the group.
Prime Minister's Best Village Trophy Competition	to discover and develop latent talent and traditions of all Village/ Community Councils, Youth Groups, Women's Groups, Sporting and Cultural Organizations and other groups within communities in Trinidad and Tobago. This Programme was conceptualised to build cultural, environmental and sporting skills of people within the context of indigenous traditions.

The table above samples the mission and mandates of the organisations surveyed for this sector.

4. Number of employees?



5. How is it funded?



6. How many members?

NAME OF PUBLIC ORGANISATION	MEMBERS
Tobago Festivals Commission	8 - 6 board members and 2 ex-officio
National Carnival Bands Association	350
Pan Trinbago	250
Department of Creative and Festival Arts	N/A-Not Applicable
Trinidad and Tobago Entertainment Company	N/A-Not Applicable
Hindu Prachar Kendra	
Government Information Services Limited	N/A-Not Applicable
Trinidad and Tobago Film Company	N/A-Not Applicable
National Carnival Commission	
Events Committee, Department of Tourism, Tobago	N/A-Not Applicable
UTT Academy of Art	N/A-Not Applicable
Sports and Culture Fund	N/A-Not Applicable
Regional Carnival Committee	N/A-Not Applicable
Santa Rosa First Peoples Community	125 members
Emancipation Support Committee	200 groups
Prime Minister's Best Village Trophy Competition	N/A-Not Applicable

Public Organisations - Cultural service organization, advisory committee/agency - Findings

1. Interest area of service organization, advisory committee, or agency (select all that apply)

Arts: “Carnival” commands the largest segment of the pie here. Of the 16 organisations studied 11 of them held an expressed interest in Carnival, although only 5 of the organisations on the list could be deemed carnival organisations. Apart from “Religion” - which often meant traditional/non-Christian religions - the other major arts disciplines (i.e. “Dance”, “Music”, “Theatre” and “Visual Arts”) are almost evenly distributed thereafter. Further, some of the other areas of interest expressed under “Other” include “Culinary Arts”, “Sports”, “Environmental Literacy Preservation” and “Film”.

Heritage: With regard to Heritage, the “Multi-cultural” is the major area of interest. Of the 16 organisations surveyed 11 deemed this to be an important area of concern for their work. This interest is either consciously expressed in the organisations’ guiding philosophy, or inherited and realised or actualized through their practice; or sometimes both. “Local History” and “Folklore” showed relatively higher percentages than “Architecture” and “Other”, as the very nature of cultural service itself should push the interest of the organisation in these directions. Be that as it may, “Other” in this instances was use to capture organisations’ interest in “Sports” and “Heritage Sites”

2. Organisational Status

More than half of the organisations surveyed are categorized as “Government mandated advisory services”.

3. Mission or Mandate

The table above samples the mission and mandates of some of the organisations surveyed. As can be gleaned from the table, the key areas of focus are the preservation, promotion, development of the cultural services, and to some extent the marketing and exploration of their economic possibilities.

4. Number of employees?

The majority of these organisations have more than 6 employees; as the chart shows almost half have more than 10. This may be accounted for by the large percentage of “Government mandated advisory services” sampled.

5. How is it funded?

As perhaps expected, a significant proportion (14 out of 16) of this group is funded by the “Government”. Note well that only 11 of the organisations listed are “Government mandated advisory services”. What is also noteworthy is that only 2 of the respondents (11%) described

their funding as “Combined (private/public); none of the organisations suggested that they were funded by the “Private sector”.

6. How many members?

The table below outlines what the membership is like among these organisations.

NAME OF PUBLIC ORGANISATION	MEMBERS
Tobago Festivals Commission	8 - 6 board members and 2 ex-officio
National Carnival Bands Association	350
Pan Trinbago	250
Department of Creative and Festival Arts (DCFA)	N/A-Not Applicable
Trinidad and Tobago Entertainment Company	N/A-Not Applicable
Hindu Prachar Kendra	
Government Information Services Limited	N/A-Not Applicable
Trinidad and Tobago Film Company	N/A-Not Applicable
National Carnival Commission	
Events Committee, Department of Tourism, Tobago	N/A-Not Applicable
Sports and Culture Fund	N/A-Not Applicable
Regional Carnival Committee	N/A-Not Applicable
Santa Rosa First Peoples Community	125 members
Emancipation Support Committee	200 groups
Prime Minister’s Best Village Trophy Competition	N/A-Not Applicable

Public Organisations - Cultural service organization, advisory committee/agency - Analysis

a. SWOT

STRENGTHS	<ul style="list-style-type: none">• the interests of these organisations are diverse and multicultural, which is easily an arguably critical component for operating in the multi-ethnic landscape;• 14 of the 16 organisations sampled had hired staff to support their organisations' work;• that the majority of these cultural service organisations are “government mandated” gives a sense of stability to the work;• sector is able to attract state funding
WEAKNESSES	<ul style="list-style-type: none">• obversely, that the majority of these organisations are “government mandated” institutions also suggest that there is the potential for unwelcomed political interference in the business of the cultural service organisation• that because these organisations are state funded, on the downside, political interference can see state funds channeled through these organisations for political gain/ends as opposed to the mandates and agendas of the organisations.
OPPORTUNITIES	a critical consideration for this sector is the deployment of (mass and social) media and ICTs in developing fresh and dynamic programming that advances and democratizes the cultural content with which these organisations interact, and find relevant, in ways that are palatable, entertaining and/or ‘edutaining’ to mass audiences.
THREATS	<ul style="list-style-type: none">• that beyond providing information about a service, technology is not seen as a vehicle in the promotion of the work and cultural content of these organisations; meanwhile other (international) groups are transforming their content into various types of programming for local consumption.

b. & c. Of the 16 organisations sampled in this survey, there seems to be a fairly healthy mix of artists, administrators and culture workers. The majority are government mandated, and so their connection to the state - as well as the employees statistic in question number 4, suggest that for at least half of the group this is a full-time salaried endeavour.

What is interesting and unique about this sector is the employee base and the funding support given to it by the state. If these are managed well (the latter in particular), and without unhealthy political interference, these can be leveraged in truly rendering the mandate and work of the sector meaningful.

d. & e. Yet almost paradoxically, is the the fact that the sector has such a heavy dependence on the state for the necessary funding to advance its work and agendas. Only two of the organisations suggested that they were in receipt of any private sector support; and this was gathered through a response that inferred that the organisations survived on combined funding. The ratio of public to private funding, is still not known. Moreover, no organisation surveyed was in receipt of private funding support exclusively.

The challenge and potential change here therefore seems to be the task of attracting greater private sector support for cultural service organisations/endeavours. The state cannot in its discussions with artists and culture workers suggest that these stakeholders might examine possibilities for alternative/private sector funding, while this sector's survival (it seems) remains so heavily contingent on the state. And it is not that there is no scope for such considerations. The Best Village programme for example runs, almost exclusively on government funding. But in the past there was private sector involvement. How does Best Village as a government mandated cultural service for example, emerge from the structural adjustment era - where diversification and privatization were the norm - to be a fully funded government enterprise?

With regard to cross-collaborative relationships, the sector must give urgent and serious consideration to the deployment of (mass and social) media and ICTs in developing fresh and dynamic programming that advances and democratizes the cultural content with which they interact, and find relevant, in ways that are palatable, entertaining and/or 'edutaining' to mass audiences. The internet for example is no longer simply a place to find out information about. The forum is as interactive and entertaining as it is educational and informative. Given this understanding, to what extent then has consideration been given to making creative use of the Santa Rosa First Peoples Community's content in other media? What creative new contemporary value/use has been found for the interests of the Hindu Prachar Kendra or the Emancipation Support Committee?

The Department of Creative and Festival Arts (DCFA) may have some level of contact or relationship with these other organisations, which can foster some degree of realising this content. But the fullness of such collaborations is plagued by the fact that the collaboration itself is initiated by individual lecturers and not an institutional/strategic move. In sum its own internal schisms hamper the deepening of the relationship. Moreover, the sector cannot be serious, in having resources like the GISL, the Trinidad and Tobago Film Company, and the Trinidad and Tobago Entertainment Company, who might work in tandem with the other cultural organisations, and not realise any new products (in new media) for mass consumption.

To be more specific for example, there is no movie about Siewdass Sadhu who built the temple in the sea, but the DCFA has a script. The movie is not a documentary. It is not there to tell us about the temple. It is there to tell a real life story as a well made drama and in so doing it might stimulate interest in the temple, which itself, must be of interest to at least one of the organisations in this sector. The statistic re "Local history" in question 1. confirm this. If is well made, it may open the possibilities for greater private sector support, and by extension stimulate public interest in the cultural service's content, work, and relevance. The example provided is not in any way exhaustive, but it is hoped that it lays a template for what may be possible.

f. Once again, while funding, may remain the main challenge across sectors - and even in this one, notwithstanding its state support - the business of collaboration again only requires will. Government must serve as facilitator.

Case Studies - Festival and Public Organisations

Festivals - The International Soca Monarch Competition

The International Soca Monarch Competition, is arguably one of the premier events on the Trinidad and Tobago Carnival/festival calendar. First staged in 1993, the festival, is a 21 year old music competition held over three evenings in the Carnival season¹, culminating in a final night show dubbed *Fantastic Friday*; the Friday prior to Ash Wednesday. The festival cum competition showcases/promotes soca music, which is one of the evolutionary forms, of the traditional calypso, and easily the most popular carnival music².

Soca Monarch is produced by the Caribbean Prestige Foundation for the Performing Arts (established in 2002³), which is a registered non-profit company, run by a board of directors, and chaired by Mr. William Munro. Holding to the vision “That the Soca art form will stand proudly among other World music forms satisfying millions of music lovers... worldwide...”, the competition is reported to attract as many as thirty-five thousand patrons on its live final night showing, and has reputedly garnered more than one million viewers via its made for television format (unconfirmed statistics).

¹ These are the preliminary round, at which judges listen to recordings of the entrants’ music; semifinal round, at which patrons witness the performances of as many as 40 soca artistes delivering an 8 minute performance of one song for whichever category s/he qualifies; and the final round to patrons enjoy the the performances of approximately 30 artistes in one evening.

² The preponderance of the fete situates the soca artiste and the music, as central to that experience. Fete patronage now surpasses patronage at the *calypso tent*. In the Caribbean Carnival Diaspora/circuit the soca artiste seems to have outstripped the calypsonian with bookings. Then there is the overall hype, endorsements, advertising, management, record deals and Grammy award aspirations, international popular music artist collaboration etcetera that soca commands. Essentially, soca music ‘wears’ the accoutrements of the international music industry.

³ Even prior to the company’s formal registration, Munro has functioned as the principal player in the organisation of the event, (i.e. since its 1993 beginnings).

Costing approximately TT\$20 million to produce, Soca Monarch attracts [more than⁴] 30% of its costs in combined government and corporate sponsorship. The two categories - Power Soca and Groovy Soca - introduced in 2005⁵, now have title sponsors in Play Whe and Digicel respectively. Many, if not all of the major local and regional soca artists have participated in the competition. Select regional Soca Monarchs are allowed automatic qualification to the final round of the competition in Trinidad, thereby establishing the festival as a soca mecca, as it were. In the last few years, the festival's organisers have been able to attract a number of prominent African-American artistes and entertainment personalities - e.g. Tatyana Ali, Vivica Fox, and Chris Tucker to name a few - to serve as celebrity hosts; all with a view to 'raising' the profile of the event, through this alignment with these 'international' stars.

This alignment or endorsement is a critical component of the festival's *Soca Tourism* branding. The festival often cites former BET 106 & Park host, Terrence J's fond reference to the Soca Monarch and his time in Trinidad, on his programme, as testimony to its reputation. The festival asserts that local hotels and airlines are all booked for *Fantastic Friday*⁶. These elements converge to establish a very composite USP:

- promotion of the festival as the carnival's premier event; the only stage in carnival where 'all' the major soca acts will perform;

⁴ The informant, Mr. Munro, suggests that 30% of the cost of the festival is offset by sponsorship. That the festival's costs approximately TT\$20 million, and the government allocation **alone** is near TT\$7 million - notwithstanding the shortfall of a promised TT\$10 million for 2013 - suggests that the **combined sponsorship** amount is in excess of the 30%.

⁵ Prior to 2005, all artistes competed for the same title. The competition has since opted to categorize the music into groovy (a slower paced soca music) and

⁶ The researcher has found no study probing the relationship between increased bookings/arrivals and the Soca Monarch.

- international reputation, resulting in increased booking of hotel rooms and flights, hence Soca Tourism; a foreign exchange/economic impact beyond the festival itself;
- the vast viewership promotes Trinidad's (soca) music and destination Trinidad; and
- the prestige of the title itself works to the benefit of the artiste/monarch.

Like most major festivals, so much of the funding is contingent on sponsorship. And so, the extent to which this is a measure of the festival's (economic) sustainability is questionable. However, its reputed million-plus viewers, may serve as other sources of revenue; complementary advertising or pay-per-view. And, if the Soca Tourism boast/thrust can be substantiated, the 'return on investment' may be offset via arrivals. While the immediate lesson for other enterprises may be recognizing the power of a festival with mass audiences, the deeper lesson may be in the insistence on the production of a 'high quality' show, and the defining of the benefits to be derived from cross sectoral linkages.

Public Organisations - The Hindu Prachar Kendra⁷

The Hindu Prachar Kendra was established in 1985 and officially registered as a non-profit community based organisation in 1987. Grounded in Hindu philosophy, the Kendra was founded with a view to undertake social, cultural, and religious, project oriented work in the community. Today, the Kendra manages some six major events/festivals - which include Phagwa, Baal Ramdilla, Gaanga Dhaara, the Vasant Panchami Music Festival, the Community Heritage

⁷ While the Hindu Prachar Kendra was not studied as a Public Organisation for the cultural mapping survey, the lessons learnt through the study of its production of its annual festivals and organisation demands consideration here.

Vacation Course and the Memory Festival for Indian Arrival - and some nineteen other smaller scaled events that are attached to the Hindu calendar.

To manage these projects, the Kendra draws on the services of its four (4) principal volunteers, its two (2) full-time staff members, and the support of its wider two-hundred and fifty (250) (registered) membership base. With regard to funding, apart from sponsorship, the Kendra depends heavily on the in-kind contributions of this core and its wider membership. One respondent noted that for its festival/s this combined support can offset more than 40% of its project costs. What this points to as well is the Kendra's peculiar USP, which has to do with its very tentacled approach to its work; at once impacting its sustainability and its cultural/community potency and relevance.

That the organisation can depend on its membership for support that can network and attract sponsorship, in-kind contributions and volunteer labour is testimony to a strong community base. Indeed, this may be consistent with well organized religious or community groups, but it is worthy of acknowledging nonetheless. Obversely, its other tentacular strength is rooted in its visioning. The Kendra consciously engages the knowledge of Hindu practices from India, while at the same time validating the knowledge and practice of the Hindu/Indian community. One example of this is the Kendra's insistence on *Ramdilla*, as opposed to *Ramleela*, the original Hindu/Indian word for the popular pre-Divali festival drama. *Ramdilla* acknowledges and affirms the mis/pronunciation of the festival in Trinidad, yet at the same time validates and affirms the innovations/changes that are inhered in the new word/space.

Furthermore, the Kendra also consciously locates in its religious work, the larger community and social meanings. Gaanga Dhaara, a river festival that pays homage to the water deity is at once a 'treatise' on raising consciousness about water preservation and environmental conservation. In this same vein, that the Kendra has institutionalized its collaborations with non-Hindu and even secular organizations, whose interests in culture meet with and support its own community building agendas. It is a long-time partner with the Department of Creative and Festival Arts, where its founder, Ravi Ji, serves as an occasional lecturer, and obversely, where the Kendra has expanded its own 'curricula' by involving itself in the cultural work of the Department. It consciously engages the Orisha (African) community in its festivals, especially given the philosophical semblances. But the action itself, subverts the seeming/actual parallel existence of ethnic groups in Trinidad and Tobago.

Without question, it is the strong leadership and philosophical grounding, and aforementioned tentacled approach to its work that provides the greatest lesson for other enterprises.