



THE CULTURE DIVISION
MINISTRY OF THE ARTS & MULTICULTURALISM

TOWARDS IMPROVEMENT & EXCELLENCE

REPORT ON CARNIVAL OBSERVATIONS 2012-2014

A project of
The Culture Division
Ministry of the Arts and Multiculturalism

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Executive Summary

Trinidad and Tobago Carnival, a significant economic and artistic driver, has tremendous cultural, economic and social impact and is therefore of considerable importance to the Republic of Trinidad and Tobago. In acknowledgement of the substantial influence this annual festival has on our economy and way of life, and its tremendous potential impact on the national economy, the state invests considerable funds and physical and human resources towards its management and continued development. These resources are also complemented by intense output from the artistic fraternity, civil society, business community and members of the public.

It is important to note that the annual Carnival is bedevilled by vociferous complaints lodged by artists, entrepreneurs and members of the public vis a vis standards in administration and artistic presentation. These complaints are evidenced by numerous articles and letters to the editor in the daily newspapers, and by verbal reportage of citizens, whether in conversation with officers of the Division or broadcast via national and social media. These complaints allude to concerns of both the general public and Carnival practitioners alike with management practices within the festival. These concerns are echoed by the annual consternation practitioners publicly espouse over the festival's administration.

In response to the foregoing, the Culture Division embarked on a three year programme of research related activities designed to interrogate the impact of current approaches to festival management on the celebration. The guiding hypothesis for the process was as follows:

The continued implementation of techniques based on outdated models in festival management and artistic presentation in the Trinidad and Tobago Carnival is having an adverse effect on the creativity, relevance and commercial success of the core Carnival Art forms and the general artistic, audience and societal development associated with the festival.

Officers were assigned to attend various genres of Carnival productions from Carnival 2012-2014. The main areas for assessment included programming and production, event administration, media presence and audience profile. Annual reporting on each year's observation and literary reviews form the basis of this three year report. Recommendations were developed for each area of scrutiny. The Culture Division has participated in consultations on Carnival run by the Minister's office and the NCC. These events have yielded similar issues and solutions which mirror the findings of the technical officers of the Culture Division. Some of these solutions have found resonance in a familiarization tour to Brazil Carnival which has demonstrated that the suggested techniques have viability in a large festival.

General findings for the main areas of enquiry are as follows:

National Carnival Commission

It is understood that the National Carnival Commission (NCC) is in a current state of flux as its current leadership moves to restructure the organisation. In general, the NCC has not had a complement of staff capable of meeting the needs of the organisation. Project design and management has become the purview of stakeholder agencies resident on the NCC's board. Because of its heavy involvement in project management, the Board, therefore, has forgone its mandate for strategic development and oversight. It is arguable that this has contributed to the significant cost overruns which have accrued to the organization during the period covered by this report. Solutions must include releasing the board from its operations activities by either hiring a complement of staff to run these activities or removing the stakeholder agencies from the board.

Mas

It is arguable that more resources have been put into events leading up to the Parade of Bands than the Parade itself. Consequently, it is more lucrative to compete as a singer or seek work as a Soca artiste than it is to compete as an Individual or King and Queen of a Band. The same applies to leaders of traditional, small and medium sized bands. The time has come to view competition components like prize money and related awards, judging criteria, and infrastructure as instruments of policy that shape the future growth of the parade. If said parade is to be improved, consideration must be paid to modifying these and related components to create an enabling environment that will increase quality participation in these areas. Consideration must be given to increasing the appearance fees and prize monies for Traditional Mas, Individuals, Kings, Queens and Bands so as to largely eliminate debt incurred by many of these individuals and organisations during their preparations for the annual festival.

Mas is presented for public consumption via a series of competitive street parades, which include Children's parades, Traditional and Individuals competitions, the King and Queen's competition and the climactic Parade of the Bands. The majority of large bands have their costumes made externally. Not to mention the decrease in local earnings, this trend is largely responsible for the prevalence of one dimensional design and the decline of heritage skills such as wire bending, copper work and cardboard sculpture and Paper Mache.

Queen's Park Savannah

The Queen's Park Savannah is adequately outfitted with regard to infrastructure; however sight lines are punctuated by pillars which obstruct audience view. In the build up to Carnival Monday and Tuesday, the North Stand is used solely for the Panorama and the Parade of the Bands. For all other events the empty stands prove to be an eyesore and are masked at some expense.

Bleachers at other street parade judging points create seats for paying patrons that remain empty, while the masses flock to the barriers to watch from the sides for free. Feedback from the public is that the cost is prohibitive; especially since there is no guarantee that enough masqueraders would parade at the various venues to make the output worthwhile.

A case may be made for foregoing the cost of installing bleachers and developing central spaces for audiences willing to stand and watch for free.

Broadcast/Media

The exploitation of potential income generation opportunities via the development of content for broadcast is an important consideration. The market possibilities are as diverse as the various carnival products. Markets for Carnival products (mas, major music competitions and related events, fêtes, concerts and special theatrical presentations) include channels covering martial arts, food, music, travel and entertainment. The gold standard is a production of 2 hours in length; designed specifically for television which boasts high production standards in the areas of lighting, sound presentation and artistic direction.

In 2014 Trinidad and Carnival was observed by officials from major international networks including – ABC, NBC, Showtime, HBO, Netflix, Viacom, to name a few. The general consensus was that although the Carnival Products had potential, only two were ready for international broadcast. The only “ready” products - *Traditional Mas* and *Stickfighting* with definite interest in *Mas in Cunupia*. Across the board, the observation was that there was a need for more informed and engaging broadcasters, shows were too long, and that the production standards for television broadcasts needed considerable improvement.

Any efforts to market the Carnival internationally would identify the media as key to such a venture. Current national Broadcast standards, uneven at best and generally poor, must be upgraded as part of the overhaul of this failing system. During the Carnival period the public should expect information and education on these events via the media and broadcasting fraternity.

Whereas in the past it was possible on Carnival Monday and Tuesday to follow bands and get a general overview of the festival via television and radio, this no longer applies. Instead viewers are treated to hours of empty streets or footage of one band ad nauseam, from one angle. Exclusive rights are granted to single media houses with accumulating negative results. Extremely poor technical values- poor lighting out of focus cameras etc. and the tendency of videographers to focus (and therefore encourage) lewd performances by masqueraders contributes to the considerable decline in national viewership.

Very few radio stations actually cover the parade, and their broadcasters are uninformed, creating dull broadcasts. M.C.s are key to most Carnival events and should present more background and information about the event and performers. This coupled with poor stage craft/personal presentation, make the M.C. a major negative production element and further compromises our ongoing efforts to break into the international markets.

In a community where there are more composers/performers per capita, there are very few outputs for these artists. The main showcase for most Calypso/Soca is Carnival. With at least 50 radio stations, only one, W.A.C.K. Radio is fully local content with avid local listenership and a wide ranging international listenership. These statistics belie the popular argument that no one will listen.

In our observation of major stations the general trend of DJ's who are also performers is to limit playlists to their own compositions and include other artists based on personal connections and popularity with no regard to the merit of other offerings.

The myth persists that there is no creativity in carnival and this fact can be partly attributed to the print media which retains its focus on pedestrian costuming of bikinis and plumes. While costuming is not what it was in the past there remain expressions of creativity which are not represented in the print media.

These issues need to be urgently addressed if the products of Trinidad's Carnival are to become internationally viable.

Music (Major Genres & Competitions)

Events included Panorama, the Calypso, Soca and Chutney Soca Monarchs. These productions promulgate poor standards in entertainment as they comprise a series of singing competitions featuring competitors who place way too much emphasis on accompanying skits and dances than on vocal rendition. The majority of these events are too long for the live or television audiences. Many performers have lyrics and topics that are too limited to national issues with minimal international appeal.

Catering to the experience of the patrons does a lot to determine the continued loyalty and growth of audiences. Many of the conventional competitions feature aging audiences that are diminishing in size as the years go by. By contrast, many of the party music oriented competitions entertain some of the largest crowds in the festival.

With regard to the Road March Competition, the traditional system of judges located at varying points along the route has been replaced with a count of the songs played by bands crossing the Savannah. There appears to be some collusion by dj's and bands on the winning song, as the popular song on the road is not the one played to cross the stage. Instead, bands change their song as they hit the stage thus influencing the choice of Road March.

Related Events

These events comprise fetes, Calypso Tents, Canboulay, Stickfighting, 3 Canal etc. In general, those events with more avant garde programming do better than those with a more staid approach. These events demonstrate the value of catering to the audience experience. Our findings indicate that audience satisfaction is highest when elements such as infrastructure, parking, ticketing, food and beverage are executed to a high standard.

Background

The Ministry with Responsibility for Culture has a mandate to ensure development of the Culture Sector. In cognizance of its value to the social, cultural and economic landscape of Trinidad and Tobago, Carnival was identified as a specific area of focus. Due to the significant investment in Carnival, and its considerable impact on the artistic and national community, the Culture Division engaged in a three year analysis of the core products and major events of the festival in an effort to assess their viability, artistic impact and future prospects.

The catalyst for this was an in-depth critical assessment by technical staff of Calypso Tents in 2011 and ongoing assessment of newspaper articles, editorials, letters, complaints and observations from customers and consumers of carnival product. This inspired the development of the Calypso Tent Enhancement Project which took place during 2012. Attention was focussed on public and private sector events central to the Carnival experience.

Consequently, this marked the commencement of three years of activities whose main process and deliverables were as follows:

Process

1. Attendance of events
2. Application of enhancement techniques to the real environment
3. Assessment of journalist reports, editorials and letters to the editor
4. Convening of meetings with technical officers
5. Participation in consultations of Ministry and the NCC
6. Comparative assessment with Brazil Carnival re 2014 Familiarization tour
7. Liaison with special external experts re T.I.M.E. & NCC consultants

Deliverables

1. Calypso Tent Enhancement Project, 2012
2. Evaluation of the Queen's Park Savannah
3. Report re National Carnival Commission, 2012
4. Carnival Observation Report, 2012
5. Carnival Observation Report, 2013
6. Carnival Observation Report, 2012-2014
7. The Blueprint for Trinidad and Tobago Carnival, 2014 (a dossier on management practices related to the running of the festival to be submitted under separate cover)
8. Notes on the Trinidad and Tobago Carnival (a publication on the Carnival's development to be submitted under separate cover)

The review of observations in 2012 was conducted in the form of a professional development seminar for the technical officers of the Division, where there were discussions on the information collected and subsequent recommendations derived.

In 2013, the Carnival products were categorized as Music, Mas and Related events, and focus was directed at logistics and infrastructure, marketing and promotion and media coverage. Carnival Events were selected based on two main factors: government funding/support; private/community enterprise and shows that are considered to have a major role in the festival overall. The assessment criteria and structure evolved, allowing for more detailed analysis of the management of events.

This information was compiled with the findings and recommendations of 2012 and informed by Ministry guided public consultations and internal discussions. As the investigation evolved during the 2014 Carnival season, the tool for data collection took the shape of an analytical survey which catered to the variables in management that contribute to overall audience development of such events. It was intended for the formation of statistical data that would complement the objective recommendations. The schedule of events increased to incorporate more private sector stakeholder events. The idea was to investigate the opportunities for public sector involvement to positively influence the myriad of activities during the Carnival season.

This culminated in a compilation of the observations over the three years from 2012 to 2014, as a means of documenting as well as discovering trends and inconsistencies which positively and negatively affect the activities of Carnival. A collection of the opinions published in the local print media in the form of a literary review occurred during the stated period of observation. The views and opinions of journalists and concerned citizens based upon the topics of interest as it relates to the Carnival products and the season on a whole have been taken into account. This has enabled the development of a report that encompasses perspectives and analytical considerations on the value of Carnival.

OBSERVATIONS & RECOMMENDATIONS

Product Analysis

Carnival's products were categorized as follows:

- A. **Mas:** Traditional Mas in Paramin and Gasparillo, Traditional Competitions, Traditional Parade, J'ouvert, Kings and Queens (Jr & Sr), Parade of the Bands (Jr & Sr)
- B. **Music (Major Genres & Competitions):** Calypso Monarch (Jr & Sr), Soca Monarch (Jr & Sr), Chutney Soca Monarch, Panorama (Jr & Sr), Kaisorama
- C. **Related Events:** Canboulay Re- enactment, Dimanche Gras, Calypso Tents, Rapso Explosion, The Old Yard, Stickfighting and 3 Canal's "*Planass*".

Programming and Production

This subsection captures observation of standards in artistic direction, production and event management related to the multitude of events and competitions that make up the festival of Carnival. Factors included performances, set design, length and pace, visibility, sound quality, lighting and décor.

Event Administration

Factors include food services, venue standards, infrastructure, suitability, accessibility, safety, parking and bathroom facilities.

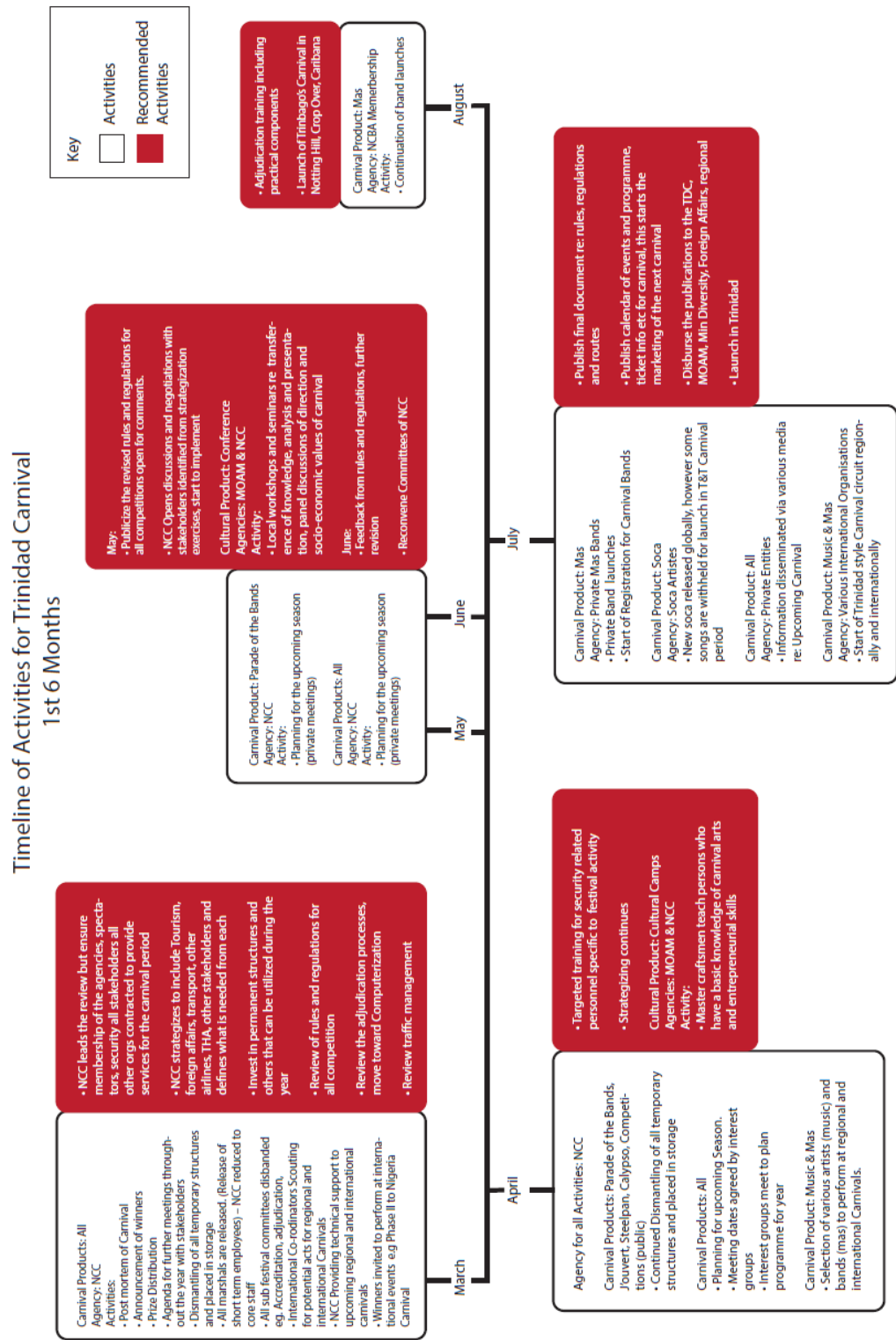
Media

Factors include media coverage, publicity and marketing.

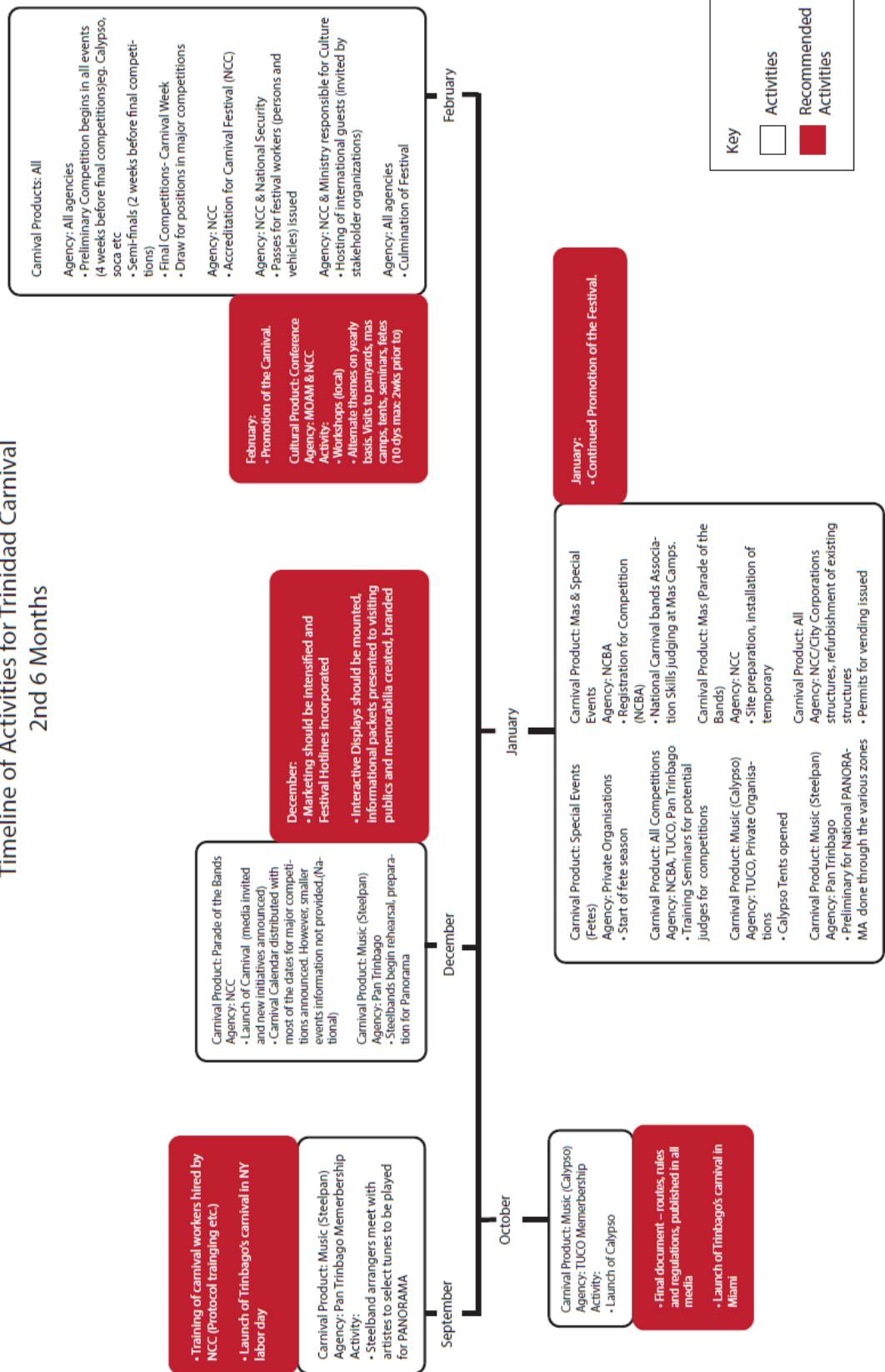
Audience Profile

Factors include levels of audience attendance and satisfaction and demographic composition of the patrons.

Carnival Implementation Timeline



Timeline of Activities for Trinidad Carnival 2nd 6 Months



OBSERVATIONS

Mas

The Trinidad and Tobago Red Cross Society Northern Branch: Children's Carnival 2012 (Kiddies Carnival)

Programming and Production

1. It is to be noted that the North Stand is masked from view.
2. The elements of staging, including audio and the general manner in which the show was organized allowed for a good pace but still couldn't compensate for lengthiness.
3. The show was heavily participated by masqueraders and enjoyed by patrons, but could be missing out on opportunities to maximize on the level of engagement of the audience mainly due to infrastructure and the layout of the venue.

Event Administration

1. It was a well organised event that specifically caters to children from babies **(under 3yrs to teenagers up to 15yrs)**, engaged in contemporary Mas.
2. Parking, Bathroom Facilities, Disposal System arrangements, were unsatisfactory resulting in compromised safety and sanitation and poor venue layout retarded the overall flow of the event.
3. **Food Distributors were satisfactory**, there were a variety of options available from both sponsors and sole proprietors.

Media

1. The event is covered by national media however the lacklustre broadcast begged artistic direction and featured one dimensional camera work.
2. The event organisers make minimal use of conventional advertising strategies, relying on its being a mainstay in the annual Carnival calendar to draw audiences and participants.

Audience Profile

1. Middle aged to senior citizens, Mas and visual arts enthusiasts and parents.

2012 Red Cross Kiddies Carnival at the Queen's Park Savannah



View of the stage, blocking of the North Stand



View of the Grand Stand

Traditional & Individuals Competition, Victoria Square

Programming and Production

1. The spatial relationship between the between the bleachers, park railing, pavement and stage/road prevents the type of intimacy between masquerade and audience that the traditional masquerades thrived on during their long periods of gestation.
2. Smooth flow of masquerades once the competition starts. The event, as usual, started late.
3. These events are excellent fora to present creative masquerades in a cohesive production.
4. Minimal use of creative lighting and décor would raise production values to broadcast TV level.

Event Administration

1. Judging of craft component involved no detailed inspection of the costumes.
2. The amenities for patrons were generally good.

Audience Profile

1. Crowds appear to be diminishing in size.
2. Bleachers are heavily under patronised. Most of the crowd gathers beyond the barriers.

Kings and Queens (Seniors) – Prelims

Programming and Production

1. The event was extremely long, with fifty (50) Queens and forty-nine (49) Kings on display in 2014.
2. There were only a handful of notable costumes. It was obvious that many of the costumes were significantly incomplete.
3. The audience at the rear of the judges' area experienced reduced visibility.
4. There were inconsistencies in cueing the masqueraders' stage entrances and exits resulting in lulls in performance even as masqueraders waited to cross stage.
5. Hired "**Marshals**" were inconsistent in cueing performers and therefore ineffective in the general execution of their duties.

Event Administration

1. The North Stand was not utilized for any round of Mas competitions.
2. Savannah infrastructure is adequate as sight lines are compromised by pillars in some areas.
3. Good support from security & safety services.

Media

1. In 2013 (Preliminaries and Semi Finals), tables and chairs were available for members of the media however it was not a clearly demarcated area. Improved arrangements for the finals included assigned media areas as well as exclusively designated spaces for cameras. The finals were broadcast via television and there was some blogging on the **NCBA** Facebook page for all of their events.
2. Marketing was fuelled by Word of Mouth (surrounding controversy increased interest in the finals).
3. There was a media presence (television and print advertising)
4. Print advertising of schedule of events

Audience Profile

1. Minimal attendance at this event, with an audience who for the most part appeared tired and bored although there was the occasional animated response.

King & Queen's Prelims



View of the Grand Stand and Stage



View of the Two Stands and the Stage

Kings and Queens (Seniors) – Semis

Programming and Production

1. Show flowed very smoothly and quickly with a more manageable number of Kings and Queens (20 of each).
2. Unnecessary pause for Calypso performance.
3. Masqueraders perform to live music.

Audience Profile

1. Ineffective use of space with the Grand Stand at 1/5 its capacity and the North Stand virtually empty as the public preferred to view costumes from the grounds.

Big Friday

Programming and Production

1. Excellent use of screens and décor in 2013 the effect of which was mitigated in 2014 with the main screen upstaging contestants.
2. Overall entertainment value was enhanced by the use of a live band for the junior masqueraders. The additional use of the bands for musical items in between the main sections of the competitions was also a good idea. The band was not properly lit and played in semi darkness.
3. In 2013, the number carriers were distracting (competed with portrayal of traditional Mas characters).
4. Show was five hours long in 2013.

Event Administration

4. Grand Stand was 3/4 full.

Media

1. Event is covered by national media, advertised on same and uses multimedia throughout the production.
2. Masking of the empty North Stand was ineffective and proved a major distraction in the television broadcast.

Audience Profile

1. The event has an aging audience.
2. North Stand was not utilized for any round of competition



J'OUVERT

Programming and Production

1. No symbolic start to J'ouvert.
2. No longer a transition from Dimanche Gras into J'ouvert.
3. The event moved along very well without significant delays between the presentations by participants.

Event Administration

1. Police with random searches made experience uncomfortable.
2. No Information re: routes of bands.
3. Lots of traffic.
4. The cost to sit in the stand erected next to the judges obliquely opposite Courts furniture store was rather high and could explain why it was not full.

5. The Chacon Street corner bleacher at Royal Bank Car Park was not erected in 2014 with no tangible effect.

Media

1. Limited promotion from the NCC or NCBA but individual bands did their Marketing & Promotion via word of mouth and social networking.
2. There was no electronic or print media coverage of the South Quay event and therefore no record of the event.
3. J'Ouvert Masqueraders posted their own pictures on social networking sites.

Audience Profile

1. There seems to be a decline in attendance to this aspect of J'ouvert celebrations. In 2012 there was a significantly larger crowd than in 2014.

J'ouvert 2012: Bleachers are relatively empty. The crowd gathers beyond the barrier.





J'ouvert 2014



Parade of the Bands

Programming and Production

1. The cacophony of sound when bands enter the Savannah with multiple music trucks hurts the ears. It also drowns out the house announcers.
2. Most of the large Mas bands make absolutely no artistic statement. Their contribution to the parade adds little aesthetic value.
3. With the exception of the Traditional Masquerades, bands make little attempt at creative presentation. The traditional mas and smaller bands add much needed creativity and variety to the parade.

4. Diminished creativity in costume making and artistic expression especially on the part of the larger bands. This makes large sections of the Parade very boring.
5. Lewd conduct of many masqueraders renders large sections of the Parade unsuitable for children.
6. Diminished appreciation for creativity, as greater numbers of masqueraders are attracted to bands that offer an all-inclusive service. Consequently, there is a disparity between creative expression and the mobile fete experience.

Event Administration

1. The bottleneck at the savannah results in 5-7 hour waits to cross the stage.
2. Large bands focus on experience, amenities, customer comfort and party vibes vs small bands focus on storylines;
3. Too many music and utility trucks for the number of masqueraders, contributing significantly to congestion on the route.
4. The need for logistical planning for the festival so as to improve its functioning as an event. This is evidenced by
 - a. Congestion along the route particularly due to vendors occupying street space and the large number of trucks on the road as well as lack of standardization of the trucks.
 - b. Lack of effective communication between the organisations responsible for the parade and the various stakeholders.
 - c. Lack of clarity on who has responsibility and authority for Parade Route Management on Carnival Monday and Tuesday.

Media

1. Media coverage focuses on pretty masqueraders and generally upstage the more creative costumes.
2. Large Mas Bands have excellent advertising presence throughout the year and run some of the most sophisticated campaigns in the festival.

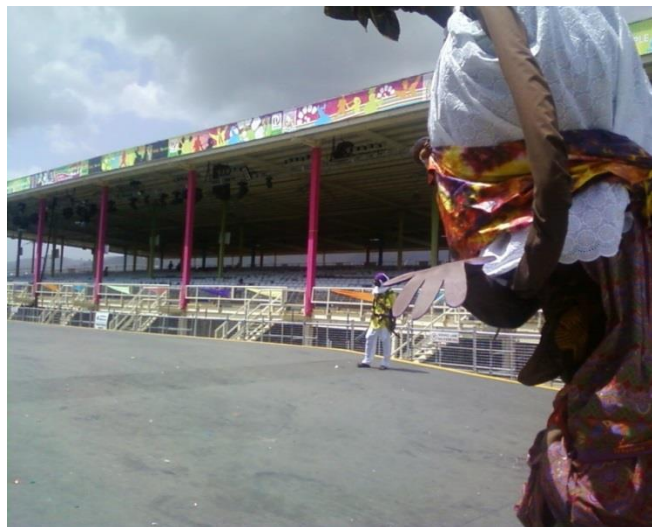
Audience Profile

1. Diminished audience in terms of TV viewership, spectators in the stands and streets during the parade and the large numbers of citizens leaving the country during the Parade of the Bands.
2. The numbers of patrons on Monday and Tuesday were very small. The North Stand was almost empty on Carnival Monday.

Queen's Park Savannah, Carnival Tuesday, 3rd March, 2014 @ 1:30 pm



Grand Stand



North Stand

3. This Carnival Parade in Port-of-Spain seemed to be under-patronized; from a quick, informal count of spectators and Masqueraders on the street, there seemed to be drastic reduction in audience participation than in the previous years.
4. Other factors could have influenced the seemingly low turnout as well. Upon both walking the streets and observation from the Grand Stand in the Savannah, there were still large numbers of masquerades in various bands, but the number of observers there, at the Socadrome, the Brian Lara Promenade and the general streets were minimal.
5. The parade draws thousands of individuals as masqueraders, the majority of whom flock to the Pretty Mas Bands that offer a potent fete vibe experience and cater to the needs that lie outside of artistry i.e. food, beverage, toilets etc.

Major Music Competitions

25th Annual Stars of Tomorrow Calypso Monarch Competition

Programming and Production

1. 20 artistes competed, making for a very long show.
2. The MCs were inarticulate, poorly dressed and found themselves in spats with the audience.
3. There were too many artiste skits, lengthening their time on stage. Too many ridiculous costumes as well.
4. Supposedly gives young performers a development platform but is mired in low artistic standards and poor production values.

Event Administration

1. The venue had comfortable accommodation.

Media

1. Conventional print and broadcast media were used to advertise the programme.

Audience Profile

1. The audience comprised close relatives and friends of the contestants and regular patrons of the event.

Stars of Tomorrow

Programming and Production

1. Proper stage management team needed.
2. Inadequate production management.
3. Audience should be apprised of the judge's criterion.
4. Production team needs to be brought in.
5. Too many contestants and too much time for each artiste on stage.
6. Production quality was very poor.
7. A thrust stage was not effectively utilized.
8. Show started one hour late.

Event Administration

1. The adjudicators were located in the audience. It was clear the organisers did not make adequate arrangements for the judges (tables, lamps etc.). Judges notation was done in pencil, which makes it very easy to tamper with scores.
2. The house lights remained on throughout the performance to facilitate judges (see comment above).

Audience Profile

1. Audience profile confined to conventional afro Trinidadian patron for the event and artiste supporters.
2. Agency does not appear to have grown new audiences for their production.

Chutney Soca Monarch

Programming and Production

1. Show progressed quickly and smoothly but the musical quality was uneven and of a generally poor standard,
2. Show started about an hour after its scheduled time.
3. An officer of Culture Division onsite noted several avoidable audio & technical errors.
4. The venue setup was good and the VIP area was well organised.

Event Administration

1. Satisfactory VIP patron experience however VIPs should not have to pay for parking, having already spent \$700 per ticket. Beyond the VIP area there were limited food and drink options and neither tables nor seating.
2. Venue wasn't described other than sponsorship and pyrotechnics.
3. Experience was not worth \$700 ticket.

Media

1. Event well marketed on all media platforms.
2. Very good use of Advertising.

Audience Profile

1. Due to the length of the show audience response was varied.
2. The venue itself, both general & VIP combined was about 65% full, indicating a lack of interest in the event.
3. Productions attract some of the largest crowds for Carnival. Many youth in attendance.

Panorama Single Pan Bands

Programming and Production

1. Programme moves at a speedy pace with 5-7 minutes between bands.
2. Excellent show with good pace & variety of party music because bands play easily recognisable fete songs and Carnival hits and usually do not stray from the melodic line, making for enjoyable, accessible presentations.
3. Production management re staging, lighting and décor was at a basic level.
4. There was no significant décor to add aesthetic value.
5. Performers did not have sophisticated stage lights and performed in the dark in their own shadows.

Event Administration

1. Bleachers for seating. Dark areas around parking facilities.
2. Remote access to seating at the event in Malabar.
3. No clear lights and signage to guide patrons around the outside of the stadium to find the public entrance to the venue.
4. Inadequate lighting inside portable toilets at venue.

Media

1. Show has minimal marketing.
2. Production values of Media coverage are low.
3. Some announcers are more knowledgeable than others.

Audience Profile

1. Pan enthusiasts, the majority of whom comprise older demographics of working to middle class afro Trinidadians.
2. A few dozen in attendance.

Panorama Semi-finals

Programming and Production

1. Very commendable timing of the semis as all was finished before midnight, for the first time in many years the stage management team did an excellent job.
2. Bands in medium category took 20 minutes to turn over.
3. Large Band Category – approximately 25 minutes turnover.
4. The artist interaction with the crowd was more personal than at most such events.
5. Large screen technology being incorporated into the event.
6. Though the event and venue was highly energised and seemed to draw a large crowd with enjoyable options, this event had little to do with Pan; Patrons were indifferent to pan, preferred DJ music under their posse tents.
7. Low Audio in Pan splash area; one could not properly hear / appreciate the PHI pan accompanist to the performers.
8. There was difficulty for officials to monitor the music from DJs which had to be switched off every time a steel band was on stage performing.
9. The MC and their DJs under some of the tents seemed adamant in 'sounding off' through their music in an attempt to outplay each other, which made loud almost inaudible and unbearable sounds.

Event Administration

1. The Party on the Greens and to a lesser extent the North Stand can stand on its own as an event. The Event could be held on a different day over a larger area of the QPS where families can have an opportunity to picnic and engage in a variety of activities. However the current event is too congested, extremely noisy and dangerous in case of an emergency if patrons needed to be evacuated from the venue.
2. Non-functional toilets eventually resulted in persons having to use open spaces instead.
3. The VIP tickets didn't seem to come with too many privileges as everyone was more or less able to access all areas of the greens.
4. Large area cordoned off for the President to the chagrin of many patrons.
5. Crowd / Space control declined once president arrived.
6. Limited uniformed police presence in the public area (on the drag the car park etc.).
7. In the Grand stand there were clean toilets; in the Greens there were 5 mobile trucks, 3 were in use, 1 with no lights and the other out of service; long line to get to the toilets.
8. For re-entry patrons had their picture taken and were given a chit.
9. Chaotic egress from parking areas. No control.
10. Pan Splash was a failed initiative. Most patrons were turned off by cost (\$700) and the perceived nastiness of the pool.
11. Limited uniformed police presence in the public area (on the drag the car park etc.).
12. Good idea for layout, food, posse tents and splash zone.
13. Parking was difficult due to road restrictions, lack of clearly designated parking, signage and knowledgeable parking attendants.
14. The Greens is a city in and of itself.
15. The North Stand needs to be revisited as the structure was reportedly shaking.
16. There were very long lines to use the bathroom facilities provided which reduced in numbers due to them being deemed out of order. This forced patrons to utilise the wall towards the back of the bathroom units.
17. The system for re-entering the venue by taking photograph of the patron and giving them a requisite chit with a bar code which was scanned for re-entry. This proved to be a very effective system.
18. Parking - exits & entrances need to be clear and CANNOT be the same tiny gap in the savannah fence.
19. **Signage** - the lack of signage was appalling. 'Greens', Stands etc., were not clearly identified so patrons had to rely on otherwise occupied staff to point them in the right direction.
20. **Amenities** - insufficient bathrooms, no sale of food or drink outside packages - need to be addressed.
21. The organisers of this event need to plan for the size of the crowd expected. This was clearly not a consideration this year.
22. Continued work needed to upgrade Infrastructure; also need for on-site, on call services (plumbers, electricians, carpenters etc.).
23. Crowd control needs to be sustained for duration of the event.
24. Proper lighting needed for all public areas.

Audience Profile

1. Panorama Semifinals is one of the most patronized traditional events and fills three separate audience spaces to capacity: the track, the stage with its two stands and the greens.
2. The demographic varies from each space:
 - a. The Track: Pan aficionados, band supporters, friends and family
 - b. The Stage
 - i. North Stand: Pan Fans who want to party all the time
 - ii. The Grand Stand: Those with greatest interest in music appreciation and judging the competition for themselves; they comprising an aging population, many of whom are now middle aged and retirees
 - c. The Greens: Those who normally flock to the fetes, the youthful party goer, many of whom have ties to corporate Trinidad and Tobago. Many are in the prime of their lives and in their 20s-30s.

Panorama Finals

Programming and Production

1. The show comprises of 2 competitions in one and is too long (running from 7pm-4am).
2. Bands take too long on stage 20 - 30 mins. for an 8 min presentation.
3. Performances were exhilarating however transitions were too long affecting the general pace of the show and making for an overall boring experience.
4. The presentation ceremony in between the competitions was too long and drawn out.

Event Administration

1. The event is staged at the Savannah.

Media

1. Extensive media coverage.
2. Marketing renders the event very visible.

Audience Profile

1. The event loses the audiences, the greens attract but the Stands and the track maintain most of their audiences. The North Stand in particular loses audiences.

INTERNATIONAL SOCA MONARCH

Programming and Production

1. Smaller audience this year than previous years.
2. Viewing was difficult.
3. Décor at stadium was poor (cheap).
4. Performances were in time.
5. Show is too long.

6. Subjectively speaking, the quality of the show was lax in comparison with previous years. Save for a few artists, less money seemed to be put into elaborate stage productions from each competitor. The show suffered from the lack of audience AND artiste development. Some simply provided more fulfilling performances.
7. There were sound and queuing problems on many of the performances, and lighting was inadequate, performers were not clearly visible from the audience. Lighting and Audio were the major weak points at this event.
8. Many of the performances lacked any true originality that would boost the music or the competition in any significant way. It was positive that the time between Acts was relatively brief.
9. There were inexplicable lulls in between many of the artistes.
10. Too many competitors making for a 12 hour production.
11. No light on MCs when they announced the next act. They were literally in the dark.
12. Event billed as a family event that does attract children but the immodest dress and alcohol consumption of many patrons undermines this.
13. Only the vocals of a handful of artistes were properly heard during the event.

Event Administration

1. No proper signage.
2. No clear emergency exits.
3. Hospitality was poor.
4. No food.

Media

1. Event is well marketed.
2. Event is too long for simultaneous live broadcast (which averages 2 hrs in length).

Audience Profile

1. The event attracts large numbers of patrons covering a wide demographic from working class to upwardly mobile to the wealthy.

NATIONAL CALYPSO MONARCH (2013)

Programming and Production

1. Programme flows smoothly from artiste to artiste.
2. Competitors lack diversity and are too didactic and boring in their renditions. Some also sing off key.
3. The use of skits and dances does little to uplift the artiste's performance and final impression.
4. The Competition has too many finalists and is too long.
5. Competitors sing too many verses which, when added to their skits, lengthen the time they spend on stage beyond that which is necessary to make their point and entertain the audience.

Event Administration

1. Security issue (too much access to stage).

Media

1. Poor broadcast.
2. Alvin Daniel's commentary was good.
3. Marketing campaign could have been better and started earlier.

Audience Profile

1. The audience age is increasing. It attracts many senior citizens and friends and supporters of Calypso.
2. Many of the audience members sleep during the competition.

Dimanche Gras

Programming and Production

1. Show is too long with an extremely monotonous Calypso segment.
2. Too many artistes in the finals.
3. A poor economic return from Calypso shows in general with the exception of an important Carnival by product of the fete with features Soca, a derivative form of Calypso.
4. Trends in adjudication towards one type of song in competition.
5. The 2013 production had a late start approximately 1hr. The pre – show was too long – 2hrs. Not necessary unless there is a “red carpet” event precluding the show.
6. The 2013 production lacked the dramatic climax that competition provides. Artistic presentations suffered from a lack of proper rehearsal and conceptualisation.

Event Administration

1. "Scalping" at Calypso Semi-Finals was out of control. Profits being eroded because of this trade. Tickets were not scanned so scalpers took advantage of same. General tickets were priced at \$350.00. Scalpers were selling tickets for \$250.00 and pieces of tickets for \$100.00. This was all done in full view of police and gate attendants. Neither intervened.
2. (2013) Infrastructure was good
3. North Stand in the finals was not used

Media

1. Show was well marketed.
2. Media Coverage was monotonous.
3. Lack of proper direction re commercial breaks.
4. Marketing strategy used for Dimanche Gras 2013 should be engaged in other Carnival events.
5. Needs Artistic Direction both for live and media broadcast.

6. Live and Media commentary needs to be more informed and perhaps scripted.

Audience Profile

1. Decreasing attendance of an aging audience, many of whom sleep during the show.

Related Events

New Fire in the Old Pub

Programming and Production

1. Audio failed the second act.
2. Show started more than an hour late but ran smoothly.

Event Administration

1. Venue had enough capacity to accommodate the number of patrons.
2. Venue is old and needs an upgraded décor.
3. Toilets were in good order.

Media

1. Social media and printed flyers used.
2. No presence in the national media.
3. No coverage present.

Audience Profile

1. Youthful crowd which usually follows the alternative, underground musicians.

A Night at the HYATT, Live

Programming and Production

1. No true live band which contrasted negatively with the elaborate visual presentation via a vis decorative lighting and big screens.
2. Though the show started on time, less than half the audience was present.
3. The pre-show in the hour 7 - 8 was also excellent.
4. The show combined elements of traditional mas in a new and innovative way the MC was a Midnight Robber who's appearance was limited to introduction of different segments. The dancers were on point but costuming could be improved.
5. The venue was a ballroom converted to a black box theatre. It was an effective transformation with the exception of the backstage area which was within audience sight lines. The layout needs some revision in that regard.
6. This show could potentially provide an introduction to the music for foreigners at a more sedate pace, provide an opportunity for those late arrivals to see the headliners, showcase headliners out of the fete scenario, become a roving tour etc.
7. It's actually an expanded version of the Normandie under the Trees series but the promoters should be willing to make the financial investment necessary to ensure the production quality is higher than it is.
8. The idea was a great one where various aspects of Carnival are presented to the hotel guests.
9. Show made extensive use of multimedia during its run.

Event Administration

1. Manual ticket handling.
2. Excellent infrastructure.
3. No extensive food and beverage service available.
4. The Décor and lighting and technical aspects of stage management were excellent and in keeping with standards of a 5-star hotel.
5. This relaxed, more intimate atmosphere allowed for artist interaction of a high level both on stage and during the intermission.
6. The specific room was hard to find, but the staff of the hotel were helpful in guiding patrons to the venue.
7. Security was poor, as there were reports of many robberies

Media

1. Was advertised aggressively on print, national and social media

Audience Profile

1. Balanced age, race and gender demographic.
2. Middle class to wealthy patronage.

Queen's Park Savannah

As a central venue for many focal Carnival activities, the Queens Park Savannah and its surrounding Greens and Drag were discussed in numerous evaluations. The most common issues of set-up, administration and infrastructure were as follows:

- Deficiencies in infrastructure (lampposts block certain views of the stage,) lack of proper back stage facilities especially for the King and Queens competitions
- Logistic management needs improvement: digital ticketing worked well; excess number of ushers some of whom did not always know where boxes were located.
- Décor [of the grandstands] did not infuse space with sense of history and glory of Carnival.
- Standards of safety for all moving structures need to be implemented
- North Stand is severely underutilised during the Carnival Season.

National Stick fighting Finals

Programming and Production

1. Some of the matches, from technique to scoring were hard to follow without prior knowledge.
2. A formalized structure, or at least a score card or program would have helped with understanding the tournament.
3. There were too many stalls in the action and too many "exhibition" fights.
4. The Pierrot Grenade Battle was a positive addition but needed better formatting.
5. Patrons resorted to urinating on in the grounds (near the food areas!) rather than going to the filthy bathrooms.
6. More seating if possible.

7. NCC has improved investment in Stickfighting.
8. Big audiences are drawn to the finals.

Event Administration

1. Canine / Guards Armed / Guards Unarmed / Interior/Exterior Venue / Scans

Audience Profile

1. Hundreds in attendance. Event attracts wide demographic.

CALYPSO TENTS (Klassic Russo, Kaiso Showcase, Calypso Revue, Kaiso Caravan)

Programming and Production

1. Generally the programming with large percentage of artists presenting didactic songs or lamentations that fall into political or socio cultural commentary.
2. There is not enough musical variety in the performances.
3. Productions are too long with intermission for some tents coming at 12 midnight.
4. Cast sizes are too large and comprise too few artists with bona fide hits to be economically sustainable.
5. Chorus lines feature aging singers, many of whom have to sit and sing through the second half.
6. The musicians in many cases are sloppily attired and have no uniform.
7. On many occasions, the Band was too loud.
8. Show flowed smoothly and some of the artists are excellent but there are many boring singers on the cast.
9. Often times, there is poor décor [inclusive of the presentation of the band].

Event Administration

1. Limited merchandise on sale (reasonably priced jerseys), A solitary food stall on the ground level that didn't cater to vegetarians, filthy bathrooms with no attendants, limited parking, no visible security presence, terrible show at most instances.
2. Standards of amenities vary from tent to tent but in general, it could and should be higher.
3. Very poor toilet facilities [Too many exposed electrical outlets, no mirrors available at bathroom sink, water pressure was too powerful resulting in spills on the floor tiles, not enough hand towels were available].
4. Not enough garbage disposals available or in viewable areas

Media

1. The tents make use of conventional advertising methods.
2. Tents are also covered live on radio and television.

Audience Profile

1. The audience across the board is declining in number and increasing in age. It is not uncommon for most nights to be at less than 50% capacity. Some tents do better than others however.

Kaiso Karavan, 2014



RAPSO EXPLOSION

Programming and Production

1. Show provides much needed forum for fringe artists during the Carnival
2. Many issues with audio
3. Stage was not well utilized
4. In 2013, stage hands were packing up while guests artists were performing

Event Administration

1. Show was postponed with no public notification
2. The venue is appropriate for the production's overall objective

Audience Profile

1. The production attracts the demographic that follows alternative, rootsy music.

Audience and set for Rapso Explosion, 2014





3 CANAL PLANASS

Programming and Production

1. Production hailed as one of the best directed shows in the season.

Event Administration

1. Event benefits from professional stage management and front of house coordination.

Media

1. Excellent marketing programme tied into the use of several artistic products in addition to conventional advertising and social media.

Audience Profile

1. Strong fan base that also are affiliated to the J'Ouvert band the group runs.
2. Demographic comprises youthful to middle aged professionals and middle class individuals.

Machel Monday

Programming and Production

1. The production of this show - lights, stage, costumes, and dancers - was fairly good and provided for an entertaining evening.
2. Imij & Co, the opening band was awful and did not set the evening off on the right foot.
3. There was also an hour's gap between the end of their performance at 8.55 pm and when Machel took the stage at 10.00 pm.
There was also 10 mins of silence where no music played which did nothing for crowd enjoyment.
4. Based upon the day of the week the event is held the overall length of the show was too long and not conducive to the time frame in which patrons entered and exited the venue.
5. There were too many lulls throughout the show which occurred as a result of the number of accompanying and featured acts.
6. Though there was a segment in which Machel Montano and D.J. Diplo traversed the crowd in transparent inflated balls for a brief period, the staging could have afforded a better interaction between the performers and the audience
7. Doors opened at 6.00 pm and the show ended after 2.00 am the next morning. Transitions of guest performers too slow and some performers were on stage too long with too many pieces. A more focused approach to the production would make for a more entertaining concert which would elevate it above the average feteing experience.

Audience Profile

1. Large audiences attend the event.
2. It has considerable appeal to fete goers, young adults and Indo Trinidadians.

Blue Devils, Paramin

Programming and Production

1. As a locally kept tradition, the community members seemed VERY committed to the performances.
2. Also, this has helped it remain untainted from the crass commercialization other aspects of Mas have undergone.
3. Excellent event that maintains a carnival tradition
4. Audience outside event; Empty stands;
5. Interactive Mas not facilitated by barriers created with bleachers & fencing
6. Infrastructure: Poor supporting infrastructure; No light in toilet
7. Under resourced traditional masquerade events
8. Expansion of event to cater larger audience would be difficult

Event Administration

1. A very warm welcome was extended to all those who came to participate in the event.
2. Getting to the venue [on a steep mountainside] took some doing, which explains why this particular event is not heavily subscribed by outsiders. Add to that the lack of adept Advertising, and one can understand its low profile outside of regular enthusiasts. The community square where it takes place is PACKED, so no cars can pass through or around easily. This makes getting into and down from the event difficult, but it is a worthwhile experience.
3. Infrastructure satisfies current capacity as a community event
4. Public facilities were fair
5. Very well organized event
6. It may have outgrown the space; unsafe with vehicles being unable to pass freely
7. Community organisers need support in following areas:
 - a. Infrastructure (Temporary bleachers)
 - b. Institute some tighter form of Crowd control

Media

1. Only one private camera present, no network coverage
2. Minimal national advertising. Word of Mouth was a significant marketing tool.





Canboulay

Programming and Production

1. Significant improvement in infrastructure over the years.
2. Visibility is poor as a result of one dimensional staging focussed primarily on relatively small VIP section with limited attempt at audience inclusion;
3. The script is verbose and didactic, obsessed with discussions of extraneous issues as opposed to focussing on dramatizing the details of the actual events and ensuing riots.

Media

1. The event is carried live on television. It also attracts many photographers.

Audience Profile

1. There is a high level of interest as evidenced by the capacity audience including people from the neighborhood and Carnival aficionados and students. The success of the event in these terms demonstrates that there is an audience for serious, entertaining performances during the festival. **Large crowds in attendance at the annual Canboulay 2014.**

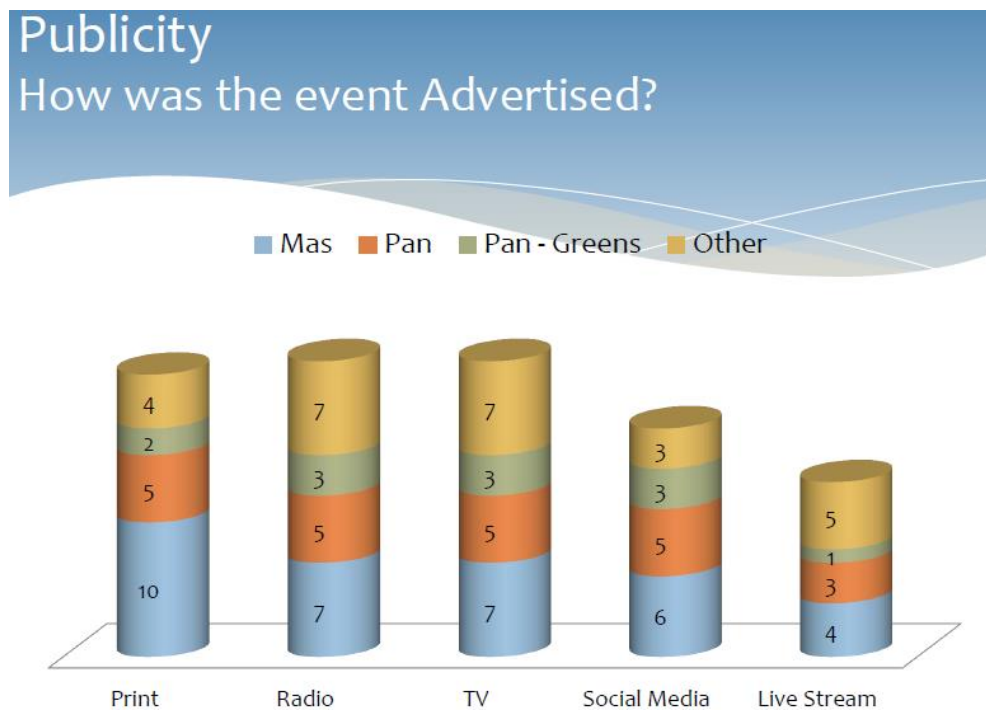
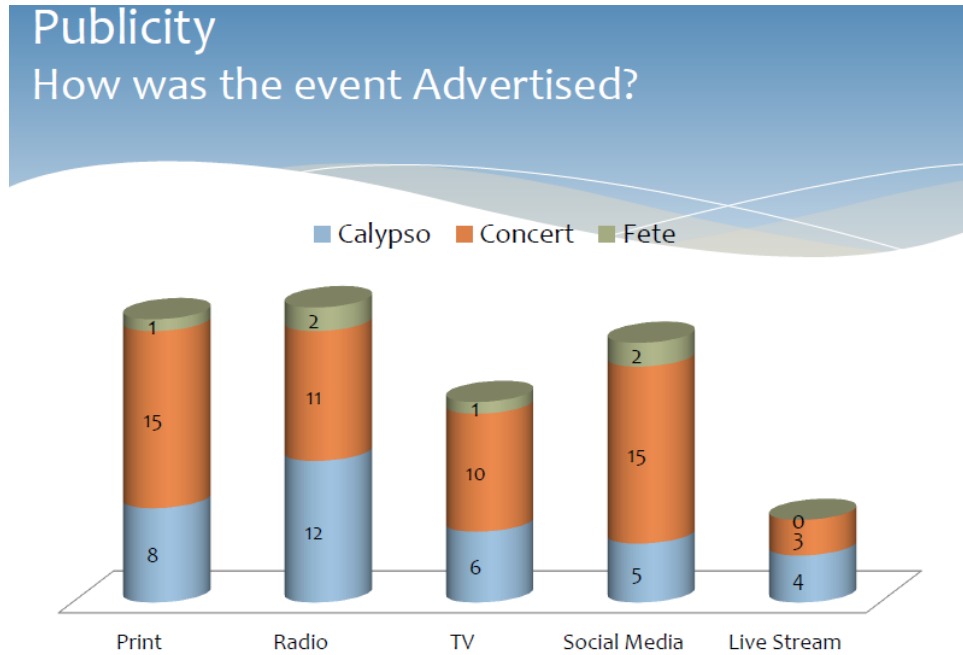
Staging should be reconsidered to render the playing more visible to audience members.

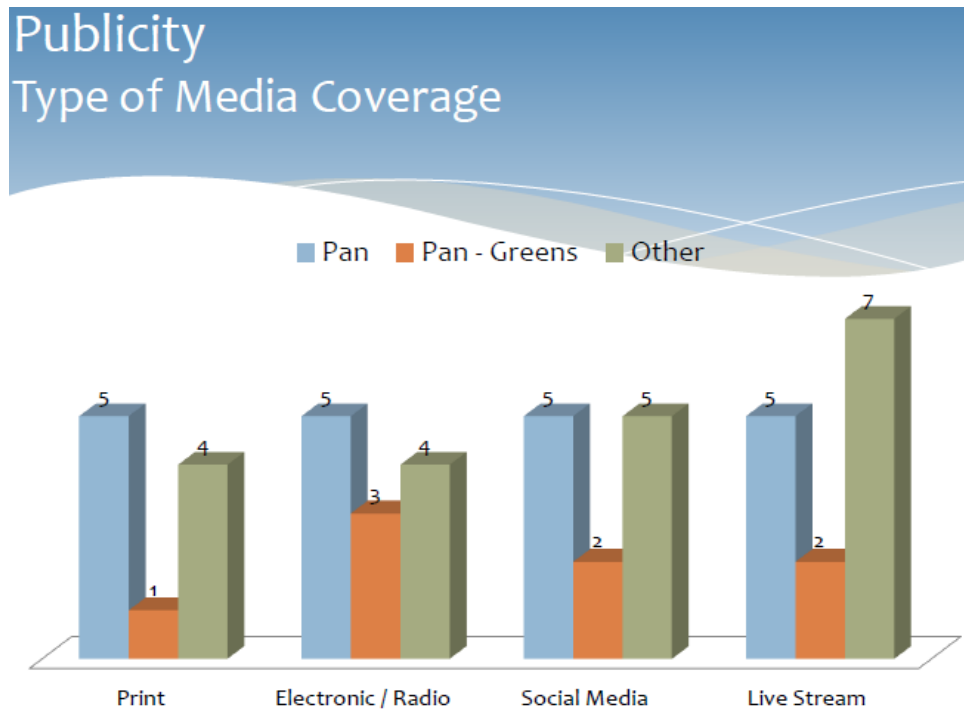
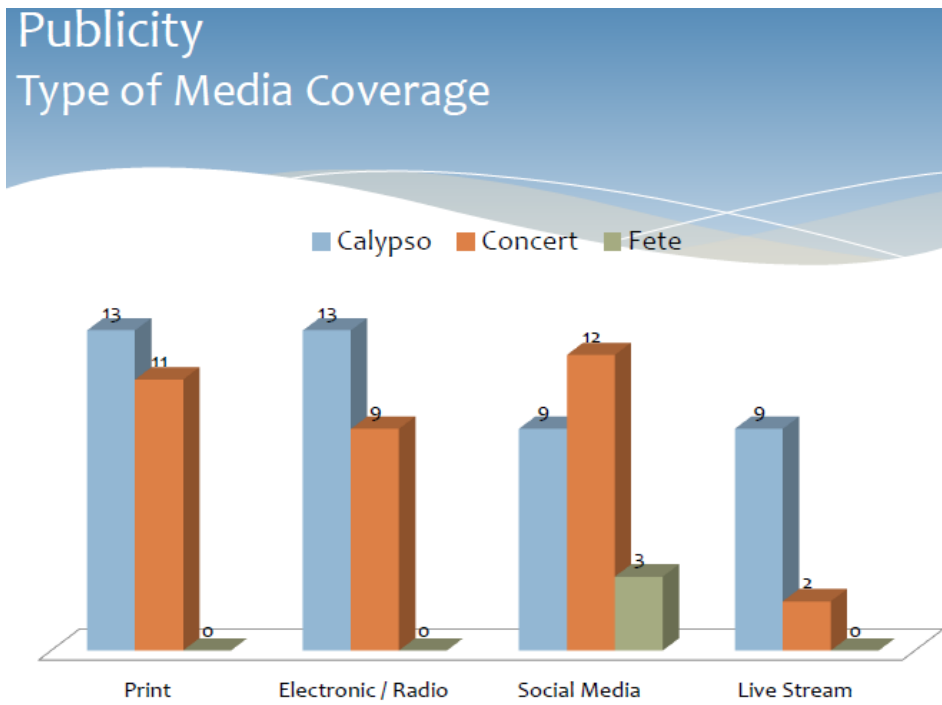




2014 Survey Results

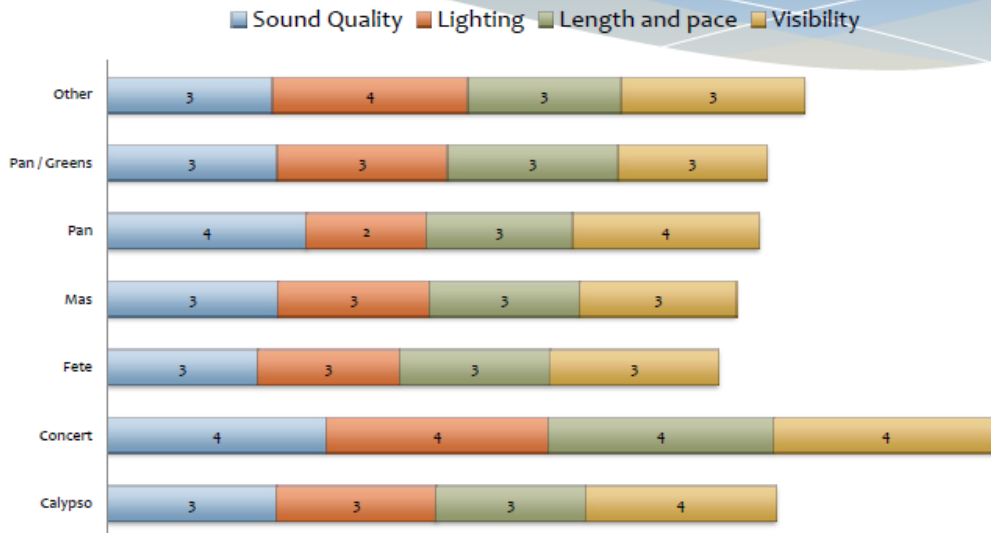
In 2014, the Division instituted a survey that officers attending events filled out. Hereunder are the correlated results.





Programming and Production

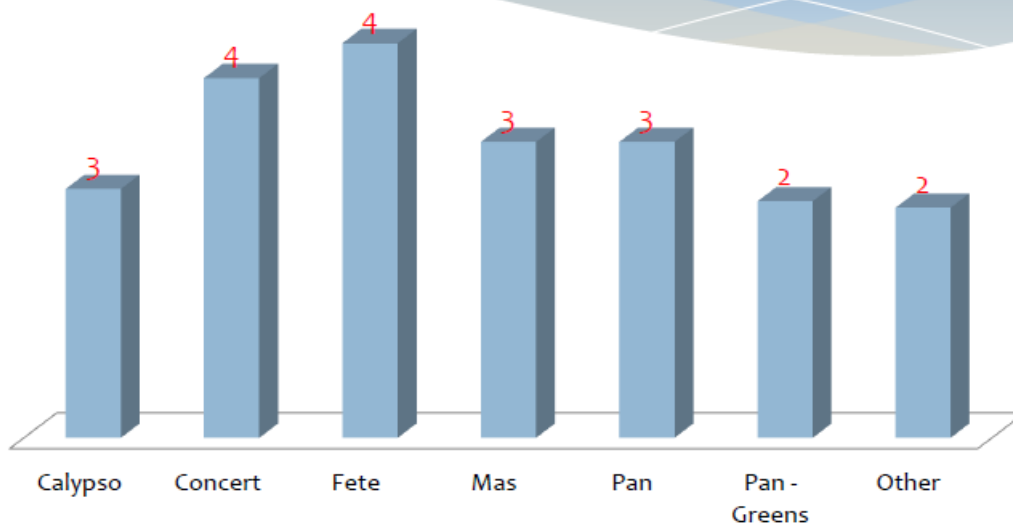
Average rating from all forms



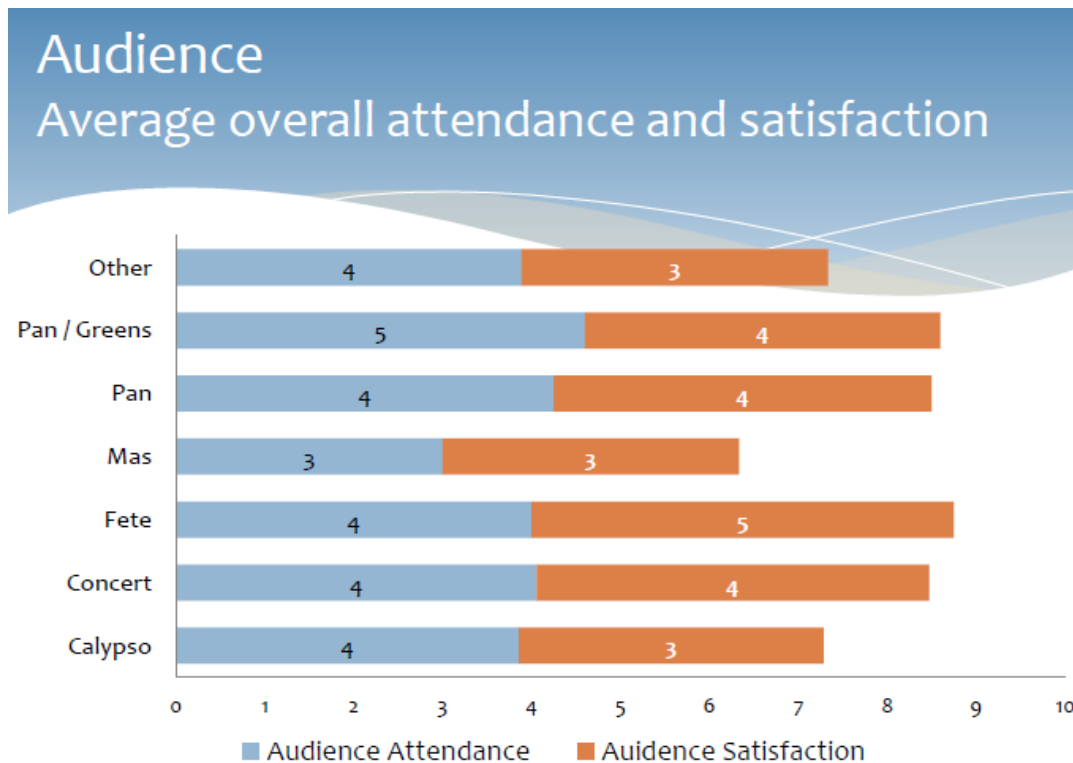
Data indicates concert producers have the highest standard in production values. This corresponds to their high audience participation. Traditional Carnival products have lower standards and smaller audiences as well.

Event Administration

Average Overall Satisfaction of Administration



Data indicates that Fete Promoters do a better job of catering to the needs of their consumers than producers of conventional Carnival productions



Data indicates that audience satisfaction highest with Fete and concert space also scoring high with event administration.

CONCLUSION

In final conclusion, evidence currently suggests that Steelpan products remain the most successful Carnival product, whilst Calypso remains the weakest. Mas receives high levels of participation by masqueraders, but there are issues with the product's creativity and audience participation and viewership. For all of the products the most significant factor affecting them both in a positive and negative frame is the concept of "*vibes value*". As such the Culture Division was forced to ask what its value is, how can it be used to positively affect the carnival products, and how can it be manipulated to positively affect these products and their creativity and by extension maintain or increase appreciation and participation of these art forms. Recommendations made will aim to be implemented and are supported by a stock of Newspaper articles that have been read concerning the 2012 Carnival Season. The "*vibes value*" has been strongly accountable for the increase in economic earnings and so it was concluded that it should remain an interest of the government in the promotion of these carnival products but in such a way that it does not overshadow or diminish the artistic attributes that were traditionally attached to these artforms

MATRIX OF ISSUES & RECOMMENDATIONS

FINDINGS 2014: Pictorial Graph based on Survey Instrument
OBSERVATIONS

Issues	Recommendations
ADMINISTRATION [PUBLIC]	
<ol style="list-style-type: none"> 1. NCC has let stakeholder groups run marquee events for which it is responsible; 2. Traffic arrangements: late adjustments can cause major traffic delays; 3. Port-a-Potty systems need revamping: Toilets facilities for the public often filthy, unlit, locked to the public, lacking water; public forced to improvise using public spaces; raises public considerations; 4. North Stand usually empty, Grand Stand hardly ever full; 5. Late and unresearched Carnival route changes negatively impact masqueraders, pedestrians/viewers & vendors; 6. Mas has become secondary to the security considerations; 7. Carnival Sunday night the Masses, in an effort to avoiding roadblocks, stay in the Capital, consuming extra alcohol in the process & leading to large groups of drunk people in Town as evidenced by fights and stabbings on Tragarete Rd; 8. Traffic regulations, early music shutdowns before midnight, do not impact on crime statistics; 9. Queen's Park Savannah: current provisions at venue inadequate for significant audience satisfaction and premiere staging of productions. 	<ol style="list-style-type: none"> 1. NCC needs to lead planning process more vigorously, make decisions earlier & communicate them faster 2. NCC needs to monitor impact & standards of events 3. Temporary bathroom infrastructure needs upgrading. Permanent or semi-permanent alternatives need to be considered 4. Acquisition of dome stages etc. 5. Negotiate balance between security and masquerade. The former is now smothering the latter due to roadblocks & other traffic management decisions 6. Annual Carnival research agenda (ethnographic, policy and socio-economic), review & conference needed to filter directly into annual planning cycle <p>Queen's Park Savannah</p> <ol style="list-style-type: none"> 7. Revisit the concept of the North Stand. It is usually less than 25% full for most shows and its expense may not be justified. 8. Review seating arrangements and ticketing to maximize use of boxes to secure generate income for sale of boxes to organizations or individuals who pay for these seats 9. Ensure that the right set of human resources and competencies are employed in planning and implementing events e.g. event, production and stage management, and artistic direction. 10. Ensure that the décor addresses to the history of the QPS and Carnival 11. Ensure there is adequate space(s)

Issues	Recommendations
	<p>for media, that won't hinder patrons' or adjudicator's views</p> <p>12. Make the Carnival Village the only vending area, this will eliminate the need for the shacks on perimeter of the savannah and allow the village to be expanded as well as enable clearer demarcation for parking and signage.</p>
TELEVISION AND RELATED BROADCASTS	
<ol style="list-style-type: none"> 1. Staging in terms of décor, lighting and related technical areas not always optimum; 2. Savannah stage left vacant and unoccupied for several days after its construction. 3. Very poor camera work; 4. No evident technical or artistic direction on television broadcasts; 5. 	<ol style="list-style-type: none"> 1. Live televised shows showed be a maximum of 2.5 hrs. 2. Current style of shows suit documentary and related channels than live entertainment programming. 3. Carnival content can be prepared for different markets and their related television stations e.g.: Live entertainment, Travel, Tourism, Food, Music.
MAS	
<ol style="list-style-type: none"> 1. Considerably more resources have been put into the events that precede the Parade of Bands. Consequently, events like the major music competitions and private business ventures like fetes have outstripped provisions made for annual street parade that is supposed to be the culmination of the Carnival season. This is evidenced by for example, the great disparity between prize monies for competitive singers and masqueraders. 	<ol style="list-style-type: none"> 1. More emphasis, planning and resources needs to be placed on the Parade of the Bands so as to ensure that it regains its position as the premiere competitive Carnival event. 2. In this process, competitive components such as prize monies and related rewards, judging criteria, infrastructure, administration and marketing must be seen as instruments of policy that can greatly affect future growth of the festival for better or for worse.
<ol style="list-style-type: none"> 1. Artistic statement, aesthetic value of large portions of the Parade has diminished considerably; significant lack of creativity, artistic/creative narrative for audiences; 2. Except for traditional masquerades, bands make little attempt for creative presentation; 3. Large bands focus on experience, party vibes vs small bands focus on storylines; 	<ol style="list-style-type: none"> 1. Incentivise creativity via conscious usage of prize monies, rewards and criteria as instrument of policy 2. Develop an overall Band of the Year prize that rewards the most deserving Band irrespective of size; 3. Pay attention to audience experience – make it rich & sustainable with proper production values for all competition stages;

Issues	Recommendations
4. K2K Savannah Carnival Tuesday – Audience cry – ‘we want more’; 5. Too many music trucks for the number of masqueraders.	4. Sensitization of the public to develop appreciation of, taste for and interest in costumed masquerades. Techniques included usage of documentaries, Museums, 5. Provide cluster facilities in all major competition districts that function as Interactive Factory/Mas Camp environment; 6. Raise parade of bands prize monies
1. Imported costumes	1. Rewards for bands that make costumes locally via special judging criteria and relevant rewards; 2. Provide space for Mas Camps of traditional masqueraders etc.; on basis of % of local content and craftsmanship in band; 3. Skills base retention and development;
King & Queen Competition 1. North Stand was not utilized for any round of competition; 2. Preliminaries under patronized;	1. Create enabling environment for Kings and Queens via storage, subsidies, museum displays 2. Re-conceptualize prelims to make it an interactive, intimate day festival at one venue 3. Big Friday needs special staging of presentation of final prizes.
1. Generation of waste materials and environmental impact of same;	1. Promote use of Green, recyclable initiatives;
1. Road March rigged, controlled by special interests; 2. Din of loud music from music trucks;	1. Provide stationary music centres to replace music trucks 2. Eliminate Road March;
1. Route Selection finalized during the season; 2. Disparity in expectations of route managers and bandleaders;	1. Develop informed Command Centre to monitor and control band traffic during Carnival inclusive of use of GPS location technology; 2. Early consultative planning must be led by NCC; 3. Implement three separate routes [competition, non-competition & party] with 2 streets separating competition from non-competition routes; 4. Draw for positions; ban utility trucks & music trucks; put bleachers, Djs & toilets along routes;

Issues	Recommendations
MUSIC	
Across the board - Musicianship [arrangement & orchestration]: 1. Formulaic arrangements; 2. Recordings not at a professional level	1. Judging criteria and Tent modified to support musical excellence and diversity 2. Exposure to great musical works to sensitise artiste and audiences accordingly.
Calypso: 1. Too much political commentary & schoolboy Kaiso in calypso competitions; 2. Music arrangement poor; 3. Calypsos monotonous, lacking in creativity; 4. Judging criteria and Tent structure have eliminated other types of music; 5. Many judges have no musical training; 6. Calypso Fiesta is plagued by corrupt scalping of tickets, depriving the producers of legitimate revenue in the process. Calypso Tents: 1. Poor amenities; poor selection of artists; Favouritism & nepotism in encores; Casts too large; 2. Dwindling attendance at Tents; Production management, artistic direction, venues & front-of-house experience are poor; 3. MCs have too lengthy stage time, are often abusive, this affects the overall length of the show. Too much focus on lamentations, dirges and didactic political commentary; 4. Self-selection: Executive members singing on the cast; 5. Ticket costs too high for premiere competitions; 6. Ticketing scalping endemic with official gate-keepers; 7. Funds expended on VIP sections vs amenities for other patrons & production values;	1. Judging criteria and sensibility needs revamping so as to reward other aspects of the art form outside of political Calypso; 2. Reduce number of artists on productions inclusive of competitions or cut their time on stage; 3. Attach criteria to funding for Tents to incentivise creativity and musical diversity: Percentages of new artists performing new kinds of Calypso; 4. Administrative adjustments must be made at the level of the NCC and the composition of the stakeholders groups to ensure that one-dimensional decision making does not control product output; 5. Tent management must include non Kaiso regulars eg. Soca & Rapso artistes; 6. Use professional musicians, educators etc., as judges, not Calypso lovers; 7. Reduce prices to build audiences; offer family packages & season tickets; 8. Local content on radio stations is an important strategy to build income and develop audience sensibility. 9. Change ticket and entrance personnel for Calypso Fiesta
Steelpan:	1. Split Medium & Large Bands; Reduce

Issues	Recommendations
<ol style="list-style-type: none"> Shows too long; People priced out of Panorama events, inclusive of the North Stand; Pan Semis best concept of festival space- balance between spaces: stage, drag, greens; North Stand noise filtering into competitor's performances; Greens building audiences trained to ignore Pan; Restructure prelims to develop audiences; Single Pan Bands' competition has excellent pace, smallest time in between bands and consistent use of recognisable party tunes. 	<ol style="list-style-type: none"> competitors; Do not build stationary savannah stage; build moveable stages to roll bands on-off stage, reducing set time in the process; Have monies paid by pavilion sponsors to be used to sponsor bands; Options for the Greens include working on getting more pan played in the greens by placing bands in each pavilion or unifying greens and the North Stand; Incentivise playing of popular contemporary calypsos in the Panorama; Reduce ticket prices; Build audiences & improve production values for the Single Pan Competitions and use these bands in the greens; Invest more energy in community events, using prelims as a tool for this;
<p>Chutney-Soca:</p> <ol style="list-style-type: none"> Lack of original music - Use of other music: Bhajans, Bollywood; Crass music, vocals and presentations; Dangerous pyrotechnics & unnecessary props; The side show was bigger than the show; 	<ol style="list-style-type: none"> Incentivise creativity in the competitions rewarding presentation of original themes; Accountability in judging system and application of criteria need to be considered as well;
<p>Soca:</p> <ol style="list-style-type: none"> Soca Monarch too long (10-12 hrs.); Atrocious performances, re vocals, use of props, skits etc.; Insufficient focus on audience experience; Level of vulgarity contradicts market of Soca semis as family event; Poor lighting and sound design; 	<ol style="list-style-type: none"> Reduce performance times: Reduce # of finalists to 10; Structure rules to outlaw artiste skits, shifting focus from presentation to vocal rendition. Employ artistic direction inclusive of thematic considerations; Need for structured rehearsals; Staging needs to take into account massive live audiences & filming; Pay attention to amenities for audiences who are there for long hours (toilets, food etc.); Use professional MCs; Manage live broadcast in such a way that it does not cause delays in the live

Issues	Recommendations
	<p>presentation;</p> <p>9. Improve lighting and sound design so artistes and MCs are consistently seen and heard;</p>
RELATED EVENTS	
<p>Stickfight:</p> <ol style="list-style-type: none"> 1. NCC has improved investment in Stickfight; 2. Big audiences are drawn to the finals; 	<ol style="list-style-type: none"> 1. Improve creative product: space and creative things around the Martial art; 2. More drummers, better space; 3. Improved prize money & benefits; 4. Addition of traditional Chants and singing to presentation;
<p>Canboulay:</p> <ol style="list-style-type: none"> 1. High level of interest; 2. Significant improvement in infrastructure; 3. Visibility poor; 4. Script verbose, didactic; 5. Staging one dimensional, focussed primarily on relatively small VIP section with limited focus on audience inclusion; 	<ol style="list-style-type: none"> 1. Stage the presentation as a re-enactment that includes audience participation. 2. Screens, bleacher placement & design; staging of the spectacle modified to maximise viewer experience. 3. Re-examine script for authenticity, and re-enactment as street theatre as opposed to didactic history lesson; 4. Annual commissioning of a re-enactment; with a set design that uses the entire street; 5. Disburse printed chants for the public audience to sing along;
<p>Blue Devils; Traditional Mas:</p> <ol style="list-style-type: none"> 1. Audience outside event; Empty stands; 2. Interactive Mas not facilitated by barriers created with bleachers & fencing; 3. Infrastructure: Poor supporting infrastructure; dark toilets 4. Under resourced traditional masquerade events 	<ol style="list-style-type: none"> 1. Eliminate bleacher and admission fees; create more organic, intimate environment for the competition; 2. Programme Paramin shows and ticket them accordingly; Non-residents use shuttles 3. More technical support & financial resistance required
<p>RAPSO & Non Mainstream Music</p> <p>Dedicated niche audience</p> <ol style="list-style-type: none"> 1. Audio faulty; 2. May not appeal to non-fan based on artistic presentation and production standards; 3. Promoted new artists; 4. One place to find non wine & jam, non-didactic music; 5. Large market unexplored – over 40s. 	<ol style="list-style-type: none"> 1. Should be looked upon as pool of individuals to include in Tent and other mainstream Carnival events

Issues	Recommendations
<p>Fetes</p> <ol style="list-style-type: none"> 1. Best entrepreneurs [at all inclusive fetes] are ahead of other promoters in catering to audience experience: scheduling, programming, audience building, comfort, security, parking, crowd management, food; 2. Invest in maintenance and development of return customers; 3. Vibes value cater permeates the Carnival; 4. Some fetes using cover bands, not stars to cater to older audiences & families. 5. Fete enjoyment relies heavily on the possee or limers and socialization and is an important part of the experience; 6. Sound engineering requires improvement; 7. Some artiste repertoires require changes as the season develops; 8. Only 2 bands rendered live brass on a regular basis during the season; many use scaled down orchestras using individual music tracks to replace actual musicians. 	<ol style="list-style-type: none"> 1. Implement fines for promoters who overcrowd their venues 2. Hotel shows (Normandie & Hyatt): cabaret shows can become models that can be used by Tents;

NEXT STEPS – WAY FORWARD

1. Submission to Cabinet
2. Consideration by the National Carnival Commission

ADDENDUM

Addenda 1.

Culture Division Implementation of Strategies in Competition Design and Artistic Direction

The Culture Division has had the opportunity to implement many of the recommended strategies in the real environment. Following is a brief account of these experiences.

Calypso Tent Enhancement Project (JANUARY 20TH – FEBRUARY 17TH)

The Calypso Tent Enhancement Project was an audience development initiative where the 'Klassic Russo Calypso Tent' was provided with funding, artistic consultation and event management support for a stipulated period to steer the entity towards self-sufficiency. Our findings included the following:

1. Klassic Russo spent most of its subsidies on salaries for performers.
2. Minimal expenditure on marketing and production values.
3. The Tent's audience was below 75% capacity on most nights.

The Ministry contributed towards the production and artistic values of the tent with an emphasis on Production Design, Stage management, Marketing and Event Management. Furthermore, there was an introduction of existing and innovative technologies to improve the overall artistic product. Specific innovations introduced included:

Programming and Production

1. Shortening of the length of the production
2. Cessation of never-ending encores via
 - a. Cast agreement to only support encores that resulted from sustained performances from the entire audience
 - b. Minimisation of encores to a maximum of one 'call back'.
3. Hiring of younger, fresher chorus line.
4. Upgrade of lighting and sound.
5. Design of a finale for the show.
6. Conduct of a dress rehearsal.
7. Introduction of a catwalk to the set for the show
8. Upgrade of the music band's presentation via use of a uniform standard of attire
9. Coaching of individual performers in rendition and presentation.

Event Administration

1. Hiring of event management expertise to boost audience experience.

Media

1. Hiring of marketing manager to target sales to corporate Trinidad and Tobago and coordinate national marketing campaign.

2. Development of specially produced commercials.

Outcomes of the Pilot-Project

1. The daily programme ran for a maximum of 3 hours inclusive of intermission.
2. Audience attendance increased from under 15% in previous years to over 75%.
3. The production was enhanced by theatrical lighting and professional audio.
4. The Marketing campaign was dynamic and included, radio and television commercials.

As a result of the resounding success of the project for the Carnival 2012 season with the Klassic Ruso Calypso Tent, the Ministry received several requests for assistance through a similar initiative in the 2013 Carnival Season.



Sherlaine Hendrickson at the Klassic Ruso in 2012

Lord Brynner National Independence Monarch Competition, 2012 (August 25th)

The Ministry commenced a partnership with TUCO to produce the Lord Brynner National Independence Monarch Competition, 2012. The Culture Division entered into the arrangement after the event was initially developed. Following are some areas of activity:

Programming and Production

1. Retention of regular competition format.
2. Production of finals by the Ministry that placed the stage on the forecourt of the Savannah as opposed to the track.
3. Use of trained judges via injection of half the judges into TUCO's judging pool.
4. Rotation of judges as the competition stages advanced

National Song Competition, 2012

Launched as a 50th Anniversary of Independence celebration, this project created a platform to source new national songs from composers on the occasion of our Golden Anniversary of Independence. The project took the form of a music competition. Hereunder are some of the key strategies implemented that differed from conventional carnival music competitions :

Programming and Production

1. The competition was open to all genres of music.
2. Competitors were exposed to developmental workshops during the life of the competition.
3. Presentation was restricted to attire and rendition of the vocalist. No supporting skits and dances were allowed.
4. Judging criteria comprised of Music (40%), Lyrics (30%) & Rendition (30%). Presentation was not a criteria.
5. Methodology for judges included use of trained, qualified music professionals as opposed to the sourcing of aficionados and music lovers via a judges training and grooming process.
6. Identification of six as opposed to one winner.

Event Administration

1. Event staged in a purpose built space (the National Academy for the Performing Arts)

The competition ran smoothly, was well received and offered a glimpse at a music competition that focussed on the development of quality performances set within the context of a well-produced show.

Addenda 2.

Comparative Analysis: Brazil Carnival

Brazil has several Carnivals throughout the country that have acquired international acclaim. The Carnival in Rio is the most famous. It is well known internationally and consequently, a major competitor for the international tourist. Brazil's Carnival Parade is a fully produced show whose rich visual imagery serves to promote the festival to external audiences. The following are some of the main points of similarity and difference between Carnival preparations in Rio and Trinidad and Tobago:

Programming and Production

1. The festival is a pre-Lenten event that runs simultaneously with Trinidad's Carnival
2. The parade takes place along a specially built venue/route called the Samba Drome
3. There is a full dress rehearsal for the parade.
4. Bands comprise:
 - a. Elaborate floats built on truck chassis which support numerous masqueraders and enormous set pieces.
 - b. Masqueraders and percussionist on the ground in between the floats
5. The presentation is designed to dramatically interpret a theme.
6. Their bands are not open to members of the public
7. The Drum Queen, upon whom Trinidad's female pretty Mas costumes are based, is a trained, well groomed professional. They number in the minority of the band's players and parade under special, highly artistic conditions.

Event Administration

1. Annual prizes include space in the top bands in a government owned cluster of warehouses for one year until the next Carnival. This space is used to conduct rehearsals and build the presentations.
2. The parade is confined to a purpose built facility one half mile long called a Samba Drome.
3. The Samba Drome is constructed without any pillars to obstruct the view of the patrons.

Audience Profile

Wide foreign and local demographic.

Full Dress Rehearsal at the Samba Drome





Warehouse Complex that houses the bands





Chassis upon which floats are constructed



Addenda 3.a**CANBOULAY****THE CATALYST (or THE AWAKENING)****A re-enactment of the 1881 Cannes Brulées riots****Sample Production Plan**

The re-enactment should narrate the specific historical aspects of Camboulay, connecting the audience to the past with an experience that is as authentic as possible, using Street / Community theatre to achieve educational and social aims by striking a personal and emotional connection to the subject matter.

A direct result of the original action by the emancipated enslaved helped the Carnival to retain its force and meaning. The importance of this action must be the underpinning of any attempt to re-enact the event and should impress upon the audience its sheer importance to Carnival as a whole.

A. Structure

- Commission research into Camboulay and create a Manual/ Point of Reference that will act as a guide for the individual(s) chosen to produce the show. It should also highlight the elements that are of importance to the producers (audience involvement, using the entire street & its infrastructure, set time frame/ staging day, historical accuracy etc.);
- Commission this work every year; approach a writer for a proposal that shows how each element is to be incorporated (audience, technology, the space) before approval is given;
- Convene a Committee consisting of representatives from the MOAM, Academia, two industry experts (technical & creative), and the NCC. This group is responsible for monitoring and evaluating the progress of the show (concepts and rehearsals), and advising as necessary for quality assurance.

B. Staging

- Use of the entire street & incorporation of the existing infrastructure (gingerbread houses etc.);
- Engage the audience (call and response, placing actors among the public, drawing persons into the drama as supporting [crowd] actors etc.);
- Proper audio system;
- Use of large screens to aid viewing as the action progresses ;
- Creation of a (themed) market area set up in a way that patrons can browse and purchase merchandise (handicraft, books et c.) on the way to a performance/
- Strategically place bleachers along the way of the action and ensure that the cast plays to the full audience

C. Suggested Production Team

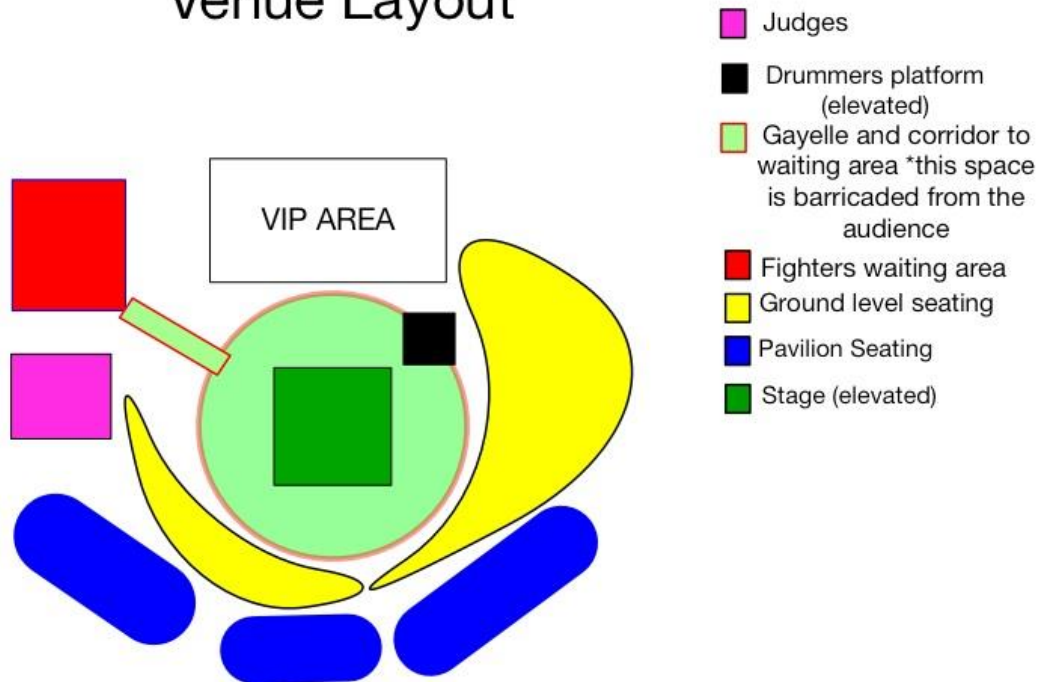
In a bid for quality control, the work should involve qualified/experienced personnel who can work alongside the presenting team during their standard, dress and technical rehearsals:

Artistic Director
 Scenic/ Lighting Designer
 Sound Engineer
 Choreographer
 Stage Manager
 Asst. Stage Manager
 Crew/ Hands (Audio, Lighting, Stage)
 Researcher/ Archivist
 Videographer/ Digital Content Management team

Addenda 3.b,**NATIONAL STICK-FIGHTING FINALS: CROWNING THE CHAMPION OF THE GAYELLE
Production Planning Sheet**

This should be kept as authentic as possible, incorporating all elements of the stick-fighting arena (blood hole etc.). The competition has two parts: Best Gayelle and King of the Rock

National Stick-fighting Finals Venue Layout

**A. Structure**

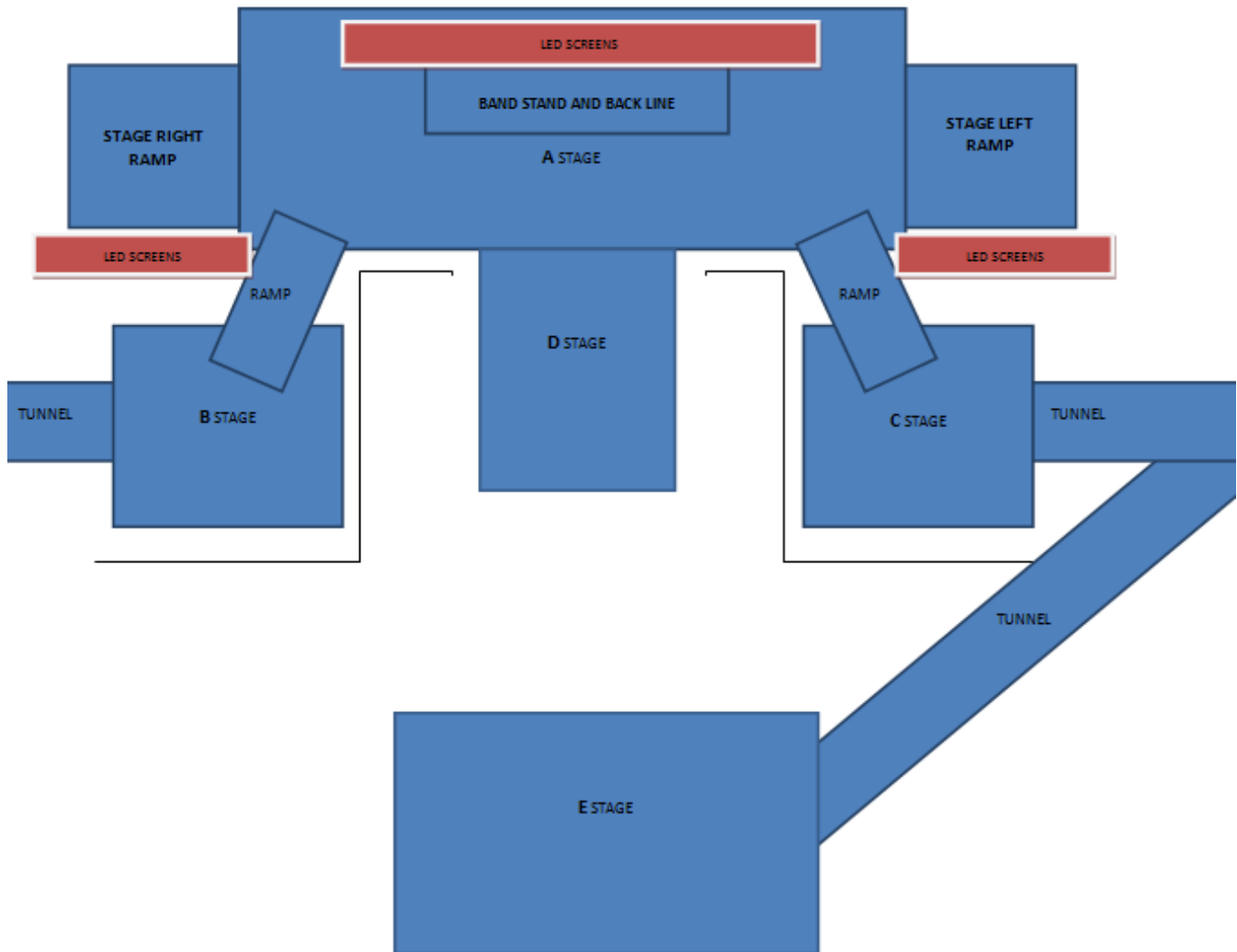
- Best Gayelle: Each Gayelle nominates three members to fight against an opponent Gayelle, best out of three bouts wins. Each team has five players whose names must be submitted before the finals. Before the competition the names of the three representatives must be submitted.
- King of the Rock takes the top fighters and pits them against each other (drawing lots for each fight). The last man standing wins.
- One dedicated announcer who gives the names of the fighters, and explains what is happening (tells the audience what score is given for what)

B. Staging

- Create a green area for the fighter's (separated by *Gayelle*). They can only access that area and the stage (no mixing with the crowd)
- Remove the last two tiers of the bleachers, so persons who are standing will not block person sitting on them
- Use ropes instead of scaffolding to 'ring' the fighting area
- Use a conch shell to announce the start and end of bouts (authenticity)
- Supply a chorus for the *chantuelle* to carry the chants
- Place drummers, chorus and *chantuelles* on a raised platform
- Provide insurance coverage for fighters (in case of grievous injury)

C. Judging

- Traditional rules still apply (first blood drawn is the winner)
- Elevate the judge's platform
- Introduce a technical score sheet showing adjudication areas and points for each area. These should be explained to the audience periodically
- Retain the three referee's inside the ring
- Increased prize money for all competitions commensurate with the risk of injury to players.
- All finalists who do not place in the top three get an appearance fee
- Introduce other prizes (best costumed *Gayelle*, best display of sportsmanship)
- Introduce small stipend for groups that dress in traditional '*Negre Jardin*' costume.

Addenda 3.c.**INTERNATIONAL SOCA MONARCH
FINALS****STAGE DESIGN by Marlon De Bique ©**

A STAGE - Main performances of competitors. This will accommodate scenery, props, masquerade, dancers and other performers

B STAGE - Guest performances or 'filler' acts. Available for use by the Masters of Ceremonies.

C STAGE - Guest performances or 'filler' acts. Available for use by the Masters of Ceremonies.

D STAGE - Extension of the **A Stage** for main performances of competitors. Main area for the Masters of Ceremonies

E STAGE - An additional stage for possible 'surprise' guest acts.



➤ PROGRAMMING FORMULAE

COMPETITORS – An integrated production where Groovy and Power perform based on drawn numbers. Sixteen (16) performers (8 for each category) . Each performance is allowed 8 minutes to perform with a total stage time of 15 minutes which must include set up and load out. The 7 minute difference will be utilized for MC introductions both live and digital and guest performances.

16 Performers x 15 minutes each = 240 minutes / 4 hours of Competitive performances

MAJOR GUEST ACTS

4 Major Guest Acts x 20 minutes each = 80 minutes / 1.20 hours of Guest

INTERNATIONAL SOCA MONARCH DRAFT PROGRAMME

PROGRAMME ITEM	PERFORMER	MEDIUM	LOCATION
Opening Number	Soca Monarch Dancers	Live	A, B , C, D Stage
Opening Statements and Introductions	Masters of Ceremonies	Live Film	B Stage
GUEST PERFORMANCE 1	Unknown	Live	D Stage
MC INTRO	Masters of Ceremonies	Live	B Stage
Groovy Soca Competitor 1	Unknown		A & D Stage
MC INTRO	Masters of Ceremonies	Live	C Stage
Groovy Soca Competitor 2	Unknown		A & D Stage
MC INTRO	Masters of Ceremonies	Live	D Stage
Groovy Soca Competitor 3	Unknown		A & D Stage
MC INTRO	Masters of Ceremonies	Live	B Stage
Groovy Soca Competitor 4	Unknown		A & D Stage
MC INTRO	Masters of Ceremonies	Film	LED Screens
GUEST PERFORMANCE 2	Unknown		E Stage
MC INTRO	Masters of Ceremonies	Live	D Stage
Groovy Soca Competitor 5	Unknown		A & D Stage
MC INTRO	Masters of Ceremonies	Live	
Groovy Soca Competitor 6	Unknown		A & D Stage
MC INTRO	Masters of Ceremonies	Film	LED Screens
Groovy Soca Competitor 7	Unknown		A & D Stage
MC INTRO	Masters of Ceremonies	Live	
Groovy Soca Competitor 8	Unknown		A & D Stage
MASTERS OF CEREMONIES & DJ INTERVAL			
MC INTRO	Masters of Ceremonies	Film	LED Screens
Power Soca Competitor 1	Unknown		A & D Stage
MC INTRO	Masters of Ceremonies	Live	E Stage
Power Soca Competitor 2	Unknown		A & D Stage
MC INTRO	Masters of Ceremonies	Live	
Power Soca Competitor 3	Unknown		A & D Stage
MC INTRO	Masters of Ceremonies	Film	LED Screens
Power Soca Competitor 4	Unknown		A & D Stage
MC INTRO	Masters of Ceremonies	Live	
Power Soca Competitor 5	Unknown		A & D Stage

MC INTRO	Masters of Ceremonies	Live	
Power Soca Competitor 6	Unknown		A & D Stage
MC INTRO	Masters of Ceremonies	Live	
Power Soca Competitor 7	Unknown		A & D Stage
MC INTRO	Masters of Ceremonies	Live	
Power Soca Competitor 8	Unknown		A & D Stage
MC INTRO	Masters of Ceremonies	Film	LED Screens
Guest Performance 3	Unknown		D Stage; E Stage
MC INTRO	Masters of Ceremonies	Film	LED Screens
Guest Performance 4	Unknown		D Stage; E Stage
RESULTS	Masters of Ceremonies	Live	
AFTER PARTY			

PRODUCTION TEAM

Artistic/Creative Director
Musical Director
Musical Assistant
Choreographer
Associate Choreographer
Dance Captain
Production Manager
Stage Manager × 3
Assistant Stage Manager × 3
Lighting Designer
Assc. Lighting Designer & FX × 2
Lighting Technician & FX

Sound/Audio Eng. /Dsgr × 2
Sound/Audio Technician ×2

Addendum 3.d.**Panorama Semis and Final Competitions**

The Panorama Semi-Final and Final Competitions currently require that bands enter the stage of the Queen's Park Savannah from an Eastern Point and exit at the Western end at the end of their respective performances. The management of this stage activity face significant delays if not properly handled by a competent stage manager and team.

For Carnival 2014, the observations for the Competitions were as follows.

1. The Semi Final Competition ran smoothly with very little delays ending promptly at 11:00pm
2. The Final Competition ran with extended delays between bands as they entered, set up and departed the stage resulting in the event ending after 2:00am. It should be noted that less bands in both the Medium and Large Bands than the Semi-final Round, competed in this event.

Recommendations

1. A trailer system where bands are loaded on the trailer to facilitate easy exit and departure of the stage.
2. Three (3) Trailers are loaded on the Eastern End on the Drag with the first 3 bands of the competition.
3. Bands are driven on and off as per Diagram and Table 1 Below.

Panorama Semis & Finals

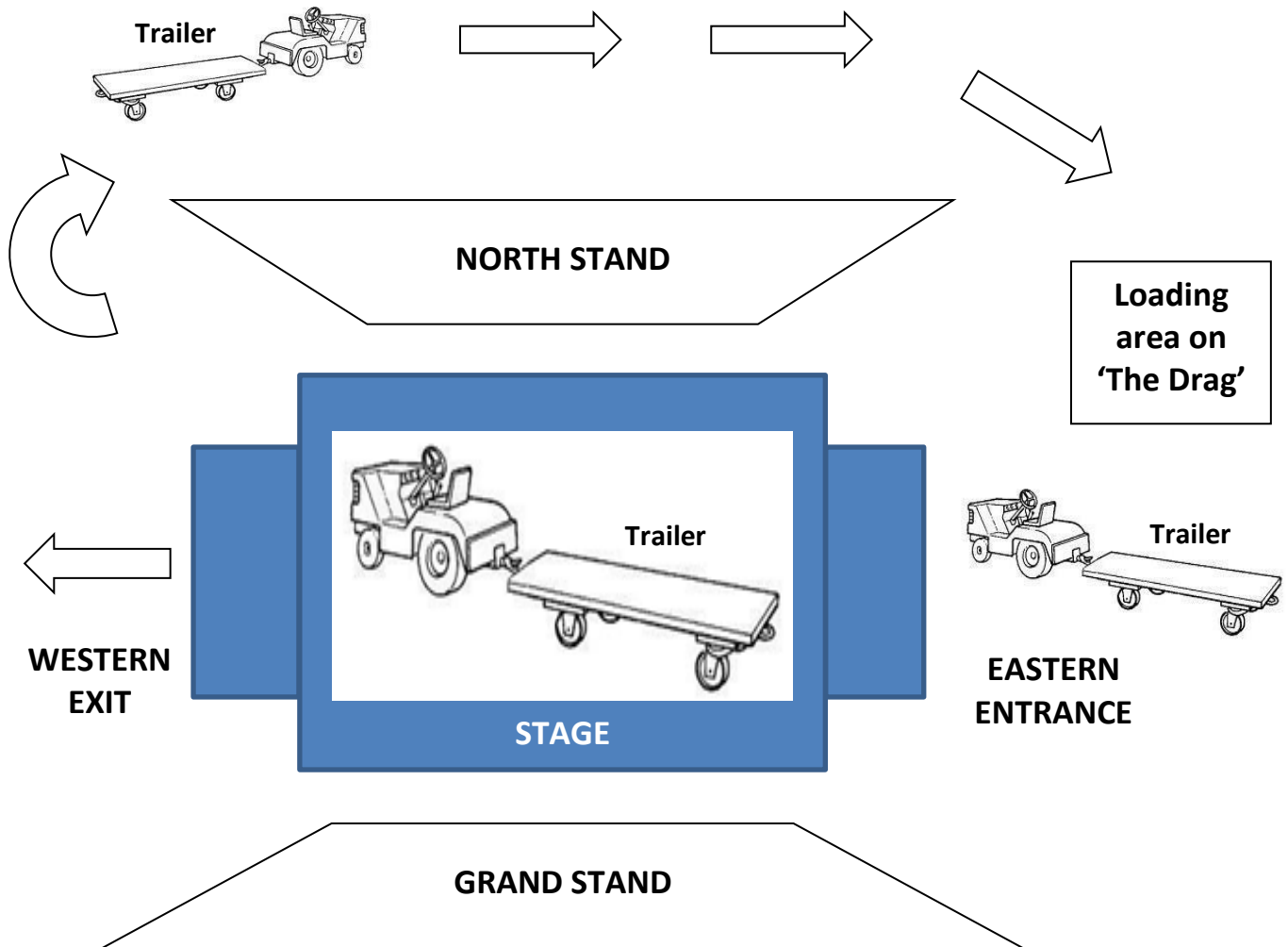
AUTOMATED TRAILER SYSTEM FOR BAND CHANGES

TABLE #1**Stage Movements for Steel bands**

BAND NAME	THE DRAG	WESTERN EXIT	CENTER STAGE	EASTERN ENTRANCE
Competitor #1	Load	Trailer 1	Performance	Trailer 1
Competitor #2	Load	Trailer 2	Performance	Trailer 2
Competitor #3	Load	Trailer 3	Performance	Trailer 3
Competitor #4	Load	Trailer 1	Performance	Trailer 1
Competitor #5	Load	Trailer 2	Performance	Trailer 2
Competitor #6	Load	Trailer 3	Performance	Trailer 3
Competitor #7	Load	Trailer 1	Performance	Trailer 1
Competitor #8	Load	Trailer 2	Performance	Trailer 2
Competitor #9	Load	Trailer 3	Performance	Trailer 3

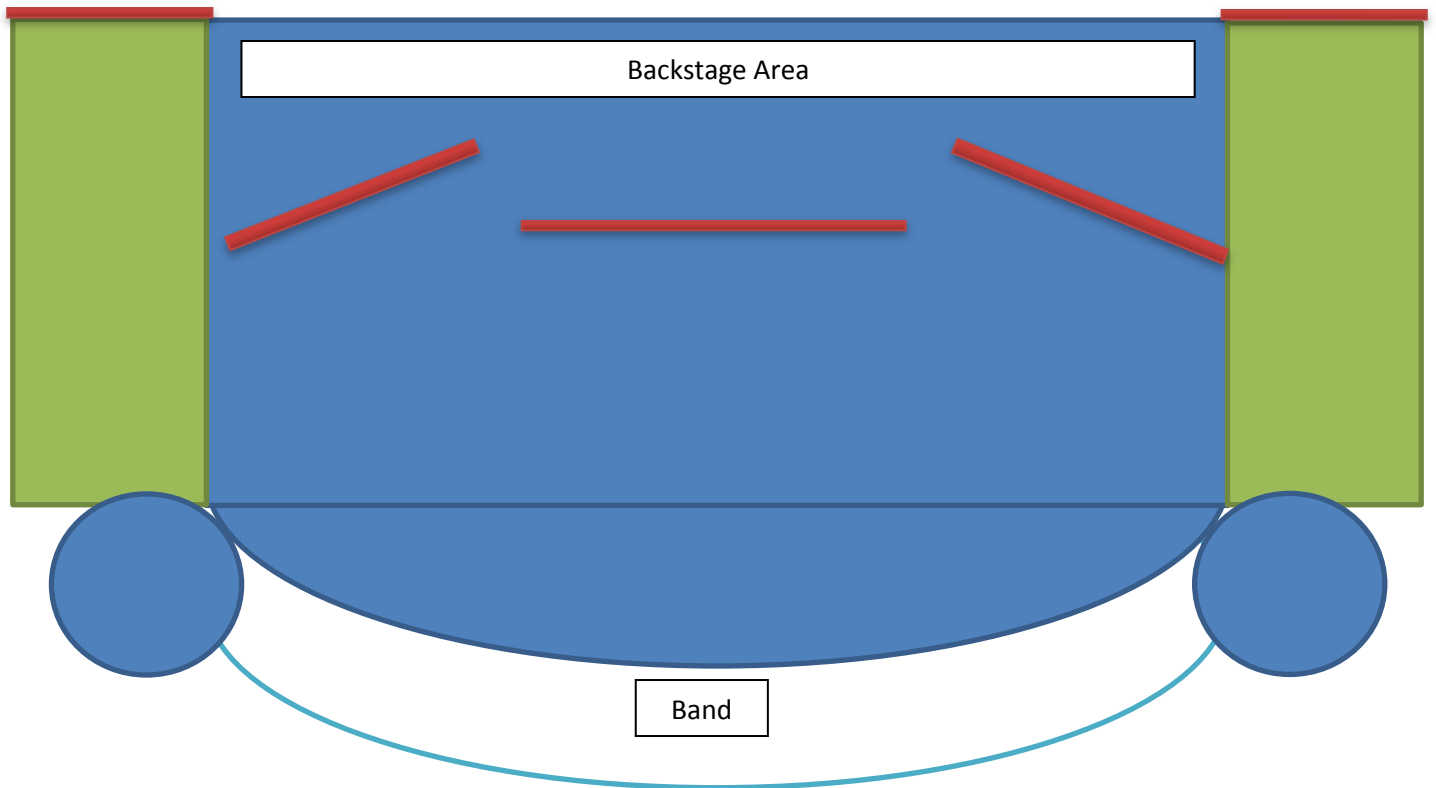
Addenda 3. e.**DIMANCHE GRAS; THE GATEWAY TO CARNIVAL****Sample Production Plan**

This is the show that ushers us into the grand finale of the festival, and should set the pace of the J'Ouvert and Parade of the Bands. A work is to be commissioned; a production with elements that marry the competition into an overall production.

This is an opportunity to present to a live and viewing audience, all the elements that make Trinidad & Tobago Carnival, the production therefore, should incorporate Steelpan, mas (King & Queen costumes) and calypsos that fit the production's theme. It would be best to use the winners of these competitions (Medium/Small Conventional Steelband, Junior/Senior King/Queen of the Bands, as they would have been selected by this time.

On the show's ending, we propose an after-party featuring the Large Conventional Steel band winners and calypsonians and rhythm sections (admission included in the ticket cost) where patrons enjoy themselves before heading directly down-town for J'Ouvert. This should take the form of a gathering of persons to appreciate the music (food and drink on sale) presented to them and not a full-on Dj carried fete.

Note: There should be an (aggressive) marketing campaign advising patrons against purchasing "scalper" tickets. Also, there must be monitoring of the gate control personnel to ensure against re-sale of torn tickets.

Proposed Stage Layout

	Stage/ Performance Area	Different levels (the lip is a step down)
	On/Off Ramp	Slight gradient to take set/supporting performers on/off stage
	Digital Screens	

Run-Time: Two Hours, Thirty Minutes

	ITEM	DURATION
ROUND 1	Opening Number	15 mins
	Contestant 1	5 mins
	Transition performance	1 min
	Contestant 2	5 mins
	Transition performance	1 min
	
	Contestant 10	5 mins
	Transition performance	1 min
ROUND 2	Contestant 1	5 mins
	Transition performance	1 min
	Contestant 2	5 mins
	Transition performance	1 min
	Contestant 3	5 mins
	
	Contestant 10	5 mins
Score Tabulation	Performance	20 mins
	Results announced	5 minutes
	Coronation Performance	15 mins
END OF SHOW		TOTAL- 2hrs 30 mins

A. Show Structure

- , and A show is commissioned based on a theme chosen by the National Carnival Commission This show will be integrated into the competition to create the entire Dimanche Gras production;
- The commissioned work is to be produced by a Technical/Creative team chosen by the N.C.C.
- The show is separated into three main parts: pre-show, adjudication filler and coronation which includes the Monarch;
- Production must include past Monarch winning songs, dance and Traditional mas characters (stylised or normal);
- It is also expected that the progression of contestants will be done theatrically based upon the theme of the show (each transition is a performance that ties the entire show together);
- Reduce number of persons in the semi-final round to 22 and re-introduce the second song at this level. This way, two songs are judged and there are two songs of quality in the final.

B. Staging

- Tight professional stage management (prompt start and end time [maximum of 3 hours], eliminate lulls between performances, keeps show running smoothly);
- Patrons should be provided with a programme that gives a history of the competition, an overview of the show's theme, short bios of all the finalists, and a mock score card;
- Production meetings between finalists and stage management team before show night are mandatory so that the lighting, stage and sound plots can be finalised;
- Stage features a step-down lip/level that takes the singer closer to the audience & band (if needed);
- Eliminate the North Stand, but ensure that the stage area is large enough to comfortably accommodate the performer and their presentation. The North Stand, if erected, must be completely covered by the backdrop.
- Reintroduce a large challenge trophy which should be on public display throughout the year. Consider a Calypso Hall of Kings.

- Each performer should be accompanied by a (short) bulleted bio onscreen that shows his past accomplishments, title of song, and the tent s/he belongs to.
- The use of additional performers (dances and actors) to provide skits to accompany the contestants should be prohibited. Use of additional musicians and vocalists should be allowed.

C. Judging

- Integrate the use of technology in the adjudication process. Utilize a program that tallies the scores (all that is needed on their part is data entry);
- Judges must have experience and training in music and musician's performance as well as the other performing arts;
- Judging criteria to be re-visited and adjusted as necessary to ensure emphasis on originality, lyrics and rendition. Rendition should replace presentation as a category.
- Introduction of a prize for best song (most lyrical) to encourage better writing;
- Scores should be uploaded to the digital screens as soon as they are tallied, following a finalist's performance (for transparency, and to engage the audience).

D. Coverage & Merchandising

- An abridged version of the show should be made available as an on-demand show;
- On the night of the show, a pay-per-view live stream can be offered;
- A commemorative DVD inclusive of an extras menu (perhaps featuring commentary by the monarch) can be made available for sale after carnival;
- Replicas of the trophy and/or the monarch's crown offered for sale;
- Commemorative t-shirts (mugs, bags, etc.) that feature song lyrics, likenesses of past monarchs, listings of past monarchs/ road march winners etc.)

E. Suggested Production Team

- Artistic Director
- Scenic/ Lighting Designer
- Sound Engineer
- Choreographer
- Stage Manager
- Asst. Stage Manager
- Crew/ Hands (Audio, Lighting, Stage)
- Researcher/ Archivist
- Videographer/ Digital Content Management team

Addendum 3.f.

Parade of the Bands, POS Production Planning Sheet

The following suggestions are recommended to alleviate a number of concerns arising out of the Parade of the Bands which include but are not isolated to:

- Noise and environmental pollution caused by Music Trucks
- Limited audience experience through poor adherence to band routes and dilution of bands that are competing.
- Inability to market the parade due to delays in bands crossing judging points.

A. Structure

- The Parade of the Bands can be judged on both Carnival Monday and Tuesday with all bands eligible to parade on both days.
- Two routes will be implemented: a judging route and a non-judging route.
- All bands will be split between the judging route and the non-judging route on Carnival Monday and Tuesday.
- Non-competitive bands will be allowed to parade on the non-judging route on both Carnival Monday and Tuesday.
- Bands that are participating in the competition will be allowed one day to parade on the judging route the other to parade on the non-judging route.
- Competitors will draw lots to determine their judging day and order of appearance.

B. Staging

- All parades will be along predetermined routes during Carnival Monday and Tuesday.
- Toilet trucks will be eliminated.
- Music Trucks will be reduced with set limits per band.
- Music systems will be set up at all judging points as well as along the routes to facilitate reduced Truck numbers.
- There will be bathrooms placed at strategic points along the routes to allow the public and masqueraders facilities to relieve themselves.
- Stands will also be erected along the route to provide optimum viewing ability for the public
- Marshals shall be assigned to each band to ensure the band travels continuously.

C. Judging

- All competition bands will be judged **'once'** for the Carnival Season.
- Non-competing bands will not be allowed to pass any judging point.
- Emphasis in judging needs to be on creativity and originality. Therefore creativity prizes need to have the biggest reward.

APPENDICES

APPENDIX I: Stakeholder Meeting: Parade of the Bands', September 14, 2012

SUMMARY OF PRESENTATIONS

Mrs. Ingrid Ryan Ruben, Director of Culture, Ministry of the Arts and Multiculturalism	
ISSUES	RECOMMENDATIONS
<ol style="list-style-type: none"> Length of time allocated to <i>J'Ouvert (Downtown)</i> masqueraders for presentation. Issues with infrastructure for e.g. lack of backup systems re power outages. Logistics: poor visibility for patrons, lack of adequate restrooms, Less than 12% audience turnout. 	<ol style="list-style-type: none"> Re-visit the infrastructural needs and capacity for <i>J'Ouvert (Downtown)</i>.
<ol style="list-style-type: none"> No live bands notable absence of pan. Poor audio of steel bands when crossing the <i>Savannah</i> stage. Long delay in waiting to cross the stage. Too many trucks on the road. Length of time bands take to cross stage. Positioning of media on the stage. Noise overlap within the savannah. Music supply along road: too much overlap of sounds result in noise. 	<ol style="list-style-type: none"> Reduce/ban number of trucks allowed on the route. Create rest stops, with DJs (public) along the route. Only live music should accompany masqueraders along the parade route. Parade split in 2 separate circuits: Route 1: Savannah and Adam Smith's Square; Route 2: Downtown & Piccadilly. Bands either <ol style="list-style-type: none"> draw for positions for each day or parade in 2 distinct groups: 1 – Large Bands; 2: Mini, Small & Medium Bands These groups parade on one circuit Monday and the other one on Tuesday. They enter the circuit only from 2 distinct entry points on each one. Bands must cross 3 points to be considered for competitions. Reinitiate work on a Carnival Centre to cater for the infrastructural needs of the festival.

13. Diminishing audiences. 14. Poor presentation of bands re: costuming & creativity. Less creative costumes. A very large presence of t-shirt bands (esp. Monday). 15. Presentations had no discernible impact upon the audience. 16. Fete-like vibe on the road.	10. Introduce a special prize for band(s) with most local contributions to the band. 11. Adjudication audit of mas band practices. 12. A review of rules and regulations Parade of the Bands Competition. 13. Enforce laws re: excessive nudity and excessively lewd behaviour.
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Dr. Jo-Anne Tull, Lecturer, Carnival Studies Unit, DCFA, UWI	
ISSUE	RECOMMENDATION
1. There is a general consensus about Parade of the Bands is the Culmination of creativity and creative entrepreneurship and Represents flagship or star of carnival tourism product.	1. There is a need for a plan to ensure the consensus occurs at its optimum in light of the competing views.
2. The Parade of the Bands is marshalled by competing views (from various players in Carnival) e.g. Carnival is a forum for the artist; Carnival being bacchanal; the greatest show on earth; mas playing being a service/product people paid money for. The bottleneck occurs between the consensus and the competing views.	2. Reconcile views and utilities derived from brand impact (the national agenda), macro impact (the community & stakeholder agenda) and Micro impact (the artistic expression and accomplishment agenda).
3. Issue of Strategic planning was raised. A conceptual framework needs to be developed to reconcile all the competing utilities different publics derive from the festival. (Reference: 2008 Mas Industry Strategic Plan). Does Strategic Planning belong in Carnival Arts & the Masquerade?	3. Sustainability of the masquerade industry requires a cohesive plan of action that is centered on strategy and entrepreneurship. 4. The Need for Continuous Product Innovation. 5. Marketing/Branding of Mas and the Role of the Internet. 6. Human Resource Capacity Building. 7. 5 step system for strategic planning: I. Lay the Foundation: Redefine the Overarching Framework II. What is it?: Determine Nature/Role III. Why have it every year?: Identify Purpose IV. What are the markers of success?: Identify Critical Success Factors V. How can we attain the markers of success? Identify Practical Success Measures for Achieving Each Critical Success Factors

Mr. David Lopez, President, NCBA	
ISSUES	RECOMMENDATIONS
<ol style="list-style-type: none"> 1. Congestion on the route for Carnival. The current route is inadequate. No one willing to take responsibility to create a parade route and to decide on standardization of route and trucks. 2. Competing and non- competing bands utilize the same route. Bandleaders are very venal; they block each other's bands on the road as they have 40 ft. trucks on the road. 3. Vendors are also stakeholders. Their stalls occupy the pavement causing persons to filter onto the streets thereby creating blockage of the parade route. 	<ol style="list-style-type: none"> 1. Create a parade route for Carnival. 2. Standardise trucks on the route. 3. Develop a separate route for non-competitive bands. 4. Start parade route at a specific point to end at a specific point.

Ms Rosalind Gabriel, Representative of Concerned Bandleaders	
ISSUE	RECOMMENDATION
<ol style="list-style-type: none"> 1. Very little or no management of the parade route and responsibility of managing the parade and issues encountered are usually passed on from one authority to another. 2. The layout of the parade route continues to create many problems for the smooth flow of bands from one venue to another, causing bands to be stacked up outside the savannah for hours and experience difficulties to present themselves at other venues. 	<ol style="list-style-type: none"> 1. Route ownership & management needed. 2. Stipulate Venues as zones e.g.: <ol style="list-style-type: none"> I. Down Town – Broadway II. Up Town (optional) III. Queens Park Savannah IV. King George V Park (New judging point) V. Adam Smith Square 3. Zone entrances and exits should be for Masqueraders and Officials only. 4. Utilize 3 Master Control centers to manage the parade e.g. Queens Park Savannah (QPS), Ariapita Avenue & Downtown.
<ol style="list-style-type: none"> 3. There is the perception that Carnival and the number of bands have outgrown the parade route. 	<ol style="list-style-type: none"> 5. Judge all Mini, Small, Traditional and small Steel bands on Carnival Monday. These bands will be given first option to enter the QPS. 6. Judge only Medium and Large Bands and Steel bands at all venues on Carnival Tuesday. 7. Bands will draw for Venues and Order of Appearance on Carnival Tuesday. 8. All venues start at 10am on Monday & 7am on Carnival Tuesday. Bands assemble at each point in accordance with appearance order.

4. Spectators block the street & provide little room for large costumes to enter and exit the venues.	9. Erection of Bleachers at all venues 10. Spectators not allowed in the "Free Zone Areas".
5. Many vendors are provided with the best spots in and around major venues and add to congestion.	11. No vendors allowed in the 'Free Zone Areas' 12. Provide Vendors with stipulated areas (vendor villages) to operate near the zones to service both spectators and masqueraders.
6. Lack of toilet facilities, refreshing stations and first aid services, cause bands to provide these amenities within their bands through bringing more trucks.	13. Construct services areas at all judging venues and along the parade route to accommodate toilets, cool zones and first aid. 14. The City Corporation can setup, & manage these areas for a fee to bands.
7. Need to upgrade the logistics of the route.	15. Install overhead booths at all judging venues to accommodate judges, & media. 16. Platforms for photographers are to be developed along the track within all Free Zone Areas. 17. Pre-Judging points would be setup along the Free Zone area for judging along the track.
8. Post Mortems after Carnival to discuss and resolve issues for the following year never take place or take place too late, resulting in the same mistakes being repeated year after year.	18. The success of this plan depends on the corporation of all stakeholders and Full Support of the Police Services to ensure that all rules and regulations are strictly supported.

Mr Mahendra Maharaj, President, NCDF	
ISSUES	RECOMMENDATIONS
1. The Savannah and Port of Spain being the central area for the Parade encourages the congestion of the Parade route.	1. Expand the Parade west to St James, up the fore shore on the left lane, making the right lane two-way. 2. Include a fifth judging point along the foreshore. Remove the Savannah as a compulsory judging point, allowing each band to choose three of the five points.
2. The lack of organization with the pre-registration process causes delays on the day of the parade.	3. Pay more attention to the registration process being completed before the event 4. Ensure proper organization and dissemination of registration information.
3. The number of separate registrations engaged in by the bands e.g. Police, Fire, NCC etc.	5. Create a one stop shop agency where the bands can submit Information to one entity who will then arrange on behalf of the bands.
4. Calls for removal of luxury trucks along the route.	6. The trucks are a part of the 'experience' provided

	by some band leaders which should be managed not removed. The management of the Parade route is the issue not the trucks
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DISCUSSION- OPEN FLOOR SESSION

ISSUES					RESPONSES
Mr. Teddy Villaroel, Carnival Judge					
1. Over 40 years ago, 'Mas on the Move' was a criterion that comprised 20% of Marks.					1. Something similar to 'Mas on the Move' may need to be reintroduced as it encouraged a smooth flow.
2. Confetti use causes delay due to use and cleaning.					2. Proper route ownership.
3. Time bands take to organise themselves and get their sections ready to cross the stage delays the process. This 2-3 minute delay/section is cumulative.					3. Improvement in police presence.
4. On stage Camera Men contribute to vulgarity and delays as people 'play' themselves.					4. Issues may seem insignificant but need to be looked at to minimise or eliminate current negative situation.
5. Analysis of Official times allotted to Bands:					
Band Size	Band #s	Mins/Band	Total Mins	Totals Hrs.	
Large	10	60	600	10	
Medium	22	30	660	11	
Small	23	15	345	6	
Mini	32	5	160	3	
Totals	87	110	1765	29	
Mr. George Newton, Transport Division					
1. Large units usually not allowed into POS city limits. They can rip buildings and traffic lights.					1. Adherence to rules and regs. : heavy trucks and trailers -danger prevails when trucks close to them.
2. Competition between vehicles and spectators.					2. Adhere to Regs. – Dos and Don'ts how to get on and off trucks (guidelines on back of permit).
3. Speed: When late, leaders pull trucks along amongst vendors, kids. 30 tonne trucks can't stop like a car or bike.					3. Trucks bounded by law on Carnival days as well.
4. How are revellers transported on vehicles?					4. Remind truckers of their obligations.
5. Vehicular monoxide and smoke emissions.					5. Duty of care needed to be taken by band leaders.
6. Mechanical units will encounter problems.					6. Contingency plans, backup plans if they stall.
7. Licensing does not work on Carnival days.					7. Define who monitor these standards.
Mr. Gerard Weekes, King of Carnival, Band Manager					
1. Aware of the dates of Carnival. Why wait until the last minute to commence planning.					1. Pre planning necessary.
2. Mediocre individuals managing event.					2. Use people with event management skills to run the parade.
3. Who is responsible for route management? Police, NCBA, NCC. No one takes responsibility.					3. Must define objectives & responsibilities
4. Congestion/ bottle neck is sometimes caused by unscrupulous bandleaders.					4. Staggered start: zone areas at judging points
5. All venues congested at entry & exit. No one					5. Sterile entry for 4-5 blocks around venues.
					6. Implement penalties, enforce them if rules broken

ISSUES	RESPONSES
responsible at venues – Loss of impact and sterile entry.	7. Need for continuous dialogue. Post mortem and preparations in March (right after Carnival). 8. Route expansion e.g. King George V Park or other spaces within city limits.
6. Vending: Who manages vending?	9. Vending needs to be curtailed by management.
7. Constriction to 150 ft. sq. judging area.	10. Pre-judging along entire route e.g. savannah, Ariapita Avenue, South Quay.
Mr. Mahendra Maharaj, President, NCDF	
1. Monday Mas- T-shirt mas creates monotony.	1. Dialogue necessary to emphasize both days.
2. Parade Route- improper Management of other judging venues (not savannah).	2. Liaise with bands and ensure proper logistics in place to manage other venues. 3. Raise standards of the other judging points.
3. Route Management.	4. Staggered start off points would work as there was a similar system in place before (circa 1986).
Mr. Raoul Garib, Band Leader	
1. Granting permission to trailers.	1. Check with drivers to verify trailers have permits.
Ms. Rosalind Gabriel, Band Leader	
1. Parade Route Congestion.	1. Implement either of the following: a. Designate Monday for Mini, Small, Traditional Mas and Steel bands. All other bands to participate on Tuesday OR b. Draw for positions.
2. Lack of communication.	2. Meet and discuss suggestions.
Mr. Lutalo Massimba President, TUCO, NCC Board Member	
1. Absence of Pan Trinbago from the discussion.	1. Pan needs to be included in the context of the 'Parade of the Bands' as well. (Mr. Roy Augustus (N.C.C.) reported that Pantrinbago was invited but could not attend due to other commitments).
2. Westward expansion of the parade route.	2. Utilize Charlotte Street, as one of the wider streets in POS. e.g. Renegades' organisation of bleachers along Charlotte St.
Mr. Jean Paul Pouchet, Member, NCDF	
1. Parade modification. 2. Special consideration is necessary for the larger bands and their needs.	1. Police/agencies insist on the need for a buffer zone between East POS and the Mas area for security and other reasons. 2. Have small, medium and steel bands coming up Charlotte Street and the other bands use Frederick Street.
Mr. Roy Augustus, Adviser to the Minister	
1. Eastward expansion of parade route.	1. Use of Piccadilly Venue and Charlotte Street. 2. Incentives to be introduced to encourage bands to utilize the eastern part of the route. 3. Do not like to divide and tell smaller and medium

ISSUES	RESPONSES
	bands to “take Monday”.
2. Proceeding past Hospital, Jail etc. EMA has issues with noise levels.	4. These are issues to be discussed and considered with the authorities external to the Carnival who have the final say such as the Police, EMA, Hospitals etc.
Acting Inspector Sukram, TTPS	
1. Route not expanding/ passing east 2012.	1. Police did not singlehandedly decide on the route. Final decision was based on consensus of the stakeholders present during consultative process.
2. Lack of adequate police presence/manpower.	2. Impacted by the development of regional carnivals etc. out of the POS area which also competes for manpower. 3. Looking forward to working with stakeholders.
Mr. David Lopez, President, NCBA	
1. The police determine the route. 2. NCBA works with stakeholders and has preliminary discussions.	1. In many instances the officers on duty are not properly appraised of the decisions and the rationale for same resulting in conflict during the parade. 2. Need to pay attention to overlooked stakeholders.

If other, please state: _____

2. Identify media coverage: Print () Electronic () Social Media () Live Stream ()
3. How was the overall media coverage: Excellent 5 4 3 2 1 Very Poor

Section 3. Programming / Production

1. Did the production match the theme? Yes () No ()
- Use of Props: None () Basic () Average () Above Average ()
2. Sound Quality: Excellent 5 4 3 2 1 Very Poor
3. Lighting: Excellent 5 4 3 2 1 Very Poor
4. Length and Pace: Excellent 5 4 3 2 1 Very Poor
5. Visibility: Excellent 5 4 3 2 1 Very Poor
6. Was technology used to aid visibility? Yes () No ()
- If yes, identify what was used: _____

Section 4. Event Administration

1. Overall, my satisfaction with the administration of the event was?
Very High 5 4 3 2 1 Very Low
2. Infrastructure
- Parking Facilities:
- Street () Designated () Lit () Unlit () Secured () Unsecured ()
- Parking Attendants: Yes () No ()
- Bathroom Facilities:
- Stocked () Unstocked ()
- Running Water: Yes () No ()
- Maintained: Excellent 5 4 3 2 1 Very Poor
- Other amenities : _____
- Facilities Structure: Permanent () Temporary (Basic) () Temporary (Executive) ()
- Décor and Layout: Excellent 5 4 3 2 1 Very Poor

Suitability of the venue for the event: Excellent 5 4 3 2 1 Very Poor

Disposal System

- Were bins provided? Yes () No ()

Please comment on condition: _____

3. Ticketing

- Were tickets available for sale at the venue? Yes () No () Free Admission ()
- Was the ticket booth easily accessible? Yes () No ()
- Type of Tickets available:
General () VIP () VVIP () Children () Couples () Group ()
Advanced () Door () Resale "Scalping" ()
- Ticket Handling at Entrance: Manual () Electronic ()
- Tagging at Venue: Stamps () Wrist Bands () None ()

If other, please specify: _____

4. Hospitality

- Were there ushers present? Yes () No ()
- How would you rate their efficiency? Excellent 5 4 3 2 1 Very Poor
- Food at Venue: Included () On Sale () None ()
- Food Quality: Excellent 5 4 3 2 1 Very Poor
- Food Handling: Excellent 5 4 3 2 1 Very Poor
- Food Service: Excellent 5 4 3 2 1 Very Poor
- Type of Food available: Local () Specialty () Fast Food ()

If other, please specify: _____

- Beverages at Venue: Included () On Sale () BYO () None ()
- Type of Beverages: Alcoholic () Non-alcoholic () Both ()
- Accessibility to the Bar: Excellent 5 4 3 2 1 Very Poor
- Please rate the efficiency of bar staff: Excellent 5 4 3 2 1 Very Poor

Section 5. Health and Safety

1. Type of Security:
 Canine () Guards Armed () Guards Unarmed () Inside Venue ()
 Outside Venue () Scans ()
2. Rate effectiveness of security services? Excellent 5 4 3 2 1 Very Poor
3. Which additional health and safety measures were in place?
 Fire () Ambulance () Barriers () Safety Signs ()
 If other, please specify: _____

Section 6. Audience

1. How was attendance? Very High 5 4 3 2 1 Very Low
2. Indicate the approximate percentage of attendance:
 Less than 25% () 25-50% () 50-75% () Over 75% () Over-subscribed ()
3. Describe the perceived target audience:
 Family () Singles () Couples () Young Adults () Adults () Mature ()
4. Demographic:
 - Babies [Under 3]() Children [3-12]() Teens [13-17]() Young Adults [18-25]()
 Adults [26-60]() Seniors [60+]()
 - Approximately what percentage of the audience were teens:
 Under 25% () 25-50% () 50-75% () Over 75% ()
 - Percentage of audience was male:
 Under 25% () 25-50% () 50-75% () Over 75% ()
 - Percentage of audience was female:
 Under 25% () 25-50% () 50-75% () Over 75% ()
5. Audience response to performance / presentation:
 Very High 5 4 3 2 1 Very Low
6. Perceived Audience Satisfaction
 Very High 5 4 3 2 1 Very Low

Final Review

Additional Comments

APPENDIX III: CARNIVAL NEWSPAPER ARTICLES LITERARY REVIEW

CARNIVAL NEWSPAPER ARTICLES LITERARY REVIEW

In reviewing the collection of articles written during the 2012 Carnival season the main theme presented is a lack of creativity in the products of Carnival, and consequently, a call for the festival's improvement.

CALYPSO

Calypso was heavily criticized; from the quality (lyrical composition and musicality) and themes of the songs to the organization of the main competition: the Calypso Monarch. Its lack of global viability and trite political themes were viewed as evidence of its death. In an article written by **Paolo Kernahan** in the Saturday Guardian dated 04th February 2012 titled '*No Country for Old Men*,' Kernahan criticised the music stating, "*The Calypso art form, as we once loved it, is dead. It exists now only as a vehicle for poorly crafted political vitriol that can scarcely survive past the Dimanche Gras stage*". Calypsonian Duane O'Connor, however, was praised by the same writer in a post-Carnival article titled "*Carnival Tabanca*". The writer explained that O'Connor's 2012 contribution; "*The Hunt is On*" was in a league of its own and cited his performance as being reminiscent of great Calypsonians of the past. Writer **Martin George** lamented that Calypso music has no meaning or value outside the Trinbagonian Diaspora, thus making it ineligible to qualify as "world music". Similar sentiments were echoed by **Raffiq Shah** in his article titled "*Marketing Our Music*" where he examined the possibilities for Soca music outside the Caribbean region. Commenting on Planning and Development **Minister Dr. Bhoe Tewarie's** view that Machel Montano should be given the torch to carry Soca music to the global stage, Mr. Shah argued that Soca mainly appeals to Trinidadians, and by extension, the Caribbean Diaspora. Using Bob Marley's music as a marker, Shah noted that unlike Soca, it resonated globally in the hearts of its listeners, placed Jamaica on the map and boosted its Tourism economy, in spite of that nation's high crime statistics. He further explained that Soca music even at its best, is not world music.

CARNIVAL PRODUCTIONS

The production of Carnival itself was a popular topic with many writers and concerned citizens highlighting the recurring problems and making suggestions for improvements. The International Soca Monarch was viewed as having poor organisation, coupled with a

high cost of production. In the view of journalist **Paolo Kernahan**, the show has made no improvement within the last twenty years in the quality of its production and performances. The bottle neck traffic during the crossing of the Savannah stage was also an issue, with calls being made to utilize both Carnival days and have bands select one to cross the stage.

The economic dependency upon Government by the Carnival community was also explored. In the article *"Do We Need the NCC?"* government's overly charitable support of the organisation is seen as the festival's main deterrent in achieving economic returns and growth. The writer stated, *"one of the biggest constraints to its development, has been the Government, especially its penchant for throwing easy money at the political bases which are very much part of the festival, thereby crowding out any opportunity for greater private sector involvement."* **Martin George** described Carnival practitioners as *"a bunch of parasitic, unproductive, barely-creative loafers...suckling at the teats of Mother Carnival"* (George Martin Trinidad *"Carnival-Farce and Fantasy"* - *Sunday Guardian* 26 Feb. 2012). He lamented that a few practitioners were attempting to be innovative and create potential for development and there was an increasing demand for payment and a decreasing attempt at enhancing the Carnival product.

ADJUDICATION

Concerns about equity and accuracy in judging the Parade of the Bands and the Road March were made by citizens. A call for a clear definition of the sizes of bands was made citing the confusion with Ronnie and Caro's band being categorised differently in the National Carnival Bands Association competitions and the Down Town competitions. A suggestion to check the size of bands at judging points was made. An observation regarding band leaders dictating songs for the crossing of the stage was expressed by a letter from a concerned citizen. The citizen suggested that secret judges be placed along the parade route to assess the true Road March in terms of the enjoyment and opinion of masqueraders.

ARTISTIC QUALITY

In the final analysis of Carnival 2012 and festivals of the recent years by local journalists, a loss of creative "genius" is lamented across the board. This is meticulously described in an article in the Daily Express titled "*Carnival-of Genius and Ceremony*" written by cultural activist **Rubadiri Victor**. The article looks at the overwhelming existence of mediocrity in today's Carnival competition in terms of talent. He argues that the nation has three pools of talent; the very bad and the very good (which are both in small numbers) and the mediocre, which is the largest category. The article explained that the "mediocre" has been awarded at competitions and this has led to a loss of "genius" amongst our artistes and artists. The media, Government and private sector were pinpointed as influences.

POSITIVE REVIEWS

Although the majority of the reviews on Carnival and its products were negative, journalist **Rajiv Gopie** expressed a different view of the festival. He commended local artists saying, "*Kudos to the great talent that has been produced by our country. The mas bands and costumes were spectacular as always...our mas men come out every year with costumes to dazzle and excite*" (Gopie, Rajiv, "De Jammin' Now Start". *Daily Express* 24 Feb. 2012). He also stated that the call for "ole-time mas" is of a bygone era, akin to the use of flambeaux in a time of electricity. A similar review on the presentation of the festival was made by journalist **Marina Salandy-Brown**. In "*My Carnival perspective*" she noted that 'year after year we manage such impressive demonstration of industriousness, creativity, imagination, entrepreneurial and organisational (sometimes wobbly) skills that it gives hope for our capacity to deal with many of our national problems.'

Salient Points made by the Writers:

GOVERNMENT EXPENDITURE AT CARNIVAL AND THE NCC

- Minister of The Arts and Multiculturalism: government committed \$96 Mill to 2012 Carnival Celebrations
- Is this expenditure developing the carnival product or retarding it?
- TnT carnival has tremendous potential for local industry premised on the development of the “experience goods” that are significant revenue earners in the information economy
- Too much government involvement in Carnival. This prevents private involvement.
- “While the festival has grown bigger, it has creatively become much poorer”
- The Minister of The Arts and Multiculturalism: Although government makes a substantial financial contribution it receives no revenues since all gate receipts and other revenues go to carnival interest groups
- These carnival interest groups despite large subventions and significant gate receipts still are penniless and unable to sustain themselves
- Carnival needs more private sector involvement. Masquerading is filled with all-inclusive bands but to date calypso and pan are have not seen corresponding development.
- The scale of the festival alone and number of visitors attracted to the festival as well as challenges in terms of law enforcement, infrastructure etc., necessitate that the government adopt a significant role. This however should be as a facilitator and not the major player/investor.
- How to find that balance between enough state involvement and yet enough private involvement.
- There is need for revaluation of the NCC.
- NCC- mismanagement of Carnival

CALYPSO

- *“The calypso art form, as we once loved it, is dead. It exists now only as a vehicle for poorly crafted political vitriol that can scarcely survive past the Dimache Gras stage”*
- Minister of The Arts and Multiculturalism: Calypso tents should be run as businesses rather than relying heavily on subventions

- This is a major challenge as the calypso tent customer base has dwindled to small numbers.
- It has always been challenging, especially in a market filled with all-inclusive and fetes. This is cancerous to the culture of carnival
- The Meagre incomes do not justify the extensive expenditure. When you are paying a huge cast of 20+ persons you need to make lots of money to balance this off
- Calypsos have now degenerated to the level of didactic songs.
- The judges are failing. The collapse of Trinidad and Tobago's culture is due to the advancement of mediocrity by gatekeepers in the media, government and private sector. This has resulted in the collapse of competitions.

THE ECONOMICS OF CARNIVAL

- Nearly every single small and medium sized band and all but about 4 large bands are losing money.
- The economics of carnival have fallen.
- The all-inclusive model is not sustainable.
- Carnival is becoming a class based activity. The lower class are being completely marginalised out of carnival. It will be a sad day in our nation's history when carnival becomes the domain of the few who can afford to enjoy it.
- Collapse of community bands over only privately funded bands.
- Kings and Queens Costumes are built at massive economic losses which the prizes cannot sustain.
- The festival is at a critical stage in its life cycle: intervention will determine its life or death.
- As a nation we are delusional about our carnival product.
- We are relying on the relics of carnivals past. How can we expect to push the envelope and explore our vast potential for creativity if we are relying on the nostalgia of memories of past carnivals
- Let us not delude ourselves that we can compete internationally – world music
- We should embrace new mas even as we reserve a place for the old
- The price of Carnival participation is just too high. Audience/masquerader fees have grown tremendously and there is no indication of quality control or improvement.

RECOMMENDATIONS OF THE WRITERS

- Establish secret societies for traditional mas, create houses for traditions of the various mass characters, create guilds of traditional mas alongside other guilds of masters. Carnival Monday- acoustic Monday – only Steel band and drummers and live music. NO Dj and music trucks. The bands that would require full costumes on this day would be traditional bands, kings and queens and will cross the stage based upon lottery. Every Steel band should be aligned to traditional mas bands. Steel bands would receive a special prize with points for on the road music and mas. There should be traditional mas performance stages throughout the country.
- Peter Minshall idea: to restrict the big stage to bands between 30-300 masqueraders. The first prize should be 3 million. With this many artists and working class artisans will get involved in mas and risk to create. Also social and community based groups will become more involved in mas-making.

PANORAMA

- The semi-final phase of Panorama is getting out of control as evidenced by Panorama 2014. Pan Trinbago as organizers must take full responsibility for this money spinning venture which is now competing with itself where pan should reign supreme. There is a battle for audience attention between the North and Grand stands.
- Increasing the annual prize jackpot is great for winners but does nothing for the development of the creative industry. The focus on prize money entrenches the seasonal nature of the sector which is under neglect.
- There is an absence of policy by the state in the award of grants for culture. The states funds should not be subject to arbitrary decision making but be guided by clear policy, shared by all. not limited to politicians in government or public servants entrusted with implementing their decisions.

THE STRUCTURE OF PARADE OF THE BANDS AND THE ROUTE

- Use both Carnival Monday and Tuesday for the judging of bands.
- The bandleaders, through a lottery system would draw for the day they would cross the stage and for their positions in the parade. No band would be allowed to cross on both days. This will eliminate the wait to reach the stage. The length of the route to the Savannah isn't the problem; it is the fight to get to it.

- This would alleviate congestion and provide opportunity for spectators to enjoy “pretty mas” on both days. Spectators would have the opportunity to see more mass including all the big bands over the two day period. This would alleviate the problem of a lack of spectators on the street on Monday.
- The all-inclusive package is infringing upon the vendors. The location of the vendors along the Savannah is pointless if the public is diverted away from the area.
- The Carnival Tuesday presentation on television was poor
- Very little variation in the costuming between bands. For television viewers - deeply boring. Designers talk about the intricate nature of their designs yet they seem to be long on colour and short on ideas.
- CNMG has the responsibility to cover the carnival. If they can't afford to do so then something should be put into place. The state media must be equipped to do its best to present such an important national event. They delivered an underwhelming experience of carnival.
- 74 registered bands cannot cross the stage in 8-10 hrs. . They must be split up into two lots and draw for places to appear on the savannah stage in full costume. This will eliminate a lot of the problems we face every year
- This will eliminate the boring custom of wearing tee-shirts on carnival Monday and patrons do not want to pay money to see a bunch of un-costumed revellers. This accounts for the dwindling number of spectators on Carnival Monday

SOCA MONARCH

- Soca monarch is the crest of the carnival wave and an explosive start to the carnival weekend
- Although it is the largest concert event for the entire carnival it continues to be the weakest production and a source of embarrassment.
- Performances are compressed into rigid time frames, with barely any time to introduce artistes to the audience so that there is an assumption that the crowd knows who the artistes are, including folks watching the show on the web.
- Performers rely heavily on backing vocals , or the audience to finish the song
- There are too many finalists
- Although the contest has been extant for 20 years there seems to be little growth in production quality or stage performances
- There is continued spending of taxpayer's money on prize structures that are unsustainable. This funding would have better life if it was used as an endowment fund for an arts programme at UWI that would help shape future generations

- This money, instead, goes to a small group of individuals who usually use the money on luxury goods
- The Minister indicated that the government cannot continue to directly fund these groups perpetually yet there has been no action to treat with this fact
- The Trinidad carnival has great potential but the product needs to be reworked to present to the world something that is the best possible representation of who we are.
- Soca as an art form appeals mostly to Trinians or Caribbean people. Why have so few Soca songs broken into the international arena?
- Our jingles won't sell on the international market; not in the same way as Reggae – Bob Marley. He sold a message, melody and good lyrics. In order to succeed in this way we need to match these qualities

Appendix III

CARNIVAL NEWSPAPER ARTICLES LITERARY REVIEW

In reviewing the collection of articles written during the 2014 Carnival season, most of the articles commented on various themes. Some of the more interesting commentaries spoke to the issue of the controversial “*Socadrome*”, the need for greater corporate support for all aspects of Carnival, as well as the modernizing of **NCC**’s management of its business towards greater efficiency. There were also a series of articles which focused on the health challenges faced by calypso icon the Mighty Sparrow and his struggle to recover from his illness. Of significance too was the highlighting of the series of lecture performances dedicated to Sparrow in appreciation of his life and times, his rise as the Calypso King of the World and his importance as an artist to the Caribbean

NCC

Raphael John-Hall of the Guardian reported that the **NCC** had settled all their debts were facing the 2014 Carnival celebrations with a clean slate. The then CEO of the **NCC** advised that his mission was to modernize the way the NCC manages its business. He admitted that the Commission was not designed to generate large streams of revenue and further stated that the **NCC** revenue stream is basically derived from the rental of its facilities which are negligible. He confessed that corporate organizations are not very supportive where sponsorship is concerned. He advised that the Chairman of the **NCC** was focused on rebranding the organization and hopefully would make the **NCC** more attractive to the larger corporate organizations.

In an **editorial** dated Sunday March 9th 2014, in calling for more transparency, the Guardian newspaper was critical of the **NCC** over its uncertainty in deciding whether the report of a group of international media experts convened to discuss a study of the broadcast potential of Carnival would be made public. The Guardian was at a loss as to how an attitude of that nature could be finding its way into a non-competitive state agency responsible for the dispensation of millions of taxpayers’ money. The Guardian questioned the position by the **NCC** and added that it was not surprising that much of the post-Carnival bacchanal about this year’s festival has been about issues of transparency and accountability. Additionally, the **Editor** made mention of **Mistah Shak’s** allegation that his marks were doctored to ensure that he would not win, further, the controversies over the Neal and Massey Trinidad All Stars being awarded the *Band of the Year* title and the issue of the tendering process for the television production rights and streaming for Carnival 2014.

In an interview with the Express **Camille Bethel, Allison Demas, Chair of the National Carnival Commission** claimed that she was making good on her promise to Transform Carnival into a viable industry. She told the Express that the transformation of Carnival had already started and that the **NCC** was not only looking at Carnival- the event – but also looking at the bigger picture and a longer term view of developing Carnival as an industry. She said that traditionally the **NCC** had basically been involved in the putting up and pulling down of infrastructure for Carnival but have now started to transform its responsibility holistically. Demas insisted that another area which must be included in the business of Carnival is the health sector where large numbers of people join gyms and become health conscious. She said that Carnival creates the opportunity to promote safe sex and the awareness of HIV and other sexually transmitted diseases. In addressing the issue of ancillary services Ms. Demas pointed to the fact that 50% of what the **NCC** spends for Carnival is on procurement for contractors who supply tents, tables, chairs, sound and lighting equipment. She questioned whether the putting up and taking down of infrastructure is an adequate way to spend taxpayers money. Demas pointed out that there has been a lot of debate on whether government is getting a return on this investment on Carnival and whether it is really worth it.

She noted that apart from the economic benefits there are social benefits that also have to be considered. Demas further stated that the **NCC** has commissioned a consultant who has implemented a methodology used in the United Nations (UN) system known as the sector wide approach which involved very detailed and extensive discussions with stakeholders so as to give all stakeholders an opportunity to influence policy.

PAN

In the **Editorial** of February 15th 2014, the Guardian newspaper took a wait and see position despite the fury and anger expressed by Steelpan purists and many leading figures in the steel band movement including **Len “Boogsie” Sharpe, Ray Holman and Pelham Goddard**. All three are outstanding arrangers for three of the most popular bands in the Panorama competition. Many pannist and observers have seen the move by Pan Trinbago to add “*Pool Splash*” to the Panorama event as a backward step and a slap in the face of many who endured the long and hard journey of steel band development from the early days to the respectability of Carnegie Hall and the symphonic orchestras of today. Both Holman and Sharpe found that the idea of the pool in the Panorama is disrespectful. The vice president of Pan Trinbago had earlier said that the Pan Splash was an experiment to explore the potential of the Greens. The **Guardian Editor** offered his respect of peoples’

right to try something new and suggest that it may turn out to be a permanent innovation that may spill over into carnival Monday and Tuesday. The editorial seems to be open to the idea and suggest that it is good that the pool is in the Greens and at a healthy distance from the main stage. The Editor commented that patrons to the event had the choice of staying in the Grand Stand and the North Stand, while party goers who go to the Panorama to lime can have a guilt free splash in the pool. He argued that the venue was large enough to accommodate all tastes. The Editorial further stated that for many, Panorama semi-finals is seen as a social event, a lime or a cooler fete, where one meets friends and can enjoy corporate hospitality booths and dance to the music of deejays in the intervals between steel band performances. The Editor planned to await the outcome. Whether the pool will be a distraction from the Panorama or draw a class of individuals who may not be Steelpan enthusiasts but who may enjoy a watery lime in the novel setting of a steel band contest. The rest is history.

In a statement that stunned many lovers of the Steelpan, **Pan Trinbago's President Keith Diaz** said that the organisations may need to create a bigger space for the Greens section for Panorama 2015 semi-finals. He said that this year saw the largest turnout ever for the country's' biggest steel band competition. Diaz said that a final decision on this matter will be made by the executive of Pan Trinbago. In an article written by **Kalifa Clyne** of the Guardian newspaper dated 20th February 2014, Diaz was quoted as saying "*We created a new thing and a new space to get young people to come to the pan*". Diaz said that part of the profits made from the Greens was given to the 82 steel bands who participated in the semi-finals of the competition. He added that many people would not see the benefits right away but that Pantrinbago's vision was to develop the steel pan and its players. When asked about the controversial Pan Splash pool, and if it would be back for the 2015 semi-finals, Diaz said that the matter had to be further discussed.

MAS

There were a series of commentaries on Carnival and "The Mas". One of the most significant was an article in the Daily Express of February 19th which reported Trinidad Carnival as being ranked 3rd in the World after Mardi Gras in New Orleans , Louisiana, USA and Carnival of Binche, Belgium.

The **Chairman of the National Carnival Band Association** was quite pleased that the parade of the bands at the Queen's Park Savannah had gotten off to a good start and stated that his organization was raring to go since 7.00am on Carnival Tuesday morning. He

emphasized that there was a smooth flow of bands as the majority had stuck to the rules concerning the allotted time on stage.

Shaliza Hassanali, of the Guardian newspaper, wrote that despite the threats from the Woodbrook residents there was a kaleidoscope of colours at the controversial **Socadrome**, the venue of the country's newest parade facility at the Jean Pierre Complex. Many of the residents of Hamilton Holder Street, where the bands turned into after exiting the Complex venue, could be seen in their garages or patios, as their doors and windows remained shut tight. Popular Soca star **Fay-Ann Lyons**, who played with Tribe told Express reporter Anna Ramdass that she preferred the Savannah for mas. She explained that Carnival was about everyone-both masqueraders and spectators-and there were not enough spectators at the complex. Patrons at the Socadrome unanimously told the Express, that while they were comfortable, they preferred more bands to be passing by and more excitement at the venue.

Miranda La Rose of the Newsday reported on another controversial issue in the Carnival, that of the route of the Children's Carnival which was switched by the **NCBA** from downtown Port of Spain to Adam Smith Square in Woodbrook. The **President of the Residents of Woodbrook**, on behalf of the community stated that they were opposed to the start of the parade from their neighbourhood. To this end, they petitioned the **Minister of the Arts and Multiculturalism, the Mayor of Port of Spain the chairman on the National Carnival Commission, and the Acting Commissioner of Police** to revert to the use of the downtown Port of Spain venue of Woodford Square.

Kevon Felmine of the Guardian of March 5th, 2014 reported that there was marked frustration for hundreds of spectators in San Fernando who gathered at the three judging points but had to wait for hours before the first band made its appearance. However once the colour and creativity of the masquerade started, many forgot their discontentment and thoroughly enjoyed the festivities.

Changing gears to the Children's Carnival, **Jenny Baboolal**, in a letter to the Express dated March 4th 2014, complained that the music played for the children's carnival bands was too loud. Stated her increasing concern about the effects of the high decibel levels of the music to which the children are subjected. She referred specifically to the sound systems and the music trucks on the parade routes. She pointed out that there was scientific evidence on the negative effects of prolonged exposure to loud music on children. She said that she had seen many photographs of children holding their hands over their ears in an obvious

attempt to dull the assault of the sound. She recommended that the authorities ensured that the music providers know at what were the acceptable decibel levels for music.

At page A7 in the article of the Guardian of March 5th 2014, **Melissa Doughty** wrote that the Downtown Carnival for 2014 was the worst ever. She stated that vendors and spectators alike complained about the lack of bands and sales in downtown Port of Spain on Carnival Tuesday in particular. More damning was the view expressed by both vendors and spectators, that the Carnival was becoming elitist. Both groups felt that the Carnival was being taken away from the “normal Joe” and going to the upper classes. One visitor to Trinidad, who left the country 48 years ago and now, resides in Toronto, told the Guardian that she did not see herself returning for Carnival next year because of the lack of bands in the Downtown area. She complained that over the last six years the Downtown mas have become worse and worse as she pointed out to all the spectators who were waiting to see mas. One vendor who was located on South Quay said that she had been vending downtown for more than 20 years and that her sales had decreased dramatically by as much as 75%. She attributed the lack of sales to the new mas venue at the Socadrome, which she felt took away large numbers of persons from the downtown area. The Port of Spain Mayor was cautious and could not say why there were not as many bands downtown at the time and refrained from commenting on whether or not Carnival had become elitist. The Mayor did say, however that there were lots more activity downtown on Carnival Monday as opposed to Carnival Tuesday.

In a story written by **Michelle Loubon** of the Express dated Sunday of March 2014 titled “*Kiddies Jump up despite heat*”, the writer reported that an avalanche of junior masqueraders participating in the Republic Bank Junior Kiddies Parade, ignored the heat that steamed them like dumplings, jumped and pranced with delight to popular Soca sounds, as they made their way from the Adam Smith Square in Woodbrook to the Queen’s Park Savannah. The dust bowl at the Queens Park Savannah did not deter the children who showcased their mas, which ranged from simple to elaborate design. Among the spectators in the Grand Stand and lining the track were the Minister of the Arts and Multiculturalism Dr. Lincon Douglas and National Carnival Commission (NCC) chairman Allison Demas. Asked about the Mas Douglas, sporting his white hat and staff said that he would be introducing a special ministers prize in 2015, but had not as yet worked out its structure.

CAMBOULAY

There were positive reviews of the re-enactment of the Camboulay Riots which birthed the Carnival as we know it today. The NCC as the executive producer of this event is desirous of maintaining this event as one which will keep the historical significance of this event alive in

the memory of all citizens. The re-enactment of Camboulay on Carnival Friday on the Piccadilly Greens, in Port of Spain, is symbolic of the awakening of the Carnival spirit.

CALYPSO

The usual controversy of carnival was very evident in the calypso arena. A number of rows erupted which was well reported in the media. Michelle Loubon of the Express reported on the stunning commentary of Bodyguard who's "**False Papers**" on the theme of people of predominantly East Indian descent being conferred with questionable degrees created ripples throughout the calypso world, to the plethora of anti-Government calypsos.

Innis Francis of the Express newspapers reported that former calypso monarch **Sugar Aloes** claimed that his decision to stay out of the competition was based on the bad experience he had at the last Calypso Fiesta. However, four-time monarch Cro-Cro, who, despite being denied Government funding for the past three years, stormed into the calypso finals after a well-received performance at the semi-finals at Skinner's Park.

According to Newsday reporter **Marlene Augustine** in the publication of Wednesday 19th February 2014, young up and coming ten-year old **N'Janela Duncan Regis** took first place in the **National Youth Action Committee Competition**, while **Verdel Bishop** wrote that **Candice Robinson** was crowned **NWAC National Calypso Queen**. Ms Robinson, who is attached to the **TUCO Tobago Magnificent Glow Calypso Tent**, is no stranger to winner's row, having also captured the 2007 and 2011 Tobago Calypso Queen.

Michael Mondezie of the Express in an article in the Express reported that Bevon **St Clair** was crowned the new **NACC Young King Calypso Monarch**. His rendition, an emotional cry against the rising murder rate, resonated well with both the judges and the audience to earn him the crown and the \$100,000.00 first prize.

In an article in the Guardian **Kevon Felmine** reported that **Ki Persad** captured the **Chutney Soca Monarch** with his hit "*Runaway*". His exciting performance started with his arrival on a prop plane filled with beautiful air hostesses, which signalled that he had just returned from a World tour. It was his second title in two years.

The Express newspapers reported that visually impaired **Nyol Manswell** handsomely won the **Star of Tomorrow Calypso Monarch** with his rendition of "*A Better World*". In a most interesting development, **Laurel V Williams** of the Newsday reported that the apple does not fall far from the musical tree. Relatives of two veteran calypsonians, brothers Rivaldo

and Ronaldo London- nephews of calypsonian Brian London- placed first and second respectively, while **Kevan Calliste**, grandson of **Leroy “Black Stalin” Calliste** placed third in the **South Junior Calypso Monarch**. **Roderick “Chucky” Gordon** took the prestigious **National Calypso Monarch** title with the popular “*Whe Yuh Think*” and “*Wedding of the Century*” a musical fusion of Soca and chutney.

CARNIVAL

In an article published in the Guardian newspaper, written by **Yvonne Webb** and dated 24th February 2014, the **Mayor of San Fernando** complained that money worries continue to plague the **San Fernando Carnival Committee**. The Mayor said that he had written more than 100 letters to potential sponsors appealing to them to rescue the mas in the southern city, but the response was slow. The Mayor was quoted as saying “*Government has cut our subvention in half. All we have is \$650,000 for Carnival which is next to nothing. Bandleaders are complaining, we need more corporate sponsors to get involved, not just in Carnival, but in sports and culture on the whole*”. The Mayor however gave the assurance that the culture is alive in San Fernando. He also said that bandleaders are eagerly completing their costumes and that most of the bands were sold out.

In an article published in the Guardian newspaper and written by **Melissa Doughty** and **Shaliza Hassanali**, the National Security **Minister Gary Griffith** stated that Carnival 2014 was one of the safest Carnivals ever. Griffith made the point as he spoke to reporters when he toured the downtown Carnival area with the **Ag. Commissioner of Police Stephen Williams** and **Chief of Defence Staff Kenrick Maharaj**. Griffith boasted that the success spoke for itself and attributed this to the proper collaboration of the security forces and the management of the National Operations Centre. The Minister claimed that the success did not only have to do with Carnival Monday and Tuesday but throughout the entire season. Griffith was quoted as saying “*some people have actually complained that they were hearing too many sirens and encountered too many road blocks. But you can’t win*”. He continued by saying “*this has been the safest carnival in a very long time and if this continues today I would be the happiest Minister alive*”.

In an article written by **Raphael John-Lall** of the Guardian newspaper dated 27th February, **Louanna Chai-Alves**, executive director of the Trinidad Hotels Restaurants and Tourism Association stated that many outsiders still think that T&T is a part of Jamaica and that Trinidad and Tobago as a county is hardly promoted in places that count. Trinidad and Tobago has had three Ministers of Tourism since 2010, and four chairpersons of the Tourism Development Company (TDC). **Ms. Chai-Alves** said that visitors to Trinidad and Tobago for Carnival are now staying five nights during the peak occupancy period instead

of the seven night stay of years past. She could not say what is responsible for visitors shortening their hotel stay for Carnival. She was quoted as saying *“As an association, it is our desire to extend that time. But there are a number of factors that must come into play to achieve that. We think that it could be the economic down-turn, we do not know if it is the crime. We do not know what has caused people to shorten their time”*.

CARNIVAL TAXES

In an article written by **Sean Douglas** of the Newsday of February 27th 2014, he noted that the Taxman through the Inland Revenue Division (IRD) of the Ministry of Finance and the Economy was seeking his bite of the Carnival pie as event promoters and artistes rake in millions of dollars from mas revellers and party-goers. In paid newspaper advertisements the IRD urges event promoters, entertainers and band leaders to pay taxes on their earnings arising from the Carnival season. In one advertisement the IRD reminded the promoters and entertainers of their obligations and responsibilities under the current tax legislation. The IRD listed the sources of income that must be reported in the income tax returns, including fees earned anywhere in the world. Entertainers must also include endorsement, contractual income, competition winnings, including the market value of items such as motor vehicles, live performances fees, appearance fees and copyright music royalties from **COTT**. The article went on to say that the IRD was also eyeing earnings of the many foreign artistes that flock to Trinidad and Tobago to perform for the Carnival. In an IRD Advert aimed at Carnival Promoters, the promoters are advised that they are required to withhold and remit the relevant taxes to the Board of Inland Revenue within 30 days of the payment of fees.

NEGATIVE RESPONSE

In a letter to the editor of the Sunday Express of Sunday 9th March 2014, Michelle Williams voiced her dissatisfaction with distraught over the Carnival 2014 celebrations. She eventually submitted a list of her top ten concerns which included:

1. The inability to purchase tickets on-line to attend events associated with the greatest show on earth;
2. The lack of outlets around the country to purchase tickets and why the need to go to the Queens Park Savannah;
3. The lack of information in the daily newspapers about carnival events;
4. The failure of the Socadrome;

5. The overpricing of tickets;
6. The failure of J'ouvert in downtown Port of Spain;
7. The lack of organised parking;
8. The absence of traffic police;
9. The lack of creativity of band leaders;
10. The lack of information by the NCC of where to go to find what.

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