

PREPARED FOR:  
THE NATIONAL CARNIVAL COMMISSION  
OF TRINIDAD AND TOBAGO

MAY 9, 2014



VANUS INVESTMENTS LIMITED

## ANNEX IV (C)

THE FETE INDUSTRY OF TRINIDAD & TOBAGO

PRESENTED BY: LISA JAMES

VANUS INVESTMENTS LTD  
15 HENRY RD, TUNAPUNA, TRINIDAD & TOBAGO

## TABLE OF CONTENTS

1. INTRODUCTION.....	3
2. HISTORICAL BACKGROUND OF CARNIVAL FETES .....	4
3. CARNIVAL FETES.....	6
3.1. TYPES OF FETES .....	6
3.1.1. Band Launch.....	6
3.1.2. Public Fete.....	6
3.1.3. All Inclusive/Semi All Inclusive .....	6
3.1.4. Cooler Fete .....	7
3.1.5. Breakfast Party .....	7
3.1.6. Boat Ride Party.....	7
3.1.7. Beach/Cool Down Party .....	7
3.1.8. Other .....	7
4. FETE PRODUCTION.....	8
4.1. INPUTS REQUIREMENTS.....	8
4.1.1. Licenses and Permits-Legal Requirements.....	8
4.1.2. Music/Entertainment .....	9
4.1.3. Marketing .....	9
4.1.4. Services .....	9
4.1.5. Location/Venue and Infrastructure.....	9
4.1.6. Labour .....	10
4.2. SEQUENCING.....	10
4.2.1. Set up of Committee .....	10
4.2.2. Identification of Market .....	10
4.2.3. Selection of Date and Venue .....	10
4.2.4. Selection of Music/Entertainment .....	10
4.2.5. Application for Licenses .....	11
4.2.6. Sponsorship.....	11
4.2.7. Marketing and Promotion .....	11
4.2.8. Sales and Distribution of Tickets .....	11
4.2.9. Service Providers.....	11

4.2.10.	Infrastructure .....	11
4.2.11.	Labour .....	12
4.2.12.	Production of the Fete .....	12
4.3.	KEY SUCCESS FACTORS .....	12
5.	TECHNOLOGY, IMPORTS AND EXPORTS .....	13
5.1.	TECHNOLOGY .....	13
5.1.1.	Marketing, Sales and Ticket Distribution .....	13
5.1.2.	Music/Entertainment.....	13
5.1.3.	Other Inputs.....	13
5.2.	IMPORTS .....	14
5.3.	EXPORTS.....	14
5.3.1.	Exports –Cultural/Festival Tourism .....	14
5.3.2.	Export-Fete Production Capability .....	14
6.	COST OF PRODUCTION.....	15
7.	FUTURE OF FETE DEVELOPMENT.....	17
7.1.	Opportunities .....	17
7.2.	Intellectual Property .....	17
7.3.	Business Development.....	18
7.4.	Data Gap.....	18
8.	CONCLUSION AND RECOMMENDATIONS .....	19
	REFERENCES.....	20

## 1. INTRODUCTION

*“...fetin is we name  
we doh play  
we goin night and day  
no fete can tire we...”*

A fete is a social event or party with music, dancing and food with or without an entrance fee, sometimes for a celebration, special occasion or carnival, sometimes as a fund raiser.<sup>1</sup> In this paper the term fete will include both party and dance, and define a social event with an entrance fee within the carnival season.

The lyrics of “Mr. Fete” Machel Montano (2012) and many other soca artistes<sup>2</sup> echo the sentiments of a large segment of the population that fetes are a significant part of our social

fabric. From December to February/March there is a proliferation of fetes in Trinidad which in turn has spawned a robust fete industry. However, there is limited documented data on the industry, its development, or contribution to the socio-economics of the country.

This paper seeks to present a technical description of the local fete industry. The scope is set out in the Terms of Reference<sup>3</sup>. The paper traces the historical development of fetes. It outlines the mechanics of fete production including types of fetes, required technical inputs and the impact of technology. Further a preliminary estimate of cost of production is provided as well as the future development of the sector. The information, in turn, will contribute to an Aide Memoire which is being prepared to design a sector-wide program for measuring the social and economic impact of the Carnival Industry, and design of consequential policy, strategy and implementation methods.



---

<sup>1</sup> Winer, L. (2009). Dictionary of the English/Creole of Trinidad and Tobago Mc-Gill Queens University Press, Canada.

<sup>2</sup> Examples of Soca Artistes with songs which speaks to fetes being part of our social fabric: Blue Boy, “Fete” (1984), Iwer George “Fete after Fete” (2007) and Bunji Garlin’s “Fete is Fete” (2001)

<sup>3</sup> The Terms of Reference were provided by Vanus Investment Limited

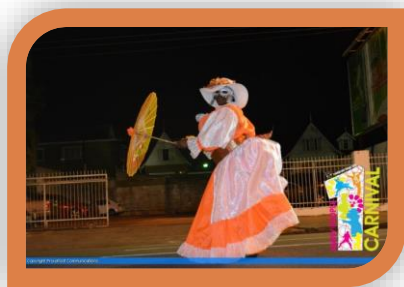
## 2. HISTORICAL BACKGROUND OF CARNIVAL FETES

Trinidad is known for its fetes and other entertainment associated with carnival. Fetes have evolved significantly, as such, on the local landscape there are a myriad of fetes catering for different market segments. The development of the fete industry is inextricably linked to the development of carnival in Trinidad. The history of carnival therefore provides a means of tracing and understanding the development of fetes.

The existence of balls, *fetes champetres* (country style parties) and house to house visiting on the landscape of Trinidad and Tobago can be traced to the arrival of the French planters after 1783. These planters celebrated the Roman Catholic feast of “Carnival- Farewell to Flesh” which occurred prior to the season of fasting. In fact, the period from Christmas to Lent was marked by great merry making and feasting by the early settlers. According to Cowley (1996), balls were held most frequently between the Twelfth Night and Shove Tuesday<sup>4</sup>.



The carnival celebrations between 1783 and 1838 were dominated by the French white elite. The Africans and colours celebrations were restricted to their compounds. They mimicked the customs and manners of the white elite as well as add aspects of their African rituals and folklore. In the aftermath of the abolition of slavery, the carnival celebrations became widespread with periods of withdrawal and participation by the white upper class. During the times of withdrawal their involvement was limited to house parties, club dances and fancy balls. For instance, in 1844, there was an account of a ball in St. Ann’s in the Port of Spain Gazette<sup>5</sup>.



In 1797, the British took control of Trinidad and even under British rule; there were reports of British Governors participation in the festivities on the island. There were accounts of balls at the Governor’s House with dancing going on far into the night. In the 1930s, during the carnival season, fancy balls were held at the Prince’s Ground opposite the Queen’s Park Savannah. Throughout the latter part of the 20<sup>th</sup> Century, there were accounts of parties, dances and public fetes associated with socialites, sports and cultural clubs and associations, many of which were fund raisers.

---

<sup>4</sup> Shove Tuesday - The day before Ash Wednesday. It is marked by feasting and celebration, which traditionally preceded the observance of the Lenten fast

<sup>5</sup> Anthony, M. (2011). The Carnivals of Trinidad and Tobago: From Inception to the Year 2000. Landale Saatchi and Saatchi Advertising, Port of Spain

Within the last fifty (50) years or so, the landscape of fetes in Trinidad changed significantly from its first accounts. There has been the emergence of new fete concepts as well as variations of the old. Fetes evolved moving from a predominantly social event to a commercial event, with participation by all in society. This development created opportunities for entrepreneurs at all levels.

The 1980s saw the emergence of the all-inclusive and breakfast party concepts. Many civil society groups as well as secondary/tertiary institutions host annual all-inclusive fetes as major fund raisers. Further, large public fetes offer patrons a VIP/ all-inclusive option to capture the exclusivity element. It appears that the forerunner to the breakfast party was the house lime (Bring a Bottle style) which started after the National Panorama Finals results were announced.

In the 1990s there was the emergence of the large mas band fetes, cooler fetes, boat ride parties and the beach party. It can be argued that the large mas band fetes are used as part of the bands' marketing strategy to build brand loyalty as well as attract new masqueraders. Cooler fetes which also started in the 1990s attract a younger crowd. There is also the unsubstantiated perception among some promoters that cooler fetes do not require a liquor license with the inherent bureaucracies. The boat ride parties although introduced earlier (Jolly Roger, 1980s) re-entered the carnival landscape in the late 1990s. A recent trend has been the emergence of beach/cool down parties on Ash Wednesday and the weekend after the carnival. In the last 10 years or so there are emerging trends of hybrid fetes for instance, the Concert Fete and the J'ouvert Style Fete.



### 3. CARNIVAL FETES

#### 3.1. TYPES OF FETES

The “official” carnival fete season is from December to February/March, although, there are a number of fetes in particular band launches which occur before December and a few after Ash Wednesday. In fact, there are an estimated 300 parties held during this period<sup>6</sup>. However, these fetes differ by type and size. Carnival fetes can be classified as follows:

- I. Band Launch
- II. Public Fete
- III. All Inclusive/Semi All-Inclusive Fete
- IV. Cooler Fete
- V. Breakfast Party
- VI. Boat Ride Party
- VII. Beach/Cool Down Party
- VIII. Other (Concert Fete, J’ouvert Style Fete)

##### 3.1.1. BAND LAUNCH

A Band Launch is a fete hosted by a mas band leader where the up-coming year’s presentation is unveiled to the public. At the fete, the sections of the band are showcased by models. Traditionally, band launches took place between September and December. However within the last 20 years or so, many of the larger mas bands launch from early as July.

##### 3.1.2. PUBLIC FETE

A Public Fete is a large fete which showcases a number of the popular soca bands and artistes. These fetes can draw crowds of 10,000 to 15,000 persons. The major feature of these fetes is the music/entertainment lineup. Limited services are provided; patrons are expected to purchase drinks and food. Some of the more popular public fetes are the annual Fire Fete, WASA Fete and Army Fete.

##### 3.1.3. ALL INCLUSIVE/SEMI ALL INCLUSIVE

An All Inclusive is a fete where all elements of a party, including entrance, music, entertainment, food, drink and a number of other add-on services are provided for a premium price. These fetes offer exclusivity, exquisite cuisine, premium beverages and a number of indulging services. As one promoter explains ...

*“it is a gathering of people associated primarily for promoting seasonal music and incorporating exquisite local cuisine. ....It also provides an opportunity for socializing in a realm of enjoyment”.*

---

<sup>6</sup> Jagroopsingh, C. (2007) Carniomics – The New Economics of Carnival. Research Analyst, Caribbean Development Strategy.

The Semi All Inclusive party is a variation to the original concept. In this type of fete some of the services: music/entertainment and food are provided while the patrons purchase drinks. These fetes vary in size from small- less than 300 to large scale with over 2500 patrons.

#### 3.1.4. COOLER FETE

A Cooler Fete involves patrons bringing their own beverages in coolers. Music/entertainment and selected services are provided. This fete type is growing in popularity especially among large mas bands and the younger party goers. It allows the patron to have control over the alcohol beverage cost.

#### 3.1.5. BREAKFAST PARTY

The Breakfast Party starts any time after 12 mid-night and ends by 12 noon. Patrons are provided with music/entertainment, drink, food and other services. Patrons are offered a breakfast menu. The more popular breakfast parties attract crowds of some 3500 to 5000 persons.

#### 3.1.6. BOAT RIDE PARTY

A Boat Ride party is held on board a marine vessel. The party is anywhere between 3 to 7 hours long in duration and are held at specified times in day or night. These boat ride parties are concentrated on the northwestern coast of the island. Promoters offer patrons a boat trip, music/entertainment and the other services namely food and drink are purchased on board the vessel. This party option provides the promoter with an alternative in terms of venue/location and eliminates the license requirements.

#### 3.1.7. BEACH/COOL DOWN PARTY

The Beach/Cool Down Party occurs on Ash Wednesday or on the weekend after the two day carnival parade of bands. These parties are held on popular beaches in Trinidad and Tobago and draw a large crowd comprising locals, returning nationals and foreigners alike. The promoters of these fetes provide music, entertainment while food and drink have to be purchased. Traditionally, these fetes represented the last opportunity to enjoy the music and entertainment of carnival while enjoying the beach environment.

#### 3.1.8. OTHER

The Concert Fete features full musical performances by popular soca artistes and bands along with the other elements of a fete. The J'ouvert style fetes offer patrons a J'ouvert experience and may even be held outside the carnival season.



## 4. FETE PRODUCTION

### 4.1. INPUTS REQUIREMENTS

The production of a fete requires a mix of event, project and risk management skills with technical knowledge of the entertainment industry. The major inputs required are:

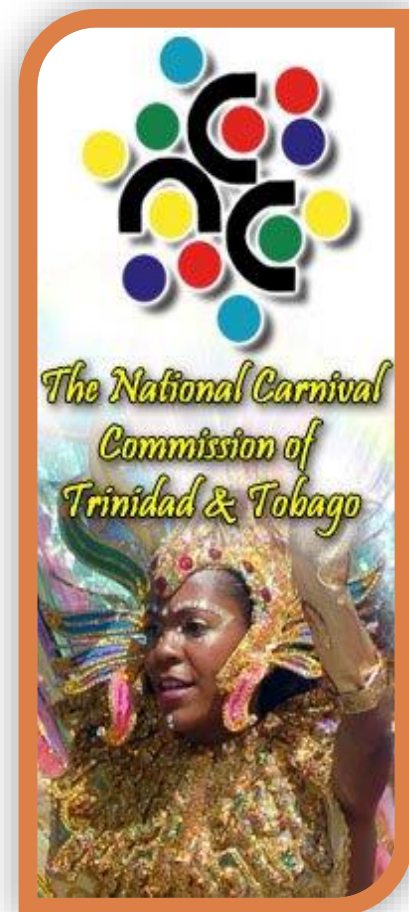
- I. Licenses and Permits.
- II. Entertainment/Music
- III. Marketing
- IV. Services
- V. Location/Venue and Infrastructure
- VI. Labour

The required combination of inputs varies according to size and type of fete as well as the targeted market segment.

#### 4.1.1. LICENSES AND PERMITS-LEGAL REQUIREMENTS

There are statutory requirements for the production of a fete. The licenses required are:

- I. **Theatre and Dance Hall License** – The Theatre and Dance Hall Act Chapter 21:03 regulate the use of theatres, dance halls and other places of entertainment. Promoters of a public fete have to apply for a Theatre and Dance Hall License. The Act also outlines the fees required for the License.
- II. **Liquor License** – The Liquor Licenses Act Chapter 84:10, Section 44 Occasional License stipulates the requirements for the granting of the Occasional Liquor License including the approval of the Police Officer in charge of the Police Division. Fete promoters have to apply to the Licensing Committee of the Magistrate Court in the district of the event for a Liquor License. The Act also outlines the fees required for the License.
- III. **Noise Variation Certificate** – The Environmental Management Act (EMA), Chapter 35:05 (Section 51 (2)) and the Noise Pollution Control Rules sets the limits and duration of permissible levels of noise for an event. Fete promoters have to apply for a Noise Variation Certificate 35 days prior to the event.



- IV. **Copyright Music License** – The Copyright Act Chapter 82:80 makes provision for the licensing of public performances of music. Fete promoters have to apply for a Copyright Music License, if there is live entertainment (Live bands and artistes), playing of music by disc jockeys (“DJs”) and/or performances of music by any other means and pay the requisite license fees/royalties to the relevant licensing body/collective management organization.
- V. **Public Health** – Promoters have to comply with the requirements set out by the Public Health Act. There are guidelines outlining the requirements for an Occasional License for the handling, storage, transportation and disposal of food at an event.
- VI. **Fire Services Act Chapter 35:50** – This Act makes provision for the Chief Fire Officer to make available upon receipt of an application and payment of fees, the services of an officer(s) for the prevention of damage to life and property by fire and other hazards, whether fire related or not.

#### 4.1.2. MUSIC/ENTERTAINMENT

Music/entertainment is a core input in the production of a fete. Music/Entertainment includes any combination of disc jockeys (deejays) and live performances - live bands, soca/chutney artistes, calypsonians, tassa groups, rhythm sections, professional dancers, and other entertainers. The combination of music/entertainment will vary depending on the type and size of the fete as well as the targeted audience.

#### 4.1.3. MARKETING

The marketing component of the fete varies in complexity accordingly to the type, size and market segment targeted. Fete promoters market the service, experience and event. A market segment is identified and the marketing strategy and tools developed and employed. These include the use of simple low cost tools such as word of mouth, flyers and social media to sophisticated marketing strategies incorporating a mix of tools.

#### 4.1.4. SERVICES

There are a number of services which supports the production of a fete. These include: bar, food, security, janitorial, photography, insurance and decoration. According the type, size and segment of the market the services will vary.

#### 4.1.5. LOCATION/VENUE AND INFRASTRUCTURE

The location/venue as an input creates the ambience as well as determines the infrastructural support required. The infrastructure is those systems and structures required to enhance the venue and facilitate the production of the fete. The infrastructure include the power generation and electrical system, sound system, stage, flooring, lighting, washrooms, signage and parking. The type and size of fete dictates the choice of venue as well as the level of infrastructure required.

#### 4.1.6. LABOUR

The production of a fete requires a high labour input comprising a mix of skilled and unskilled labour. This includes a managerial team or committee responsible for the planning, coordinating and overseeing the execution of all plans related to the fete. The team or representatives also works closely with the service providers, entertainers and government officials (police officers, fire officials). There is also need for an execution team who will implement the fete plan.

#### 4.2. SEQUENCING

The production of a fete involves a series of actions. Outline below is the sequence of actions of a typical fete. It should be noted that some of the activities may be carried out simultaneously. According to the type and size of the fete all the steps in the sequence may not be required.

##### 4.2.1. SET UP OF COMMITTEE

An event management committee/team must be convened to plan, coordinate and manage the process. The composition of the committee typically comprises persons with a mix of skills including marketing, sales, finance, business management, event management and communications. A project proposal with an estimated budget is completed.

##### 4.2.2. IDENTIFICATION OF MARKET

Identification of market segment which the fete will be targeting is of utmost importance as it will dictate the selection of other key inputs including venue, marketing strategy, entertainment and music.

##### 4.2.3. SELECTION OF DATE AND VENUE

Among the first actions to be completed is the determination of a date and venue for the fete. This information is required early in the production process as it is an input into other activities including application for the specific licenses and the marketing including promotion. While some fete promoters vie for dates to host their fetes, there are other fetes which traditionally have pre-determined annual dates.



##### 4.2.4. SELECTION OF MUSIC/ENTERTAINMENT

The determination of the entertainment lineup and music are important inputs required early in the production process as it is an input in the marketing and promotion of the fete. According to the size and type of fete as well as the targeted market segment, the music and entertainment lineup will be determined.

#### 4.2.5. APPLICATION FOR LICENSES

Fete promoters have to apply for the various licenses for an event. The granting of these licenses is a prerequisite for the hosting of the event. The failure to obtain the required licenses can lead to the cancellation of an event.

#### 4.2.6. SPONSORSHIP

Fetes attract sponsorship based on its history of success over the years. A proposal is developed, identifying the strengths of the event and the potential benefits to be accrued to the sponsor. The promoter then negotiates with sponsors for the advertising/ branding rights. Sponsors compete among themselves to gain exclusive rights to the event. The securing of a sponsorship off sets the cost of selected inputs.

#### 4.2.7. MARKETING AND PROMOTION

Fete promoters design a marketing strategy based on the target audience. A number of marketing tools are used to attract persons to the fete. In the recent past, promoters have been using social media to market and promote their event. This includes creating an event page on the various web sites. There has also been the increase in the use of dee jays/radio personalities to support and market the event.

#### 4.2.8. SALES AND DISTRIBUTION OF TICKETS

The sales and distribution of the tickets are key input factors. Fete promoters traditionally, use direct and indirect sales and distribution.

#### 4.2.9. SERVICE PROVIDERS

Fete promoters engage a number of service providers for the event. There are a number of options for the provision of services in that the promoter can either procure the services or offer a concession to suppliers.

#### 4.2.10. INFRASTRUCTURE

The limited availability of venues to meet the high seasonal requirement has created a great demand for temporary facilities. Supporting infrastructure to be procured include power generation, sound systems, stage and lighting for performances. The need for additional physical infrastructure will depend on existing facilities at the venue. The required infrastructure can encompass the construction and outfitting of an entire temporary venue, including fencing, flooring, partitions, tents, portable washrooms, plumbing and lighting.

#### 4.2.11. LABOUR

The production of a fete generally requires a high labour input. Skilled labour is required at the conception and planning stages whereas skilled and unskilled labour is required for the execution of the event, this may include a high volunteer/semi-volunteer component.

#### 4.2.12. PRODUCTION OF THE FETE

The hosting of a fete requires a high level of coordination to ensure the successful execution. The committee or team coordinates the service providers, entertainment, and volunteers to ensure seamless delivery of services.

### 4.3. KEY SUCCESS FACTORS

From a review of the inputs required as well as the sequencing of a fete the key success factors are:

- I. Music/Entertainment
- II. Marketing
- III. Ticket Sales and Distribution
- IV. Labour

Given that profit maximization is an objective of the promoter the optimization of marketing, sales and ticket distribution are the factors which will ensure this objective is achieved.

*The hosting of a fete requires a high level of coordination to ensure the successful execution. The committee or team coordinates the service providers, entertainment, and volunteers to ensure seamless delivery of services.*

## 5. TECHNOLOGY, IMPORTS AND EXPORTS

### 5.1. TECHNOLOGY

The overall production of fetes has been positively impacted by advances in technology. An overview of the major inputs revealed that technology has enhanced the design, production and utilization of the inputs. The most significant advancements appear to be in the areas of marketing and music entertainment.

#### 5.1.1. MARKETING, SALES AND TICKET DISTRIBUTION

The introduction of technologies such as the internet, mobile appliances, social media and customer relations management systems improve the way fete promoters communicate with their target audience and in turn market their services. The introduction of these technologies allows for the dissemination of real time information and access to a much larger population. There has been an increase in on-line sales and distribution of tickets with both locals and foreigners utilizing the option to purchase tickets on-line.

#### 5.1.2. MUSIC/ENTERTAINMENT

In the area of music/entertainment, portability of music and systems as well as live streaming of music altered the way local deejays operated. In addition, there is a growing trend of guest deejays as entertainment artistes. Many of these deejays are radio personalities with an established captive following. There have also been technological improvements in live band performances through the years which have influenced the size of bands and the use of some instruments like the traditional horns.

#### 5.1.3. OTHER INPUTS

The adoption of facilities technology namely improvements in stages, lighting and audio-video equipment have contributed to an improved infrastructure. The introduction of access control technology has allowed for electronic processing of entry tickets which improves entry processing, security and allows for data capture.



There have been varying rates of adoption of the new technologies by fete promoters. As such, in the market there is a mix of fete production techniques, some using existing technologies while others as they seek to improve the quality and efficiency of the service delivered have been introducing new systems and designs.

## 5.2. IMPORTS

The fete industry over the years has developed from a domestic base. It is argued that there is a high level of participation of the local population in the annual carnival celebrations. An estimated ten (10%) of the population is involved in these celebrations.<sup>7</sup> There is increased economic activity during the carnival period, generated by the local production of goods and services. The production of fetes, in the main, uses direct local inputs, which include: music/entertainment (deejays and live performers), marketing, services and infrastructure.

## 5.3. EXPORTS

### 5.3.1. EXPORTS –CULTURAL/FESTIVAL TOURISM

Visitor arrivals to Trinidad peak during the carnival season. February consistently accounts for over 12% of the total annual arrivals. The majority of visitors are returning nationals. Available data suggests that in 2004, there were over 40,000 visitors that spent approximately US\$28 million, on the many activities of the carnival.<sup>8</sup> However, there was no disaggregated data available on the expenditure on fetes. Many overseas visitors are targeted by promoters as a segment of their market. It is suspected that fetes account for a significant portion of this expenditure.

### 5.3.2. EXPORT-FETE PRODUCTION CAPABILITY

There has been an emergence of Trinidad-style carnivals and its associated activities internationally. In fact, there are over 50 countries where carnival is found fuelled by the migration of nationals. As such, there are opportunities for income generation from the exports of goods, services and expertise to these captive markets. Fetes are an integral part of pre-carnival activities as such there are numerous opportunities for export in the overseas carnivals. Locally, there is emerging a cadre of entrepreneurs with fete production capability. Already, there are band launches, all inclusive and breakfast parties as part of the pre-carnival activities in Notting Hill, Labour Day, Caribana, Washington, Miami and Crop Over to name a few.

---

<sup>7</sup> A Case Study of Trinidad and Tobago Carnival in Development of a Strategic Business Management Model for Sustainable Development of Heritage Tourism Products in the Caribbean - Case Study Popular Culture – Caribbean Regional Sustainable Tourism Development Program

<sup>8</sup> The Cultural Industries and Sustainable Development in Small Island Developing States by Dr. K. Nurse

## 6. COST OF PRODUCTION

Given that there are various types of fetes consuming different quantities of inputs the cost of production of a fete will vary accordingly. There is limited cost of production data available; as such this data gap must be addressed in a more detailed investigation. However, the data presented below was obtained for a typical all-inclusive fete catering for 1000 patrons. The cost of production is itemized in the table below:

CATEGORY	UNIT COST TT \$	TOTAL COST TT \$	REVENUE TT \$
<b>RECEIPTS</b>			
Sales of tickets	500		500000
Sponsorship (value of products)			10000
<b>EXPENSES</b>			
<b>Payment to Government - Licenses and Permits</b>			
Noise Variation –EMA	0.7	700	
Theatre and Dance Hall/Liquor License	0.5	500	
Police	5	5000	
Fire	2	2000	
COTT	13	13000	
<b>Entertainment/Music</b>			
Entertainment (2 Bands)	50	50000	
Soca Artistes (3)	15	15000	
Djs (3)	5	5000	
<b>Infrastructure</b>			
Venue, Preparation, Decorations	10	10000	
Stage, Lighting, Generator	20	20000	
Tables, chairs, Tents	6	6000	
Portable Toilets	5	5000	
Flooring	2.5	2500	
<b>Marketing</b>			
Marketing/Promotions	6	6000	
<b>Services</b>			
Bar	75	75000	
Catering	50	50000	
Insurance -Public Liability	3	3000	
Security	8	8000	
Waste Disposal	6	6000	
<b>Wages</b>			
Labour (Servers food/ bar)	10	10000	
	292.7	292700	
<b>ASSETS</b>			



<b>Premises</b>			
<b>Vehicle(s)</b>			
<b>Computer</b>			
<b>Labour (Volunteers)</b>			
<b>Account Receivables (unpaid tickets)</b>			
<b>LIABILITIES</b>			
<b>Account Payable (band, bar)</b>			

Source: Interview with Fete Promoter, 2014

An examination of the cost of production data revealed that revenue is generated in the main from ticket sales. However, sponsorship also contributes to the revenue, which may be in the form of products or cash; this is in exchange for advertising rights. In some other fete types, the concession of services (food/bar) is also a source of revenue.

For an all-inclusive event, the major cost components are music/entertainment, food and beverage estimated at TT \$70,000, TT \$50,000 and TT \$75,000 respectively. Other services sum to TT\$100,000. Therefore, the cost of production of a fete, on average is estimated at TT\$300,000. Available data suggests that there are some 300 fetes held in Trinidad between January and February/March. It can therefore be argued that conservatively, fetes contribute TT \$90 M<sup>9</sup> annually to the economy.




---

<sup>9</sup> This figure is calculated based on average attendance of 1000 patrons.

## 7. FUTURE OF FETE DEVELOPMENT

### 7.1. OPPORTUNITIES

The production of a fete offers an experience inclusive of access to a safe environment, music/entertainment, dancing, access to a social network and a number of services (food, drink) and/or other add-on services. From a review of the fete industry, its major inputs and the mechanics of its production, it is evident that the sector contributes significantly to the national economy. Current trends suggest that there is growth and opportunity in the sector. However, the future development must be guided in order to capitalize on its full economic potential. The relevant institutional, infrastructural, managerial and financial arrangements must be implemented to create an enabling environment for the advancement of the sector. Outline below are some areas of focus.

- I. Licenses and Permits – There is opportunity to maximize government revenue by standardizing and streamlining the processing of licenses and permits for fetes during or prior to the peak season.
- II. Entertainment/Music – There is an opportunity to establish brand recognition and its associated economic benefits through the packaging,, branding and marketing of the music and entertainment product associated with carnival in both the domestic and international markets
- III. Marketing – The movement of a fete from a social to economic event provides an opportunity for more detailed and scientific marketing to increase the market share in the wider entertainment industry.
- IV. Services/Infrastructure –The rate at which the industry is growing is not commensurate with the provision of services and facilities as well as the ability to monitor the sector, as such there is need for support in this area in order to facilitate growth.
- V. Labour- There is opportunities for formalizing human resource capability and developing capacity through training and skills development. This will facilitate the export of labour/services.

### 7.2. INTELLECTUAL PROPERTY

Intellectual property (IP) refers to creations of the mind, such as inventions; literary and artistic works; designs; and symbols, names and images used in commerce.<sup>10</sup> IP is protected in law. In Trinidad and Tobago, the Intellectual Property Office, Ministry of Legal Affairs is charged with the responsibility to manage IP. Within the fete industry there is the creation of IP, particularly in the area of trademarks (name, logos and designs). From a preliminary enquiry it appears that there is limited use of this protection in the production of fetes. Thus there is need to investigate the opportunities and protections offered around IP in the fete industry.

---

<sup>10</sup> WIPO website

### 7.3. BUSINESS DEVELOPMENT

The continuous growth of Trinidad style carnivals around the world brings with it opportunities for local business operations and entrepreneurs. It is anticipated that there will be an increase in the export of fetes to complement the external carnival markets. This therefore provides the opportunity for linkages and the capturing of synergies with other sectors, in particular music/entertainment and food and beverage sector.

Within the fete production process, large data bases are being created. This in itself has potential to be traded as a product generating additional revenue streams and business opportunities.

### 7.4. DATA GAP

The preliminary review of this sector reveals that there are major data gaps. Documented data with specific reference to the fete industry is limited, almost non-existent. Most of the available information focused on the development of carnival. There is need for a set of research to support the operation of the sector. An in-depth socio-economic investigation of the fete industry should be conducted examining:

- I. The structure of the different types of fetes.
- II. Required inputs for the production of a fete
- III. Cost of production, trends for future development including any synergies with the other pre-carnival activities
- IV. Economic contribution to the economy
- V. The exiting institutional framework (including the legislative requirements) identifying any inconsistencies and make recommendations to address the same
- VI. The export potential of the sector.

Further, primary data should be collected on the sector and its economic agents. Possible sources for data collection may include government agencies as well as private entities but not limited to:

- I. The National Registry of the Environmental Management Authority
- II. Applications to the Licensing Committee of the Magistrate Courts
- III. Applications to the Trinidad and Tobago Police Service and Fire Service
- IV. Board of Inland Revenue
- V. Promoters, Musicians, Djs, Sponsors, Party goers

## 8. CONCLUSION AND RECOMMENDATIONS

Fetes have been part of the landscape of Trinidad since 1783 and have evolved from being a social event to an economic event, driven by the private sector. This preliminary investigation into the sector reveals that there is growth as well as export potential. The sector developed with a high local content with many of its core inputs being locally produced; this auger well for its future development. In the main, the sector has been responding to changes in market demand, however, at different rates. Technology has been having significant positive impact on the production and delivery of the service.

The future development of the sector requires a targeted intervention to facilitate its structured growth. The role of Government must be clearly demarcated and articulated. There is need for the development of a Fete Sector Policy which should outline governmental support as it relates to the institutional infrastructure and arrangements, physical infrastructural requirements, business development, research and development, capacity building and the export potential of the sector.



## REFERENCES

**Anthony, M. (2011). The Carnivals of Trinidad and Tobago: From Inception to the Year 2000. Landale Saatchi and Saatchi Advertising, Port of Spain**

**Bacchus, C. (1983). Recommendation of the Chairman of the Study Team Appointed to Assess the Social Cultural and Economic Sign and Potential of Carnival and make Recommendations. Unpublished**

**Cowley, J. (1996). Carnival Canboulay and Calypso. Tradition in the Making. Cambridge University Press. Cambridge**

**Gordon, Z. and B.L Dixon (2013). The All Inclusive Concept: Here's to a Luxury Carnival Experience. Guardian On-line.**

**Henry, R., A. Daniel and S. Trotman. The Music Industry in Trinidad and Tobago [www.wipo.int/about-ip/en/studies/pdf/study\\_r\\_henry.pdf](http://www.wipo.int/about-ip/en/studies/pdf/study_r_henry.pdf)**

**Henry, R. and K. Nurse (1996). The Entertainment Sector of Trinidad and Tobago: Implementing and Export Strategy. Prepared for Industry and Trade Division, TIDCO: I**

**Jagroopsingh, C. (2007). Carniomics – The New Economics of Carnival. Research Analyst, Caribbean Development Strategy.**

**Nurse, K (2007).The Cultural Industries and Sustainable Development in Small Island Developing States. The University of the West Indies, Trinidad and Tobago.**

**Nurse, K.A Case Study of Trinidad and Tobago Carnival in Development of a Strategic Business Management Model for Sustainable Development of Heritage Tourism Products in the Caribbean - Case Study Popular Culture – Caribbean Regional Sustainable Tourism Development Program.**

**Nurse, K. The Trinidad and Tobago Entertainment Industry, Structure and Export Capabilities. [journals.sta.uwi.edu/cd/index.asp?action=downloadArticle...63...](http://journals.sta.uwi.edu/cd/index.asp?action=downloadArticle...63...)**

**Rogers, V. (1990). Trinidad and Tobago Carnival as an Export Industry and National Carnival Commission Policy. Towards Trinidad and Tobago-Type Oversea Carnival. Unpublished. NCC**

**Tull, J. (2005). Trinidad and Tobago Carnival: Money Matters Carnival Studies Coordination Centre for Creative and Festive Arts. Presented at Reflections of Carnival.**

**Winer, L. (2009). Dictionary of the English/Creole of Trinidad and Tobago Mc-Gill Queens University Press, Canada.**

**WIPO website: <http://www.wipo.int/portal/en/index.html>**