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Training and Development in the Carnival Industry

A Technical Report

For and on behalf of Vanus Investments Ltd.

2014

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1.0 INTRODUCTION

The National Carnival Commission (NCC) has embarked on a mission to maximize the potential of the Carnival Industry to contribute to national growth and development and address some of the social problems such as poverty, crime, disease and unemployment. Towards this end, a robust package of policies and strategies would be necessary to boost and support every sector of the Industry. The underlying goal of the NCC and the Government of Trinidad and Tobago is to take full advantage of the possibilities offered by the Carnival Industry to address poverty reduction and inequality, as well as secure and sustain access of citizens to their fundamental rights and freedoms being pursued globally under the Rio+20 agenda and United Nations Post 2015 Development Agenda.

The Carnival Industry Development Program (CIDP) seeks to develop science-based policy for the 'development of the Carnival Industries of T & T as a major contributing sector to social development, GDP, employment and trade'¹. The CIDP will accomplish this by i) facilitating the introduction of new ways for managing the Carnival Industry; ii) enabling the growth of the Industry through its subsectors – Mas, Music, Steelpan, Fete, and Ancillary Services; and iii) addressing existing gaps and exploiting opportunities. In that regard, the Program which will be stakeholder-driven, will consider through research and consultation, every aspect of Carnival and the opportunities for development viz.

- ⊙ Product development
- ⊙ Awareness building, Measurement & Strengthening the Science-Policy Interface
- ⊙ Developing and exploiting the Market Potential of Carnival
- ⊙ Risk management & Financing for Carnival Industries
- ⊙ Infrastructure for the Carnival industry

Training and education must play a larger role in the Carnival Industry if the goals outlined above are to be met. Indeed, the development of the human resource is essential for taking the Carnival Industry forward in all aspects – *practitioner skills, management and administration and desired behaviours and attitudes*. While the proliferation of the creative gifts inherent in the national community has taken the festival to heights of international recognition and great beauty, its continuous growth is dependent on highly specialized research for evidence-based strengthening of policies, planning and action.

Accordingly, an education and training programme will have to be designed and instituted to strengthen the capacity of the stakeholders to act as equal partners in joint decision making and to undertake the tasks of developing the carnival sector. This programme has to be data driven with a clear understanding of the underlying issues that give rise to the need for education and training, a situational analysis of training and education for the Carnival Industry, and an assessment of the skills and competencies that are required for growth bearing in mind the intended strategic direction.

¹ CIDP Overview document

1.1 Structure of the Report

This Report comprises three (3) sections. Section 1 contains introductory information and sets the tone for the Report. Section 2 outlines the current situation as it relates to training and development in the carnival industry along with the emerging issues and discusses the requirements for training and development including training needs for the four subsectors of mas, music, fete and steelpan; as well as the subsidiary sectors such as theatre, health and safety, education infrastructure and public management of the festival. The areas for further research through the CIDP and the change requirements and benefits to be derived from the improvement of the training and development services for the Industry are at Section 3.

1.2 Scope of the Report

A wide range of managerial and technical skills are applied to the Carnival Industry from mas and pan making, to musicology, event management, marketing, theatre, creative arts, engineering, law, finance. While it is acknowledged that all aspects of the creative arts industry in Trinidad and Tobago in all its diversity need to be developed, this Report treats with the specialized (industry-specific) training and development requirements for the development of the Carnival Industry comprised of mas, pan, fete, music (calypso and its derivatives), and the related factors of health and safety, education infrastructure, theatre and public management of the Festival. It will lay out the issues related to training and development in each of the four sub-sectors and the ancillary areas named, the skills and careers required for the sector and the potential areas for training arising from the identified issues and the required skills and careers. The Report will also offer a framework for further research needed to produce the baseline data for training and development in the industry. Much of the material for the training and development issues was sourced from previously compiled technical reports for the Carnival Industry Development Program on the four sectors and the ancillary areas.

1.3 Limitations

This Report is limited by the unavailability of significant bits of data such as a mapping of training and development services available for the Carnival Industry, a comprehensive data base of the competencies required for the Industry along with a thorough needs analysis for each sub-sector.

The timeframe for the Report did not allow for in depth research, and to that end, the Report recommends a framework for further research as part of the wider CIDP to serve as a basis for education and training policy and strategy going forward.

2.0 TRAINING AND DEVELOPMENT IN THE CARNIVAL INDUSTRY: SITUATIONAL OVERVIEW

2.1 The Role of Training and Development in the Carnival Industry Development Program

Consideration of the training and development requirements for the Carnival Industry must be sensitive to the following contextual circumstances:

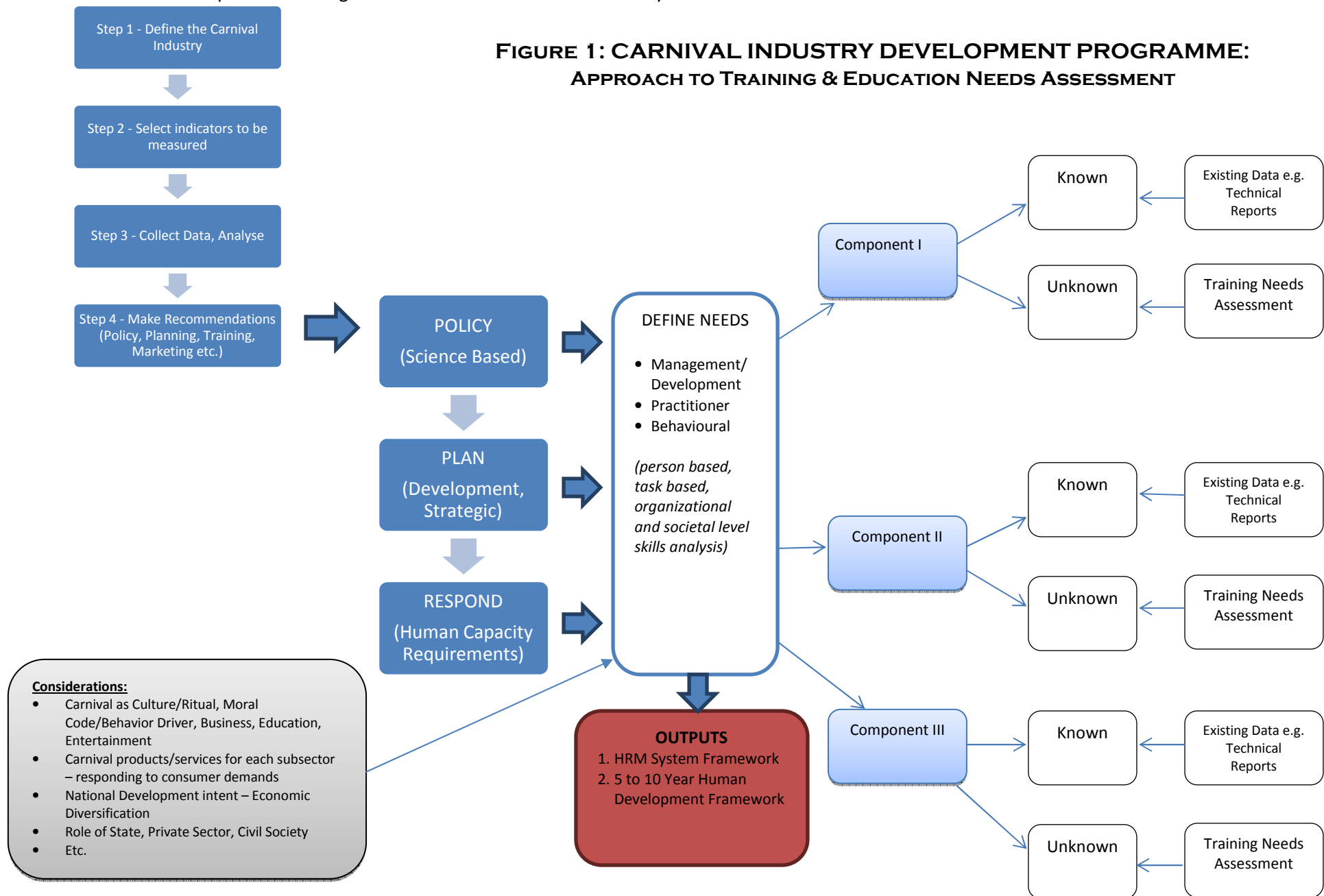
- Carnival as Culture/Ritual, Moral Code/Behavior Driver, Business, Education, Entertainment
- Carnival products/services for each subsector must respond to as well as create/shape consumer (participant and spectator) demands
- National Development intent of Economic Diversification
- The imperatives of stakeholder management including participation in decision-making, profit-sharing, networking
- The migration of the Trinidad and Tobago styled Carnival internationally and in that regard the rise in competition (e.g. for talent, customers and resources) as well as international opportunities
- The continued dynamic growth of new technology in the Industry, especially social media, internet based services (e.g. live streaming) and the like

Against this background, building human capacity for the Carnival Industry has many dimensions which include:

- a. Ensuring the 'core skills' of the Industry are retained and enhanced in the four main sub-sectors of mas, steelpan, music and fetes, as well as the ancillary sector;
- b. Public education and integration of Carnival based curricula in the school system;
- c. Enabling the retention of cultural traditions and transferring the technology required;
- d. Enhancing the overall management of the festival by both public and civil society stakeholders.
- e. Adding value to the product through the use of state of the art technology and global best practices

As shown in the schematic at **Figure 1** then, there are training and development needs to be met in the i) policy process, ii) planning processes (e.g. with the CIDP itself) as well as in iii) responding to the strategy which emerges.

**FIGURE 1: CARNIVAL INDUSTRY DEVELOPMENT PROGRAMME:
 APPROACH TO TRAINING & EDUCATION NEEDS ASSESSMENT**



2.2 Situational Overview

The situational analysis which follows is a preliminary discussion of training and development issues in the four main subsectors – mas, steelpan, music and fete; as well as ancillary subsectors of health and safety, theatre, education infrastructure and public management of the Festival.

At present, there is very limited research on training and development for the Carnival Industry and its subsectors. However, over time, there have been both formal and informal initiatives to develop skills, pass on knowledge and harness learning. In the past, most of the training related to the industry was passed on by individuals who had themselves learnt their craft through years of practicing and had risen to prominence in the field through trial and error. Training would be either through direct mentoring and/or apprenticeship of persons entering the craft by these veterans or by observation by new initiates. For example, the Calypso Tents played a crucial role as a training ground for new and up and coming artists. Concerts, fetes and other events around the many festivals in Trinidad and Tobago in schools, communities and other venues also proved to be arenas where skills were honed.

Training has also been indirect where persons obtained general education in music, art and craft, singing, drama and other creative pursuits, business, law and other professions at vocational programmes, music schools, technical institutions, local and international universities, the Intellectual Property Clinic at the Hugh Wooding Law School and the many business training programmes available. With this background they have entered into the Carnival arena armed with general skills which they have been able to apply to the Industry. Additionally, through the state or other partners, some individuals or organizations have had access to sector specific training internationally and/or exposure at major meetings, conferences and events such as:

- ⊙ SXSX (South by South West) – Biggest Music Film Technology Conference
- ⊙ MIDEM (Marché International du Disque et de l'Édition Musicale) – the leading international business event for the music industry.
- ⊙ WOMEX (World Music Expo) – A UNESCO one of the most important international expos for world music of every kind (supported by UNESCO)
- ⊙ AMBICON – Artist Managers Music Business Conference, Trinidad and Tobago²
- ⊙ TIME – Trinidad and Tobago Interactive Music Expo
- ⊙ Eventology- Island People

In more recent times however, in recognition of the fact that Carnival requires specialist skills training if Trinidad and Tobago is to remain at the cutting edge of an industry that is a global phenomenon and spreading fast, institutions specializing in skills training for the Carnival Industry have been emerging. Some of these include:

- ⊙ The NCBA Mas Academy
- ⊙ UWI- Creative Arts Centre and Department of Carnival and Festival Arts
- ⊙ Pan in Schools Coordinating Council
- ⊙ Artist Managers Association

² To be held August 20 – 23 2014

- ⊙ Project Management Institute for Mas Production
- ⊙ Caribbean Prestige Promotions
- ⊙ ASK Promotions

The intent going forward, through the CIDP, would be to assess the adequacy of education and training programmes bearing in mind the range of issues and needs raised in the discussion which follows which highlights the key education and training concerns for the four main subsectors and the ancillary sectors.

2.2.1 Training and Development for the Mas Industry³

Mas is the oldest of the Carnival art forms and a central ‘pillar’ of the Industry. From its roots in 18th Century masquerades and the mimicry of emancipated slaves, mas has evolved exponentially. The creative expressions borne out by mas in many ways reflect a tapestry of national development and over the decades have made Trinidad and Tobago’s Carnival world renown.

The evolution of masquerade is both a wonder and a cause for concern across the national populace. Traditional mas bands have long since been the catalyst for the richness of local creativity. Many feel this is being lost with contemporary forms of mas and with this evolution comes the reduction of unique skills and competencies and indeed, types of jobs with the Industry.

These and other key issues of training and education in the Mas Industry follow.

KEY ISSUES FOR TRAINING AND EDUCATION IN THE MAS INDUSTRY

a) DETERMINING THE FUTURE OF MAS

Close analysis of how mas is evolving, both as an art form and a business model, is a critical undertaking. This kind of ongoing research and strategic analysis is needed to guide decision making to realize the national vision for the development of the sector. It is clear that there is a desire to preserve the unique, traditional cultural elements, while exploiting the economic potential of the sector. These are not mutually exclusive goals, but do require dialogue along with a diverse range of technical and managerial skills to facilitate the growth and development of the Industry.

b) DIVERSITY OF SKILLS REQUIRED

Moving the industry forward will require strategic planning, robust data monitoring, business modelling, stakeholder engagement, labour market analysis, market analysis (in terms of the customer as participant and the customer as spectator – what target markets for which form of mas), manpower planning, policy analysis and management, impact assessment and analysis (e.g. return on investment of training and education) and the like. These skills/competencies will be needed across stakeholder groups in the public sector, private sector and civil society to effect change.

³ Drawn from the Report on the Mas Industry, Nicole Ferdinand, May 2014

c) PRODUCT AND SERVICE DEVELOPMENT

A significant aspect of determining the future of mas worth highlighting at this point, is determining how the products and services of the Industry are transforming. In this context, preserving tried and true innovations while facilitating new ones will ensure the Mas Industry can fully realize its potential. The report on the Mas Industry (May 2014) aptly illustrates the evolving of the 'core products' such as costumes; the 'services' such as food and beverage and security; and the 'experiences' such as participation in a theatrical production that are provided by the traditional bands, theatrical bands and fantasy mas bands. This kind of analysis provides vital data for planning the human resources requirements going forward.

d) GLOBAL DOMINANCE OF THE CARNIVAL INDUSTRY

Ultimately, a desired outcome of the development of the Carnival Industry and by extension the Mas Industry, is global dominance of the international Carnival Industry. Mas represents an area of tremendous potential for market dominance in terms of export products if we can harness local design talent and product and process innovation. This highlights the need for training and education interventions that enable these attributes to flourish.

e) GOVERNANCE, ORGANIZATION AND MANAGEMENT

Moving the Mas Industry forward will also require strengthening of skills related to good governance, organization and management. The implementation of the CIDP provides the opportunity to review and develop these areas. Already, the CIDP is adapting participatory governance models such as those proposed by the Rio+20 Outcome Document "The Future We Want".

Developing the range of skills for governance, organization and management will therefore be central to training and education interventions.

f) RESEARCH, PRODUCT AND PROCESS INNOVATION

Training and Education for the Mas Industry and the wider Carnival Industry must be driven by research as well as product and process innovation, so as to ensure the human resources are 'cutting-edge' are the frontier of expertise internationally, and the Industry itself reflects the state of the art.

KEY SKILLS FOR THE MAS INDUSTRY

- Costume Design/Costume Customization
- Mas making
- Marketing and Branded
- Mas Technology
- Band management
- Choreography/Parade Management
- Cultural displays
- Event Management

- Crowd Management
- Health and Safety
- Security
- Procurement
- Legal Expertise – Contract Management, Copyright etc
- Financial Management
- Photography, Videography
- Public Education, Public Information and Communications Management
- Project/ Event management
- Market Analysis
- Operations Management
- Tourism/Destination management
- Risk Management
- Logistics Management

2.2.2 Training and Development for the Steelpan Industry⁴

The discussion on education and training for steelpan comprises: i) an overview of the subsector in terms of the key issues as it relates to skills required, the opportunities for training, some of the implications for the growth of the subsector due to a lack of training/education; and ii) a listing of the key skills needed for the sector for consideration going forward.

KEY TRAINING AND EDUCATION ISSUES FOR THE STEELPAN INDUSTRY

The steelpan industry is multifaceted in focus and any attempt to develop a comprehensive training and development plan must look at *pan production, pan music, and the management and marketing of the pans, the bands/players and the music*. In that regard, the key training and education issues for the Steelpan Industry follow:

a) UNAVAILABILITY OF SKILLED LABOUR- ESPECIALLY TUNERS

The availability of skilled labour is the main factor that currently determines the production capacity of the industry. The long learning curve for accomplished tuners (average 5 years) imposes limits on pan production which becomes most evident whenever major supply is being considered. One example of the constraints was the inability to produce quality pan sets for more than 30 schools per year for the Pan in Schools program in 2009, given (in part) the lack of skilled labour. While there has been some improvement since, the adequacy of the human resource for mass production/maintenance of steelpan remains a factor. Since the skills required for tuning pans do not vary across establishments, everywhere that pans are produced, the availability of skilled tuners is an impacting factor.

⁴ Drawn from The Report on the Steelpan Manufacturing Industry, Michael Cooper, April 2014

b) LIMITED ACCESS TO PAN TUNING TRAINING

With respect to pan tuning, training has been limited and sporadic in the past, and although programs have been introduced by the University of Trinidad and Tobago (UTT) and other entities, producing these skilled persons has been slow. Comparatively, training of panmakers (up to preparation stage) has been more successful as the academic requirements are less demanding.

Training of tuners to acceptable levels for quality output is very challenging as it involves a long learning/instruction curve, continuous exposure and individual production under instruction. This combination is difficult to organize hence training programs currently offered have been only complimentary and incapable of producing fully skilled tuners.

c) LACK OF A LABOUR MARKET INFORMATION SUPPORT SYSTEM

The industry will continue to be limited particularly in the short to medium term if it is unable to attract the required human resource. This would not happen by 'magic' and requires forecasting and succession planning. This speaks to the need for a labour market information support system that can highlight the opportunities available within the Carnival Industry locally and internationally not only for the steelpan but also for the other sectors. This and other major interventions are necessary if the objective of expansion of the Carnival industry is to be realised. Several skills are required for pan production as well as persons capable of teaching the required skills.

d) INSUFFICIENT SUPPLY OF PANS FOR LOCAL AND INTERNATIONAL MARKET

As indicated above the slow production of pan tuners impacts upon pan production but this is not the sole reason for the discrepancy between demand and supply. The truth is with the steelpan going global, demand has increased on the international market and Trinidad and Tobago ought to be able to take advantage of the opportunity to mass produce and export the steelpan. At the present time there is one steelpan factory in Trinidad and Tobago.

The Ministry of Education is in the final stages of implementing the subject of Panmaking in its technical/vocational curriculum in the secondary school system and is looking at the career opportunities in this area, which are positive steps.⁵

However, challenges with supply is an important example of the need to tap investment resources from the private sector, venture capitalists and other sources and the skills required for same; as well as to produce entrepreneurs capable of exploiting the business opportunities for supply of steelpans. It is noted that other countries are moving ahead of Trinidad and Tobago with regard to pan production, and to ensure we retain a good share of the market, immediate action, including accelerated training and education, is needed.

⁵ M. Cooper- Technical Report on The Steelpan Manufacturing Industry in T&T For Vanus Investments Ltd.

e) OWNERSHIP AND COPYRIGHT ISSUES

The question of ownership of the instrument, and the rights to it, continues to be a thorny issue requiring legal expertise, negotiating skills and business savvy. However, there is general agreement that the instrument needs to be branded in a way that wherever it appears, it is immediately associated with Trinidad and Tobago. With these concerns in mind, it is noted that legal skills, negotiation and other related competencies are needed.

f) PAN MOBILITY

The increase in steelpan activity internationally has opened up opportunities for steelbandmen to perform in foreign countries. These opportunities are encumbered by the high costs and inconvenience of transporting the steelbands. The standardization of the instrument will address this difficulty by limiting transportation only to the panmen and tenor pans. In this context, the competencies related to research, innovation and mechanization and standardization become prominent.

g) TECHNOLOGY AND MARKETING

As with all other performing arts, a high level of technological savvy is required. Certainly there is much to be done to improve the access by steelbands to the technology applied to pan manufacture, tuning and playing, as well as technology-based tools such as social media, cellphone apps, websites/online marketing (including sales), high resolution photography and videography, electronic press kits and the like that lift their profile and position them to access opportunities. A catalogue of music for the steelpan industry needs to be produced including scores and CDs. The opportunity exists to market the scores for the Panorama events which are worth millions of dollars.⁶

KEY SKILLS FOR THE STEELPAN INDUSTRY

A. Steelpan Production

- Standardization of the instrument
- Specialist skilled Tuners
- Semiskilled tuners
- Panmakers (preparation function)
- Welder/fabricator
- Powdercoater
- Painter
- General factory workers
- Teacher/instructor in Steelpan manufacture
- Research/Innovation/Entrepreneurship

⁶ From Notes from an Interview with Stephen Howard-Managing Director of ASK Promotions

B. Steelpan Marketing

A marketing assessment and subsequent training needs analysis is required going forward. However, based on the gaps identified in the current marketing of steelpan, the following immediate areas of training are anticipated:

- International marketing of the instrument and the music
- Product Sales
- Online marketing and e-commerce
- Marketing Information Systems
- Event Production and Management
- Other areas for training may become apparent at the end of the marketing assessment.

C. Steelpan Music

An assessment similar to the one undertaken for the steelpan production is needed for the music aspect of the steelpan industry. Nevertheless, the following skills are presumed from the assessment done for other genres of carnival music:

- Music-playing, reading, composition
- Score Production
- Knowledge of the Genre
- Showmanship
- Sound Engineering
- Recording, Mixing and Mastering Engineering
- Light Engineering
- Videography
- Catalogue Production
- Band Management (panmen/personnel, events, tours, venue, stage, business)
- ICT/Computer Technology
- Costuming
- Procurement - Equipment Sourcing/Supplying
- Entertainment Law
- Intellectual property
- Contract Management/Negotiating
- Research
- Education
- Training
- Set Design

2.2.3 Training and Development for Music⁷

The Carnival Music industry refers to the activities of the set of operators – the establishments, firms, proprietors, and their employees – who produce and sell four broad types of music that reflect the

⁷ Drawn from The Carnival Music Industry by Keron James, May 2014

multi-ethnic population of Trinidad and Tobago and the Carnival industry viz. traditional calypso, power soca, groovy soca, and chutney soca; sold mainly as digital recordings and live performances. Within these four broad types are numerous musical styles and instruments, such as calypso, soca, chutney, chutney soca, pantar, rapso, ragga, and extempo.

The Music industry encompasses a broad range of integrated activities across a seamless spectrum featuring music creation, production, live performance, and broadcasting.

Music Creation includes the activities of songwriting and composition, normally done by independent songwriters/composers or multiple collaborators. Corporate songwriting/composing is recognized as part of the process. The compositions and songs that result may be recorded.

Music Production is partly a creative process involving creative producer outputs, vocal performer outputs and instrumentalist outputs. Where recording is involved, production requires the input services of music studios that facilitate the recording process. Other elements such as mixing and mastering, and record (CD) duplication may support the process of getting the final product ready for distribution to customers. A significant amount of the music produced is in the form of music videos that combine both audio and visual aspects into a single product. The primary personnel driving the audio-visual production process are the producers, directors and editors.

Live Music Performance is again becoming an increasingly important activity and output of the music industry, after a long period in which recording rose in significance. There are many variants of performance. One is the recorded performance delivered by DJs (disk jockeys) who play a major role in clubs and fetes. However, the foundation of the music industry has always been and still remains live performance by soloists (vocals or instrumentalists) and groups/bands (with a featured lead singer, supported by musicians and back-up musicians & vocalists). Live performances are facilitated by a range of other personnel including programmers (music production controllers and preloaded music and vocals), and dancers, costumers, stage designers, props, and audio/visual experts.

Music Broadcasting is a significant activity undertaken through a mix of media viz. radio, television and internet-based, and can yield creative music output in its own right. Broadcasting is also significant because it is a vital and relatively cheap form of marketing of the musical outputs of the industry usually championed by DJs.

Certain key occupations/professions support the activities of the Industry. In creation of recorded music, the following are important: music producer (record label); recording artists; instrumentalists; mixing and mastering engineers; music publishers; songwriters and composers; CD production, duplication and printing companies; graphic designers / photographers; distribution companies; video producers; video directors; and video editors. In the creation of live performance, the following are important: performing artists; road managers; artist managers; booking agencies; back-up musicians and vocalists; dancers and performers; event promoters; venue managers/owners; stage managers; sound engineers; lighting engineers; stage, sound and lighting equipment suppliers. Other key professionals that provide necessary support for all types of performances are entertainment attorneys and general

business managers. These professionals might be engaged fulltime or part-time depending on the business model being used.

In light of the above, the key training and education issues for the Music Industry follow.

KEY TRAINING AND EDUCATION ISSUES FOR THE MUSIC INDUSTRY

a) MUSIC INDUSTRY REQUIRES A BROAD RANGE OF SPECIALIZED SKILLS AND PERSONNEL, NETWORKING AND COLLABORATION

The production process features a distinct role for event promoters for live performances, venues, booking agents, promoters and even 'truck on the road' services. Radio DJs and TV broadcasters also play a major role in determining the visibility of both sound recordings and live performances, whether in the local market or in the export market or online and on satellite services.

Carnival musicians collaborate with vocalists, authors with composers, artists with producers, and so on, and much of the individual creativity in a studio is controlled by the music producer, as distinct from some other genres in which the control is achieved by the use of musical score sheets.

b) RAPID TECHNOLOGICAL ADVANCEMENTS

From the standpoint of the equipment used in the fusion process of the modern industry, much of music creation and distribution is achieved on the computer (desktop or laptop), using production software and equipment (from simple free options to elaborate and very costly options), digitized mixing and mastering software and equipment, and background musicians and vocalists. With respect to live performances, the technology involves long hours of practice to memorize music, lyrics and routines; experimentation with sound engineering to establish sound levels before shows, and experimentation with lighting engineering to create the right light effects, and long hours of practice to get the showmanship and musicianship just right.

Certainly, the rapid change in technology is perhaps the most important trend impacting human resource development for the Carnival Music Industry.

c) CHANGING NEED FOR PROFESSIONAL SUPPORT SERVICES

As the local genres evolve, a traditional institution such as Trinbago Unified Calypsonians' Organisation (TUCO) is challenged to attract the several successful artists as they have grown into multi-dimensional businesses requiring some services that the Institution does not supply. Moreover, it is also noted that a high proportion of the inputs of the industry, including the instruments, is imported, which may be an area of opportunity for innovation as the Carnival Industry develops, which would require foresight as it relates to human resource planning, training and development. Both situations indicate the need for the development of peculiar skill sets.

Another emerging skill set is provided by agents and entertainment lawyers, often the same persons, who are playing an increasing role in the development of the carnival music industry, in both the production and distribution processes. Historically, contracting to support this process involves

agreement on fees either in writing or orally, but there is a growing tendency for the successful operations to recruit professional supporting services.

Certainly, successful operations are increasingly those that employ or can attract good business managers, talent managers, accountants, booking agents and road managers. Further, viewed from the standpoint of exposure, skilled print and audio journalists also play a substantial role.

d) INCREASED IMPORTANCE OF LIVE PERFORMANCE

Live performance has become the main income driver for many of our Carnival artistes and musicians, it is necessary for policy-makers to consider an accelerated program to build local capacity to produce high quality shows. This can be achieved through *interalia*:

- Training of professionals in the areas of stage lighting and sound.
- Training of professionals in the area of stage management.
- Training of professionals in the area of costuming and stage/set design capabilities.
- Training of professionals in the area of songwriting and composition.
- Training of professionals in the area of music.

e) GREATER SIGNIFICANCE FOR THE ROLE OF ARTIST MANAGERS

In addition to live performance, the current successes stories owe much of their success to the support gained from the managers who are the negotiators, the business advisors and networkers for the artists. Without this element, even the most talent artist may be challenged to maximize the limited opportunity to exploit his brand popularity. In that light it would be helpful to develop future industry managers through the following:

Training opportunities are needed for existing and future artist managers in the areas of music business, basic issues in relevant law, networking and business negotiations. Access to training for entertainment lawyers could also encourage more persons to get into the field. There are currently only two fulltime entertainment attorneys in Trinidad and Tobago.

f) INCREASED IMPORTANCE OF SOUND POLICY AND LEGISLATIVE SUPPORT

A number of additional policy issues arise in this context. For effective policy, adequate resources must be allocated to ensure the following: (i) collecting data in a suitable form, primarily with the help of a reformed CSO; (ii) careful identification and documentation of all cultural activities and products from a technological perspective; (iii) accurate sorting of all activities and products between the ones that are profitable and the ones that are not. Sound public policy design must complement private activity in both cases (profitable and not profitable), using incentives and regulations in the profitable cases and financing culture as infrastructure in the public and unprofitable cases.

g) NEW AND EMERGING BUSINESS MODELS

Another related trend in the carnival music business is the increasing relative significance of image creation and image rights and merchandizing as a form of income for the carnival artist, operator and firm. Accordingly, the successful operators with the changing business model are increasingly turning to professional image development, advertising and merchandise –brand development for income, with these activities promoted by musical success. There is a growing role of celebrity endorsements in selling products.

A part of the evolving business model may include leveraging collaborative efforts with foreign artists. However, this requires a level of business savvy and international exposure to ensure that the local artist is not disadvantaged.

Great opportunities also exist for leveraging the success of our international celebrities in the music industry.

h) INCREASING ROLE FOR ENTERTAINMENT LAWYERS

For top artists operating within businesses in their own right, the approach to the music business is evolving from the tendency to negotiate from an uninformed position to negotiating their business through artist managers and entertainment lawyers. This approach has resulted in a greater ability to exploit their celebrity brand by negotiating more compensatory fees, better advances on deals and generally avoiding contracts that are one-sided in nature or inconsistent with their business interests; highlight the importance of artists possessing a relatively high level of legal competence.

i) UNDERDEVELOPED COPYRIGHT AND INADEQUATE TRADE PROMOTION AND INVESTMENT PROGRAMMING

Today, songwriters appear to be more likely to ensure the existence of licenses for the songs being written, resulting in an improved and more secure share of income derived from the exploitation of the music. Music producers have also become more aware of the need for contracting so as to secure their rights in the sound recordings before handing over the masters to their clients.

However the copyright infrastructure, including national policy in the light of changing challenges, remains underdeveloped, as is the enforcement capacity of police and the judiciary.

The capital base of the local promoters is still weak and there is inadequate trade promotion and investment programming by the public sector even in the presence of relatively new institutions such as InvestTT. This situation speaks to the need for investment promotion and management skills for both the private and public sectors. Carnival entrepreneurs in particular must be ready to work in investment teams to minimize individual risk, draw on national marketing and branding supports, follow through on investment offers, and must be able to make full use of modern ICT.

j) INSUFFICIENT EXPOSURE TO THE MAJOR MUSIC CONFERENCES AND INTERNATIONAL CARNIVALS

There are many benefits to be gained from participation at local and international conferences and events. However, participation must be well planned and requires competencies related to marketing and exposition management.

k) STANDARDISATION AND BEST PRACTICE

Standards for the music industry must be agreed on. They should be clear and measurable and provide a benchmark against which to judge excellence or high achievement and compare with international best practice. Certainly, the outputs of the industry must continue to hold their own in the international arena and more use can be made of Trinidadians who have made it internationally. With regard to the latter, international intelligence gathering and networking are key. Trinidad and Tobago must know where the competencies are and how to source them. The importance of skills to develop and manage inventories and databases is highlighted.

The industry suffers inconsistent success. Therefore, the goal is to document and replicate what works, while still allowing for breakthrough genres and artists (innovation), all in an effort to place the Trinidad and Tobago Carnival Music industry at the forefront internationally.

l) PRODUCT DEVELOPEMENT

Great quality raw material exists but the links are not being made with other parts of the formula for success which include technology, know how, connections and capital to leverage the opportunities available. Moreover, a robust market information system is needed to allow entrepreneurs access to these opportunities.

m) RESEARCH AND EDUCATION

There are many gaps in the research agenda but UNESCO, UNDP, the Ministry of Arts and Multiculturalism, UWI, UTT and WIPO have been working to fill those gaps. The research agenda however needs to be stepped up.

The Ministry of Education has been moving to make the creative arts an examinable subject at Primary school level and have fully developed the curriculum at secondary level. Tertiary levels programs are also developing rapidly.

n) CHANGING ATTITIDES AND BEHAVIOURS

How can the question of attitudinal change be addressed? A set of core values need to be identified along with indicators for operationalizing them. These values must be agreed upon and embraced by the stakeholders. Best practice should be embraced and honored and bad practices identified and transformed.

KEY SKILLS FOR THE MUSIC INDUSTRY

- Knowledge of the Genre
- Music Creation/ Composition/Songwriting
- Music Production/CD Production
- Broadcasting
- Live Performance/Showmanship
- Voice Training, Vocal Coaching
- Studio Management/Construction/Outfitting
- Sound Engineering
- Videography
- Editing
- Recorded Performance (DJing)
- Dance
- Programming
- Costuming
- Publishing
- Management - Artist, Road, Events, Tours, Venue, Stage, Business
- Light Engineering
- Procurement; Equipment Sourcing and Supplying, Services
- Computer Technology/ICT
- Recording, Mixing and Mastering Engineering
- Transportation
- Behavioural: Teamwork , Relationship/Partnership Building/Networking, Interpersonal Skills, Negotiation, Change Management
- Marketing/Advertising- local, international, online
- Contract Management
- Entertainment Law
- Intellectual Property
- Research and Education
- Training and mentoring
- Policy Design- incentives etc.
- Culture Studies
- Set Design

2.2.4 Training and Development for the Fete Industry

Fetes are an integral part of pre-carnival activities. As such, there are numerous opportunities for export in the overseas carnivals, and many overseas visitors are targeted by promoters as a segment of their market. The major inputs required are:

- Licenses and Permits
- Entertainment/Music
- Marketing

- Services
- Location/Venue and Infrastructure
- Labour

Show promotions and productions, another large component of Carnival, and may be classified as part of the Fete Industry, given the similarity of production process and outputs.

In light of the foregoing, the key training and education issues for the Fete Industry follow.

KEY TRAINING AND EDUCATION ISSUES FOR THE FETE INDUSTRY

a) A DIVERSE RANGE OF SKILLS IS NEEDED CONSISTENT WITH THE SIZE OF THE EVENT

The production of a fete requires a mix of event, project management and risk management skills with technical knowledge of the entertainment industry. A fete may be produced by a business organization or committee (fund raising). The composition of the organizing group typically comprises persons with a mix of skills including marketing, sales, finance, business management, event management, negotiation, procurement and communications. The organizing committee or team coordinates the service providers, entertainment, and volunteers to ensure seamless delivery of services.

b) HIRING OF SHORT-TERM LABOUR IS ALMOST ALWAYS NECESSARY

Fete promoters engage a number of short term service providers for the event. For example, the required infrastructure may require the construction professional for outfitting of a temporary venue, including fencing, flooring, partitions, tents, portable washrooms, plumbing and lighting. In many instances, both skilled and 'unskilled' labour is required to deliver the product. Moreover, the demand maybe seasonal, which may mean limitations in supply of key skills at times of greatest demand and conversely, excess capacity in times of low demand.

c) EFFICIENT AND EFFECTIVE USE OF TECHNOLOGY IS AN IMPERATIVE

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, facebook and other social media sites.⁸

Indeed, generally, 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. 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. As another example, 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. The trends in technology application has allowed for new skills sets and jobs to be introduced to the Fete Industry.

⁸ Use is also made of website invitation services such as evite.

d) FETE SECTOR POLICY IS A NEW REQUIREMENT

The is need for the development of a Fete Sector Policy which will 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.⁹ In that regard, developing skills for policy makers among both public officers and civil society stakeholders are important for the development of the Fete Industry.

e) GROWING SECURITY RISKS ASSOCIATED WITH FETES

Within recent years due to the increase in gang warfare and other criminal activity, public fetes have become more risky undertakings requiring high levels of security management with the attendant personnel. In addition, the growth of 'scalping' and illegal ticket sales has necessitated the use of access control technologies and procedures to reduce risks of overcrowding and financial loss, which brings to bear the need for competencies related to security, event management, crowd management and others.

f) MORE ACCOUNTING AND ACCOUNTABILITY REQUIRED

The Fete Industry tends to be highly profit driven. However, it can also require a significant investment and therefore an essential/critical skills needed is sound financial management, including good procurement practice, management of ticket sales, proper accounting and financial reporting.

KEY SKILLS FOR THE FETE INDUSTRY

At present, research data on human resource needs for the Fete Industry is very limited. However, based on the foregoing info, it can be deduced that the skills required for the fete industry include:

- Project Proposal Writing
- Project management
- Marketing – Local and International
- Sales
- Financial Management
- Risk Management
- Event Management
- Communications
- Information Technology with emphasis on Graphic Design, Social Media, Website Development, Internet Marketing, E Commerce, Live Streaming of Music
- Facilities Technology
- Access Control Technology
- Construction and Interior Design
- Contract Management
- Intellectual Property
- Export Procedures

⁹ Lisa James- Technical Report on the Fete Industry of Trinidad and Tobago-April 2014

- Policy Development
- Security Management
- Occupational Health and Safety
- Catering
- Bartending
- Sound Engineering
- Showmanship for Live Performances
- Crowd Control

2.2.5 Training and Development for Ancillary Sub-sectors of Carnival

The training and development needs for three subsidiary sub-sectors of the Carnival Industry: Health and Safety, Education and Theatre.

2.2.5.1 HEALTH¹⁰

The four main carnival industries (steel band, calypso, mas and fetes) present both protective/promotive and hazardous/risk factors that have the potential to directly or indirectly affect health¹¹. Some of the obvious risk factors include:

- Mass gatherings¹² and the potential of mass casualties require a coordinated evacuation system (for patrons and emergency services). The current carnival routes, coupled with the limited road network and limited medical transportation system (lack of medical evacuation helicopters for example) present significant mobility challenges if/when evacuation is needed.
- The use/abuse of alcohol and other mind-altering substances
- Accidents and Injuries for example, as a result of violent fights; injuries associated with music trucks and trucks carrying steel pans, costumes and other large items (Browne, 2005; Unknown, 2013b); serious (sometimes fatal) car accidents during the carnival period associated with increased driving under the influence of alcohol and other drugs, in addition to speeding (Wayow, 2014; Williams, 2012).
- Communicable diseases, like influenzas and food-borne illnesses also increase during the carnival period.
- Sexual and Reproductive Health issues
- Lifestyle concerns are a large category that incorporates heat-related illnesses, muscle cramps, and issues associated with ill-fitting shoes, among others. It must be noted that the choices of foods available during the carnival period are extremely limited, and usually only includes fried foods.

¹⁰ Faith Ysrael- Carnival Sector Health Dimensions- March 2014

¹¹ According to the WHO "Health is a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity" (World Health Organization, 1946).

¹² A mass gathering should be defined as any occasion, either organized or spontaneous, that attracts sufficient numbers of people to strain the planning and response resources of the community, city or nation hosting the event" (World Health Organization, 2008).

- Occupational Safety and Health of Carnival Service Providers.
- Environmental Health concerns/problems “created” by public health solutions. Critical examples are the portable toilets erected for public use.
- The current life-saving techniques employed by our Emergency Management Services (on the ambulances) are extremely limited

More positively, the protective factors, though less obvious include the increased desire for health (physical appearance and stamina) leading up to the season, which fuels increased exercise and healthier diets following the Christmas period.

It is noted that increased health and safety requirements are made manifest on an individual, public and occupational level at Carnival, requiring responses on all levels simultaneously.

The key training and education issues for the Health and Safety subsector follow.

KEY TRAINING AND EDUCATION ISSUES FOR HEALTH AND SAFETY

a) IMPROVED RESEARCH AND INFORMATION SYSTEMS REQUIRED

A comprehensive disease and injury surveillance¹³ system is critically needed within the medical/public health system generally, but specifically during the carnival period, when mass gatherings and therefore mass causality events are likely to occur. Given that health surveillance is primarily the responsibility of the state, this speaks to the need to develop the cadre of public officers within the Ministry of Health and the Regional Health Authorities with the necessary skills and competencies. However, in light of the rapid growth in the private health sector, the capacity for surveillance will be needed in this sector as well.

b) ACCELERATION OF HEALTH EDUCATION AND HEALTH PROMOTION

The various health concerns of Carnival can be mitigated with effective health promotion programmes. There has been an increased presence of Health Education related materials during the Carnival period but more must be done. There is a tremendous opportunity for stakeholders across all sectors of the Carnival industry to work together to facilitate good health and safety. For example, to mitigate the negative health effects of food borne illnesses, the implementation of an enhanced health education programme (including the use of cultural components) advocating for the provision of sanitation conveniences (safe water sources and bathroom facilities) at the main stage areas, and along the streets of Port of Spain during the carnival period would be required.

In addition, building the capacity of food handlers themselves by effectively educating about safe preparation, cooking, storage and reheating practices; while implementing a rigorous Public Health Inspection system would ultimately reduce the levels of food-borne illnesses recorded.

¹³ Disease surveillance is the epidemiological practice of recording, monitoring and analysis disease occurrences for trends (patterns of progression).

Prevention and mitigation of the health concerns of Carnival require a health promotion model (not just a health education model). Indeed, this sub sector provides a good example of how the general public becomes a target for training and education for the Carnival Industry.

c) ENHANCED TRAINING AND ENABLING LEGISLATION REQUIRED

Altogether enhanced training and an enabling legislative environment are needed to ensure that the required skills are available for both professionals in the Carnival Industry as well as for the general public for self-managed care.

There are data deficiencies for this sub sector which will be addressed in part by the CIDP and provide will support the development of strategic training and development interventions to ensure the wellbeing of the public and the occupational health of workers in the establishments of the industry.

d) AVAILABILITY OF SKILLED PERSONNEL

The role of the public sector in the provision of quality health and safety related services to support the Carnival Industry is noted above, and emphasized here, bearing in mind that the availability of skilled personnel for this subsector is linked to the ability to attract, retain and develop persons with the necessary skills in the public service.

However, there are opportunities to build capacity within the private health care system and the volunteer (NGO) community to provide seasonal support during Carnival.

KEY SKILLS NEEDED FOR HEALTH AND SAFETY

Based on the above, the following skills are needed in four categories:

- Category I- Individual Well Being
 - Diet and Nutrition
 - Exercise
 - Hygiene
 - Anger Management
 - Defensive Driving
 - Drug Abuse Avoidance
 - Sexual/Reproductive Health Management
 - Lifestyle Management

- Category II – Public Health
 - Disaster Management
 - Crowd Control
 - Traffic Management
 - Environmental Sanitation
 - Disease Control
 - Food preparation, Handling, Preservation and Sanitation
 - Disease and Injury Surveillance

- Category III- Occupational Health
 - Occupational Health and Safety

- Emergency Management
- Environmental Management
- Category IV- Other Skills
 - Preparation and distribution of Health Education material
 - Medical Research and Data Collection
 - Training and Presentation skills.
 - Human Resource Management and Deployment

2.2.5.2 EDUCATION INFRASTRUCTURE

The education infrastructure of Trinidad and Tobago has only begun to address the needs of the industry in the last 10 years or so. Even then, in the absence of an adequate database of the demand and supply of skills to the industry, much of the education is done in an information vacuum, without relevant skills shortage/surplus studies to motivate targeting of the activities and occupations of the sector.

The education infrastructure must have an adequate supply of trained teachers and teacher trainers, a curriculum that is responsive to the needs of the industry, equipment, materials, specially designed physical space (music rooms, laboratories, workshops) and supplies, supervisors trained in the monitoring and evaluation of the teachers, adequate space for the teaching activities.

The CIDP will allow for a comprehensive study of the education infrastructure that supports the Carnival Industry – academic and practitioner – in terms of the institutions providing services, the curriculum for the various subsectors, physical space and materials, teaching and learning methods, target groups, strengths and gaps to be addressed.

KEY SKILLS FOR EDUCATION AND TRAINING

- Curriculum Development for schools and for teacher training
- Specialist teaching skills for mas, steelpan, fete, music e.g. Carnival History and Development, Pan Tuning, Musicology, Mas Design and Production, Art & Craft, Videography
- Teacher Training
- Setting Standards and certification
- Monitoring and Evaluation
- Procurement
- Design of laboratories and classroom spaces
- Database Design and Management

2.2.5.3 THEATRE/PERFORMING ARTS

While theatre does not play as big a role as the other sectors in the Carnival Industry, it has the potential to grow and become very lucrative locally and internationally. The performing arts such as singing, dancing, poetry, rapping and the like form a much greater share of the industry. There have been major theatrical productions based on the Carnival such as Geraldine O'Connor's Carnival Messiah and the re-

enactment of the Canboulay Riots held in Port-of-Spain every Carnival Friday morning. Major shows such as the Dimanche Gras also carry elements of theatrical productions. Bandleaders such as Peter Minshall and Brian Mc Farlane have also scored big success in their efforts to use their bands to rebrand Mas as “the theatre of the streets”(Minshall). The Trinidad Theatre Workshop plays a major role in training in theatre. The CIDP will allow for greater study of this subsector and its linkages with the Carnival industry.

KEY SKILLS FOR THE THEATRE/PERFORMING ARTS (IN CARNIVAL)

- Script writing
- Acting
- Stage Management- lighting, sound, background,
- Actor Management
- Voice training
- Casting
- Directing
- Production
- Stage design/Props
- Dance
- Music
- Rapping
- Make-Up Artistry
- Costuming
- Training/Coaching
- Event management
- Contract Management
- Financial Management
- Tour Management
- Marketing
- ICT/ Computer Technology
- Intellectual Property
- Entertainment Law
- Videography
- Recording, Mixing and mastering Engineering
- Lighting

2.2.5.4 PUBLIC MANAGEMENT OF THE FESTIVAL

The public sector plays a significant role in the Carnival Industry. The government remains among the largest investors in the Industry, providing a range of resources including funding. The Ministry of Arts and Multiculturalism has direct responsibility for the management of the festival, from policy management to coordination of stakeholder efforts. The Ministry works with other ministries including

National Security, Tourism, Community Development and others to facilitate the annual production of the festival.

Altogether, the success of Carnival as a national festival requires a range of skills and competencies which are supposed to be available in the key contributing public sector agencies. Indeed, it is the public sector, in the main held responsible for the effective and efficient implementation of the festival. In that regard, there is a great need for mapping the public sector 'value chain' for the Carnival Industry and determining where gaps exist which may be addressed through training and education. However, it may be anticipated that critical skills for public management of the festival would include the following.

KEY SKILLS FOR PUBLIC MANAGEMENT OF THE FESTIVAL

- Knowledge of the Festival
- Festival Programming – Mission & Vision, Concept, Social and Environmental Impact Assessments, Product Development, Stakeholder Management
- Festival Marketing – media, branding, developing the market
- Festival Operations – Hospitality, Volunteer Management, Event Scheduling, Crisis Management, Parade Route and Traffic Management
- Policy Development and Management
- Research
- Health, Safety and Security
- Leadership and Strategic Management
- Monitoring and Evaluation-including social, environmental and economic impact assessments
- Public Education, Public Information and Communications Management
- Gender Analysis
- Donor/Sponsor management
- Trade and Investment promotion
- Business Facilitation
- Proposal writing
- Project/ Event management
- Institution Building/New Product Development/Innovation
- Conflict Management
- Change Management
- Market Analysis
- Operations Management
- Stakeholder and Customer Care
- Tourism/Destination management
- Legislative development
- Risk Management
- Data Management
- Logistics Management
- Procurement and Financial Management

3.0 THE WAY FORWARD

3.1 Undertaking Further Research

The CIDP provides an opportunity for a comprehensive review of training and education for the Carnival Industry in a way that has not been done before. Going forward, **Annex 1**, shares a draft framework for undertaking a training needs assessment for the four main sub-sectors and the ancillary subsectors, along with the anticipated outputs and outcomes. However, it is noted that further research on the training and education infrastructure will include:

- a. Understating its role in the development of the Carnival Industry
- b. Mapping and assessment of the existing Infrastructure
- c. Review of international best practice
- d. Locating training and education in the wider goals for human resource development for the Carnival Industry

3.2 Adopting a Competency Approach

A major anticipated outcome of the research to be pursued is the development of a competency framework for the Carnival industry. This innovation will have the tremendous value of allowing for harmonization of skills and qualifications and allows for professions within Carnival to be developed in line with modern human resource development practice. The desired outcome is for the industry to be able to produce career paths for job seekers and more importantly, new business entrepreneurs and space for economic growth and development.

The Competency Framework will establish the set of core competencies and special competencies needed for key professions so that decisions can be made about how the competencies can be developed. One benefit of this is that it enables for alignment between academic programmes available in schools and universities with post graduate training interventions and the eventual outcome of producing world class professionals at the end of the value chain.

The evidence-based, science driven approach being adopted through the CIDP can truly revolutionise the training and education infrastructure for the Carnival Industry along with the development of its human resources, to enable growth and an even more prosperous, globalized Industry.