

NATIONAL BUDGET 2013/14 PSIP

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	TOTAL	207,166,000	

0.0 RATIONALE – 4-Year Projections

SECTOR EARNINGS IN 4 YEARS IF PROGRESSIVE SECTOR INITIATIVES ARE DEPLOYED; ONLY BY UNDERSTANDING FUTURE TARGETS CAN WE MAKE WISE DECISIONS TODAY

SUB-SECTOR	CURRENT ANNUAL CONTRIBUTION TO GDP	POSSIBLE ANNUAL CONTRIBUTION TO GDP IN 3-4 YEARS	CORE INSTITUTIONS THAT MUST BE SET UP TO FACILITATE
<p>HERITAGE DESTINATIONS (DESTINATIONS, TOURS, MERCHANDISE, BRAND & AMBIENT ECONOMIES)</p>	<p>NET LOSS This country has no real Heritage destinations and most of its built Heritage is degrading at a drain to taxpayers</p>	<p><u>\$1B</u> This country has an embarrassment of riches in heroic, natural, and historical sites. With public/private and community partnership dozens of profitable, sophisticated, economised Heritage Sites can be created</p>	<ol style="list-style-type: none"> 1. Heritage Warehouse 2. National Trust list 3. Project Memory, 4. The Guild of Masters 5. Minimum of 48 economised sites 6. Commissioned collections 7. Re-formatting of administrations of National Trust and Museum
<p>CARNIVAL & FESTIVALS (EVENTS, MERCHANDISE, BRAND & AMBIENT ECONOMIES)</p>	<p>\$1.5B Carnival makes up the lion-share of this- but is still underperforming & not pulling in the necessary foreign demographics with high disposable income. The other festivals have not been tooled for international markets and growth</p>	<p><u>\$3B</u> Most local festivals have now reached critical mass locally as folk-festivals. They now have to be retooled and innovated upon <u>sensitively</u> to become economised whilst preserving their essence and source components. The answer to these transformations is ‘<u>great design.</u>’</p>	<ol style="list-style-type: none"> 8. Pan Factory 9. Mas Camp Factory 10. Festival Committee 11. NCC implements reforms

FACILITATION OF GENIUS TALENTS & FRONTLINE PRODUCTS (OVERSEAS TOURING CONTINGENTS)	\$.2 Probably the place we are most deficient. We punish our gifted. Only .05% of our talent tours- this should be 35%! We have many practitioners who can be globally competitive but need 1 st stage facilitation	<u>\$2B</u> This is about getting seed funding to genius talents. After that we need to get merit-based contingents to sector trade expos annually where industry deals are made. In the past when we did this we earned over \$150M in deals for less than \$5M spent	12. Arts Council 13. Cultural Attaches
OTHER PARTS OF THE SECTOR: (CONSULTANTS;EVENTS; SOLUTIONS; GRAPHICS; PATENTS & COPYRIGHT REVENUE; IT; HOUSEHOLD & BUILDING ACCESSORIES; LUXURY PRODUCTS; CUISINE; CLOTHES; CRAFT & INDUSTRIAL DESIGN; EDUCATION; MEDIA- TV, FILM, VIDEO, ANIMATION; ADVERTISING; ETC	\$.4 There are a handful of players- mostly from privileged classes- who run boutique businesses that earn large sums in niche markets. Their training and market intelligence can be democratised for more sector players to engage these opportunities	<u>\$1B</u> There are many players in the sector that have nurtured products, talents, and services to a refined export-ready level. Through Venture Capital and other enablers these creative entrepreneurs can then grow exponentially and begin exporting aggressively to niche and mainstream markets	14. Industry specific Venture Capital 15. New rights & collection agencies 16. Guilds & artisan certification
TOTAL	\$1.9	<u>\$7B</u>	

The following agenda of programmes, projects, and interventions is meant to re-orient the focus of the Ministry of Arts and Multiculturalism towards the preparation of stakeholders, the policy environment, institutions, and legislative and fiscal enablers for the creation and sustaining of a multi-billion Creative and Cultural Industry run by international Best-Practice principles

1.0 THE NATIONAL ARTS COUNCIL

1.1 INTRODUCTION

Background and History

The \$1.3 Trillion global Creative Economy was nurtured and incubated by a series of National Arts Councils formed after WWII and consistently refined. Arts Councils have been the preferred vehicles to develop the engines of the Creative Industries. Based on the Canadian and British international Best-Practice models the T&T National Arts Council's job is to concentrate on the funding of exceptional talents & projects- and to roll-out the progressive agendas of the sector. The Arts Council will organize grants into international Best Practice calls 4 times a year.

Trinidad has never had an International Best Practice Grant Agency nor Arts Council; the difference between this and the agencies that have disbursed 'grants' in the past are:

- There has **never** been any public national transparent programme or process where applicants in the general Arts can apply for predetermined funds, TTFC's film grants would have been the only local precedent
- T&T has stifled its genius 5% who can generate up to 45% of the earnings of the sector. The Council will be the conduit to resource our 'Elite Athletes'
- The process for nomination and selection of grants will be the 'rotating peer-based' system as developed in Canada which has become recognised as the best system to neutralise nepotism, favouritism, prejudice, and corruption
- The Arts Council also will be an executive agency for the long-marginalised incubator progressive agendas of the sector which have been passed in the last 3 years but which no agencies in government have the capacity to implement
- The Arts Council will operate with matched funding from the private sector and international agencies which will be engaged in overtures post-Budget. The Council will provide a trusted branded umbrella for the investment of these funds

1.2 THE PROJECT – OBJECTIVE/RATIONALE

To create an International Best Practice National Arts Council which will provide consistent programmed Grant Funding and Venture Capital Services to the Creative Sector and serve as the implementing vehicle for a wide range of progressive Creative Industries and Cultural Sector agendas

Description/Scope

To fund the administration, Grant schemes, Venture Capital funds, and Special programmes of a National Arts Council

1.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	National Arts Council-Administrative Costs	<u>\$4 M</u>	<u>\$6 M</u> by the 2 nd year 'regional' bodies would be set up to decentralise aspects of the grant& project implementation process	<u>\$6 M</u>
2	National Arts Council-Grant Scheme For fine, folk, modern, popular, classical, & festival Arts	<u>\$10 M</u>	<u>\$10 M</u>	<u>\$10 M</u>
3.	National Arts Council-Grant Scheme For International Expos & Music scene	<u>\$10M</u>	<u>\$10M</u>	<u>\$10M</u>
4.	National Arts Council-Grant Scheme For Film & Video	<u>\$10 M</u>	<u>\$10 M</u>	<u>\$10 M</u>
5.	National Arts Council-Venture Capital Fund	<u>\$10 M</u>	<u>\$10 M</u>	<u>\$10 M</u>
6.	National Arts Council Special Projects Fund	<u>\$6 M</u>	<u>\$6 M</u>	<u>\$6 M</u>
	TOTAL	<u>\$50 M</u>	<u>\$50 M</u>	<u>\$50 M</u>

1.4 IMPLEMENTATION

Ideally the project should commence in the last quarter of fiscal 2012/13 and will include the creation of an exploratory board which will draw up all necessary protocols by the time of Budget 2013/14. The main focus in 2013/14 will then be operational so that the first projects can be rolled out in November 2013

Implementation Schedule

For the next quarter: \$500,000.

- Hire the board of the Arts Council for 3 months to begin to put the protocols in place @ \$20,000/mth \$240,000.
- Hire the fund manager of the Arts Council for 3 months to begin to put the protocols in place @ \$20,000/mth \$60,000.

- Hire the institutional administrator of the Arts Council for 3 months to begin to put the protocols in place @ \$20,000/mth and to begin relocating **\$60,000.**
- Create a fund of \$100,000 to expedite meetings (catering, computers, stationary, phones, etc) **\$100,000.**
- Appoint 2 interns to expedite the work of the Council **\$30,000.**
- Miscellaneous costs **\$10,000.**

ARTS COUNCIL PROJECTED SALALRY & OVERHEAD BUDGET for Budget 2013/14

- **Chairman-** \$20k- **240 000**
- **Board-** \$20k x 4- **960 000**
- **Fund Manager-** \$20k **240 000**
- **Administrator-** \$20k **240 000**(there are no qualified Institutional Administrators in T&T, one will have to be sourced in the diaspora- there is a shortlist)
- **Board Emeritus-** (US \$10 000 + £10 000 retainers)- **160 000**
- **Secretary-** \$10 000- **120 000**
- **4 Officers-** \$10 000- **480 000**
- **Grant Committees-** stipend 100 x \$5 000- **500 000**
- **STAFF TOTAL-** **2 940 000**
- **Computers, etc-** **120 000**
- **Library-** **120 000**
- **Office Rent-** 10 000 X 12- **120 000**
- **Stationary-** **40 000**
- **ADMIN TOTAL-** **400 000**
- **Outreach, ads, etc-** **500 000**

Miscellaneous (relocation of Administrator, etc)-160 000

2.0 THE HERITAGE WAREHOUSE

2.1 INTRODUCTION

Background and History

The Heritage Warehouse will serve 2 primary objectives- it will house and assemble the nation's threatened \$ multi-billion National Collection which is scattered and unprotected and it will resource the nation's curators, collectors, and historians for the consolidation of certain collections. Rather than lobby for the entire host of 'bricks and mortar' Heritage Institutions and Museums (The National Hall of Fame, House of Music, etc) the sector strategy is to simply lobby for one institution- a National Heritage Warehouse. This institution will provide the roof and umbrella for the commissioning of historians, collectors, archivists, and Memory stakeholders to begin curating the collections for each of the intended institutions- the Hall of Fame, etc. The Heritage Warehouse will be a curated storage facility- and also an interim exhibition/display destination with rotating exhibits from all these various projects. It also enables the sharing of data and provides a house underneath which a National Historical Society, Archaeological Society, and Archivists Society can be created. This is an income earning facility operating at international Best-Practice standards as the prime local and international tourist destination of the island..

2.2 THE PROJECT – OBJECTIVE/RATIONALE

To provide an international Best Practice warehouse facility for T&T's heritage treasures and National Collection whilst providing an umbrella for a host of collector's, historians, and curators under which to work in preparing the basis for the country's billion dollar Heritage Economy.

Description/Scope

The acquisition of a warehouse at least 96,000 square feet. The preparation and outfitting of the site to international Best Practice standards with climate controlled settings, emergency fire processes, insurance, etc. The staffing of the facility. The resourcing of the historians and departments. The production of best-practice audience-ready displays.

2.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	Heritage Warehouse rent and outfitting	<u>\$ 4 M</u>	<u>\$ 2 M</u>	<u>\$ 2 M</u>
2	<u>Project Memory</u> (recording of Elder stories)	<u>\$3 M</u>	<u>\$3 M</u>	<u>\$3 M</u>
3.	<u>Guild Of Masters</u> (transmission of Elder skill)	<u>\$ 3 M</u>	<u>\$ 3 M</u>	<u>\$ 3 M</u>
4.	Hall Of Fame/ National Portrait Gallery collection	<u>\$ 2 M</u>	<u>\$ 2 M</u>	<u>\$ 2 M</u>
5.	The National Heritage & Natural History Museum collection	<u>\$3 M</u>	<u>\$3 M</u>	<u>\$3 M</u>
6.	The Carnival, Steelband & Festival Museum collection	<u>\$5 M</u>	<u>\$5 M</u>	<u>\$5 M</u>
7.	The House Of Music collection	<u>\$6 M</u>	<u>\$6 M</u>	<u>\$6 M</u>
8.	20 Memoirs & Histories	<u>\$4 M</u>	<u>\$4 M</u>	<u>\$4 M</u>
9.	Heritage Warehouse staff	<u>\$ 4 M</u>	<u>\$ 4 M</u>	<u>\$ 4 M</u>
	TOTAL	<u>\$34 M</u>	<u>\$34 M</u>	<u>\$34 M</u>

2.4 IMPLEMENTATION

Ideally the project should commence in the last quarter of fiscal 2012/13 and will include the identification of the warehouse facility and the funding of a series of urgent curatorial projects which are racing the mortality, senility, and infirmity of Elders- as well as the delicate state of buildings. Fiscal 2013/14 will include the major infrastructural works of outfitting the building and the simultaneous commissioning of all the various historical collections. The main focus in 2013/14 will be the creation of Legacy exhibitions, merchandise, and destinations for a local and international audience. Matching public/private and international money will be sought.

Implementation Schedule

For the next quarter: \$13,100,000. Responsibility of this project to be shared between the Ministry of Arts; the Ministry of Diversity; the Ministry of Tourism

- Acquire the Warehouse facility **\$2M.**
- Commission the brief for the outfitting of the facility from the stakeholders and experts **\$100,000.**

- Acquire 2 of the largest national musical collections and hire these collectors as the first generation of curators **\$5M**.
- Resolve all the Memory projects (UNDP, ACTT, Division of Culture, private historians, GISL, etc) and fund a structured urgent programme to record the remaining Golden Age Elders **\$3M**
- Urgently fund the next 5 series in the Guild of Masters- including the threatened phenomenal traditions of King and Queen costume making etc **\$2M**
- Fund the curating of the collections of the nation's top 20 photographers for the National Hall of Fame **\$1M**
- Ensure that the Ministry of National Diversity pursues 3 low-hanging international Best-Practice Heritage Sites **\$3M**
- Harmonise these agendas with the Ministry of Diversity PSIP agendas and items

3.0 LA FANTASIE- HOME FOR SECTOR GROUPS

3.1 INTRODUCTION

Background and History

The objective is to provide permanent office space for the rep groups of the sector- with deliverables. This intervention could be one of the most important for the Creative sector because it enables ramping up the managerial specs of the representative organisations and places more oversight on them. It does this whilst providing admin, office, conference, and networking facilities in rent-free facilities which leaves the groups free to concentrate on their core activities of sector facilitation. A major part of this initiative is the regularising of group subventions removing uncertainty from groups pegging subventions to seniority and ability. This means that Representative groups should not come back to government during the year for more money. They will now have the ability to plan in the medium and long term

3.2 THE PROJECT – OBJECTIVE/RATIONALE

To provide a permanent rent-free space for the cultural representative groups of the country whilst ramping up their capacity to represent the sector

Description/Scope

To give the cultural representative groups a permanent home with consistent accountable subventions and an insurance scheme for the sector.

3.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	5 Elite stakeholder groups(subventions)	\$5M	\$5M	\$5M
2	17 Senior groups(subventions)	\$8.5M	\$8.5M	\$8.5M
3.	25 Formative groups (subventions)	\$2.5M	\$2.5M	\$2.5M
4.	Staffing and outfitting of La Fantasie	\$3M	\$3M	\$3M
5.	Managerial programme for sector groups	\$1M	\$1M	\$1M
6.	Sector insurance scheme	\$1M	\$1M	\$1M
	TOTAL	\$21 M	\$21 M	\$21 M

Signing of a group health plan for the Cultural Industry: \$1 MILLION will give full major medical coverage up to \$400,000/ person to 2,050 people. Matching funds from the corporate sector will be sought to expand coverage

3.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/14.

Implementation Schedule

Facility will have to be acquired on a working relationship with the Ministry of Community Development. Facility will have to be outfitted and staffed. Sector subventions will be administered with reciprocal arrangements.

IMPLEMENTATION ROLL-OUT:

For the next quarter: \$100,000. For consultations and creation of the brief

- Speak to the Minister and Ministry of Community Development and the Ministry of Public Administration about the acquisition of the facility
- Brief for the redesign and the outfitting of the facility with consultation with Sector
- Brief for the staffing of the facility
- Identification of the programmes the sector requires

4.0 PANYARD TENURE REGULARISATION

4.1 INTRODUCTION

Background and History

This will create permanent homes for the nation's 229 steelbands. Historically, this will be the single most important gesture to the creative sector and its source communities because:

- It will mark the single largest transferral of wealth to the Creative sector
- It will give historically disadvantaged groups wealth to bargain with conventional financial institutions
- It will enable the streamlining and legal uniformity of steelband management & organisations
- It will enable the ramping up of the managerial specs of the steelbands and the movement

4.2 THE PROJECT – OBJECTIVE/RATIONALE

To ensure that all 229 Pansides get legal title to panyard properties they can call home.

Description/Scope

- To manage a data gathering exercise for the pan community on land tenure.
- To create seminars offering bands their legal options.
- To create modules to ramp up bands managerial capacities.
- To create an intra-agency approach to the process of regularisation.
- To regularise all those low-hanging fruit bands on state lands.
- To begin negotiations for acquisition of those on private land.

4.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	Data gathering	\$100,000		
2	Launches and public information exercises	\$200,000	\$500,000	\$2.5m
3.	Seminars	\$200,000	\$1.0m	\$1.0m
4.	Managerial programmes & monitoring agency	\$2.0m	\$2.0m	\$1.0m
5.	Regularising process (does not include \$ for land acquisition)	\$500,000	\$50M land acquisition	\$30M land acquisition
	TOTAL	\$3M	\$53.5m	\$34.5m

4.4 IMPLEMENTATION

The project has begun already with the data gathering exercise with the public outreach components. The project is expected to move into Regularisation mode in fiscal 2013/14 and will include programs to ramp up the legal and managerial specs of the bands. The main focus in 2013/14 will be a consistent regime of regularisations through a coordinated task-force.

Implementation Schedule

1. Pay the zonal coordinators so they can distribute fact-finding questionnaires
2. Plan and conduct the seminars related to the legal and management implications of the initiative
3. Tobago Launch & Outreach
4. Data gathering and analysis
5. Beginning Of Regularisation
6. TARGET- 50 Bands CHRISTMAS 2013
7. TARGET – 100 Bands CARNIVAL 2014
8. Most state lands Bands Regularized SEPTEMBER 2014 (REPUBLIC DAY)

5.0 EAST PORT OF SPAIN HERITAGE CITY

5.1 INTRODUCTION

Background and History

The E POS Heritage City and Growth Pole initiative is one of the most important interventions in the life of the country because of the historical importance of the community and its capacity for creative and destructive impulses nationally. The Initiative has floundered badly- despite IADB resources and national good will. This project attempts to empower the most important community organization which has been at the centre of articulating and synthesizing the community's demands and to do one aesthetically and socially transformative project that can dynamise the community and the nation and inspire positive international attention. Public/private partnership with community participation.

1. Fund the East Port of Spain Council of Community Organisations

Secretariat which has been leading the project of brainstorming, mobilizing the community, and creating blueprints for the Heritage City

- #### **2. Minshall's 'The Golden Hills of Laventille':** all the houses of the Southern face of Laventille are painted white and processes are engaged for all their roofs to become solar panelled. Their doors will be replaced by local craftsmen doors and can become painted in brilliant colours or murals by village artists. All houses will be given Golden (yellow) Poui trees for their yards and other fruit, vegetable, and flowering seeds. During Poui season the magic will unfold. The aim is to give a formal dignity and aesthetic splendour to the Hill and people's dwellings and in this way begin the repair of the community psychologically. The core idea is the New York Police's 'broken window' theory of social decay beginning with the allowance of urban squalor and its cure being the enforcement of beauty. with corporate partnership & paint, hardware, and solar companies

5.2 THE PROJECT – OBJECTIVE/RATIONALE

To fund EPCCO and fund the Golden Hills of Laventille Project.

Description/Scope

The empowering of the community organisation EPCCO will enable the group to lobby more effectively for the implementation of the multi-million dollar IADB and Ministry of Planning agendas. The Golden Hill of Laventille project can get the nation to partner with this great historical community in its rehabilitation...

5.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	East Port of Spain Council of Community Organisations Secretariat	<u>\$1 M</u>	<u>\$1 M</u>	<u>\$1 M</u>
2	'The Golden Hills of Laventille'	<u>\$3 M</u>	<u>\$3 M</u>	<u>\$3 M</u>
	TOTAL	<u>\$4 M</u>	<u>\$4 M</u>	<u>\$4 M</u>

5.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/14 and will include basic infrastructural works. The main focus in 2013/14 will be consultations, private sector buy-in, painting, craft-work, and the liason with the Ministry of Agriculture.

Implementation Schedule

Funding of EPCCO and their scope of works for the year. Golden Hills community consultations; public/private sector meetings; mapping of area; identification and organisation of artisans into Guild of Master Carpenters; acquisition of work materials and tools; co-ordination of Works/painting project; co-ordination with Ministry of Agriculture; community sensitisation; national outreach; public launch; first phase painting; 2nd phase door installation; 3rd phase roof works; 4th phase tree planting; 5th phase solar panelling

6.0 NAPA & SAPA REDESIGN & RE-PROGRAMMING

6.1 INTRODUCTION

Background and History

NAPA & SAPA have gone on too long without the consultative voices of the very stakeholders they have been built for. The facility is also losing millions per year because it does not have purpose-built economised rooms relevant to the Academy and the needs of the sector

6.2 THE PROJECT – OBJECTIVE/RATIONALE

To commission a proper user, technical, and economic forensics of NAPA and SAPA with recommendations for retrofitting and redesigning economised purpose outfitted rooms.

Description/Scope

- To commission a forensics by assembling stakeholders and brokers together in a long overdue conversation of the future of the largest most important Creative Sector facilities in the country.
- To economise 5 rooms in NAPA by converting them into the following:
 - 1 TV Sound stage
 - 1 smaller theatre
 - 1 conference room
 - 1 small movie theatre/AV room
 - 1 music lab with 3 break-out rentable band rooms

6.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	<u>FORENSICS & BRIEF:</u>	<u>\$2 M:</u>		
2	1 TV Sound stage	<u>\$2 M:</u>		
3.	1 smaller theatre	<u>\$2 M:</u>		
4.	1 conference room	<u>\$2 M:</u>		
	1 small movie theatre/AV room	<u>\$2 M:</u>		
	1 music lab with 3 break-out rentable band rooms	<u>\$2 M:</u>		
	TOTAL	<u>\$12 M</u>		

6.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/14 and will include consultations; a commissioned report; a technical brief; tenders; and basic infrastructural works.

Implementation Schedule

- Artist stakeholders should form part of the boards of these institutions and the Academy.
- The Artists' Coalition of Trinidad & Tobago (ACTT) and cultural stakeholder representative groups like TUCO, Chutney, NDATT-along with the JCC- must oversee a forensics and brief for the re-design and re-purposing of the rooms of NAPA at first and then SAPA- so they can be relevant and income-earning.
- Funding must be advanced for consultations and creation of the technical brief. The facilities must be sensitively redesigned.
- Private sponsorships can actively be sort for partnering with rooms- along with the twinning of NAPA to other international cultural centres- the Barbican, etc
- Tenders go out and selection made
- Economise 5 rooms in NAPA by converting them into the following:
 - i. 1 TV Sound stage
 - ii. 1 smaller theatre
 - iii. 1 conference room
 - iv. 1 small movie theatre/AV room
 - v. 1 music lab with 3 break-out rentable band rooms

7.0 REFURBISH AND UPGRADE THE FAÇADE/RAILINGS & WALKWAY OF THE QUEEN’S PARK SAVANNAH

7.1 INTRODUCTION

Background and History

The Queen’s Park Savannah is called ‘the lungs of the city’, ‘the largest roundabout in the world’, the pride of Port of Spain’ etc- however its façade and grounds have not been significantly upgraded or aesthetically designed in more than 40 years. For possibly the country’s most casual and most popular and democratic tourist attraction the Savannah has been underutilised as an aesthetic marvel. This project will attempt to give a sound design aesthetic to the entire Savannah periphery, suggest a revamping of its grounds, and suggest a Best-Practice for its upkeep and possibilities.

It is suggested that design imperatives as suggested by Emmy Award winning Master Masman Peter Minshall (an ornamented gold railing encircling the facility, designed benches, etc) be factored into the equation as well as the late Pat Chu Foon idea of a National Walk of Fame be integrated into the larger schema.

7.2 THE PROJECT – OBJECTIVE/RATIONALE

To revamp the façade of the Queen’s Park Savannah to an international-design Best Practice model.

Description/Scope

- To create a design brief for the redesign.
- To coordinate work with the Mayor’s Office and the City of Port of Spain.
- To commission the artist and relevant design agencies.
- To implement the plans and launch the new look Savannah.

7.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	Consultations	<u>\$100,000</u>		
2	Commissioning of design brief	<u>\$400,000</u>		
3.	Creation of design elements (public/private with public contributions)			
4.	Construction - Ministry of Works, County Council, etc			
5.	Launch			
	TOTAL	<u>\$500,000</u>		

7.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/14 and will include consultations; a commissioned brief; a tendered design firm; infrastructural works coordinated between the Ministry of Works and the County Council, culminating with a launch.

Implementation Schedule

1. Consultations with the public and the City.
2. Private sector overtures for partnership and calls to public to contribute.
3. Commissioning of brief from the artist/designer.
4. Presentation of design.
5. Tendering and hiring of design firm to create modules.
6. Installation and earthworks.
7. Completion.
8. Launch.

8.0 RE-DESIGN 12 PANYARDS TO SCHOOLS-IN-PAN MODEL

8.1 INTRODUCTION

Background and History

Pasnyards need to redesigned for the future- this is the pioneer project. 12 bands ranging from small, medium, and large with yards in rural and urban communities nationwide- from Heritage bands to small community players- are selected to pioneer the design template for the ramping up of the architectural specs for panyards and their facilities. In the Lloyd Best Schools-in-Pan model t is postulated that panyards are the definitive community centres and should be designed and outfitted in that way with a series of centralised services. Its functions should be rationalised with the community centres, etc in the area.

Possible pioneer bands:

1. Despers	5. Pt Cumana	1. Tobago
2. Renegades	6. Valley Harps	2. Central
3. Pamberi	7. Exodus	3. South
4. Tokyo	8. SipariaDeltones	4. Toco/Rural/North Coast

8.2 THE PROJECT – OBJECTIVE/RATIONALE

To provide a design template for the redesign of panyard facilities and buildings with 12 select bands

Description/Scope

- To consult with the community, architects, and artists and develop design templates for the ramping up of the architectural specs of panyards providing a minimum specifications for small, medium, and large band and a design template to be followed.
- To then work with private and local agencies to begin construction of same

8.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	National consultations and creation of brief	<u>\$500,000</u>		
2	Grants for bands for first phase commissioning (<u>\$500,000</u> each)	<u>\$6M</u>	\$12m to 12 pioneer bands, grants of \$1M given to each band to begin reconstruction private sector partners provide rest	Expansion of program to 24 more bands with grants of \$1m each
	TOTAL	<u>\$6.5m</u>	<u>\$12m</u>	<u>\$24m</u>

8.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/14 and will include national and community consultations, creation of minimum specs documents; and assisting bands to commission their designs..

Implementation Schedule

1. National and community consultations on minimum specs for Panyards
2. Creation of minimum specs documents
3. Grants to assist bands to commission their designs.

9.0 FASHION INDUSTRY RETOOLING & FASHION WEEK TRINIDAD & TOBAGO

9.1 INTRODUCTION

Background and History

PREMIS: T&T's once vibrant garment industry, which produced and exported over 600 dozen shirts per day in the 70s languished badly as a result of the 1980's trade liberalization measures and the Free Trade Act. An entire artisan class was decimated by careless policies. That class which is the foundation of artisan industries must be re-created

FWTT was started originally to revitalise an ailing fashion industry in the entire Caribbean by utilising established talent alongside new designers especially those graduating from the newly formed Fashion Institute of the University of Trinidad & Tobago. The establishment of FWTT over the years 2008 through 2010, demonstrated to the world this country's multitalented fashion arena. It has gone dormant for the last 3 years and such stop-start engagements damage the nation's brand and industrial momentum.

9.2 THE PROJECT – OBJECTIVE/RATIONALE

Acquire 'warehouse' property, begin training programmes through John D, UTT for stitchers, seamstresses, technicians, business incubators, etc, To fund the premiere event for the local fashion industry the T&T Fashion Week.

Description/Scope

- The acquisition of a warehouse facility to create a manufacturing capacity for the T&T fashion industry alongside a community/co-operative model for master stitchers at the input end of the industry, etc.
- To fund the T&T Fashion Week the major brand signal for the T&T fashion industry and one of its most important buyers markets

9.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	Warehouse facility acquisition and outfitting	<u>\$5M</u>	<u>\$3M</u> staffing facility	<u>\$3M</u> staffing facility
2	Fashion Week budget (includes location rental, stage, lights, marketing, overseas celebrities, etc)	<u>\$3M</u>	<u>\$3M</u>	<u>\$3M</u>
	TOTAL	<u>\$8M</u>	<u>\$6M</u>	<u>\$6M</u>

9.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/14 and will include acquisition and basic infrastructural works. The main focus in 2013/14 will be the re-establishment of Fashion Week T&T.

Implementation Schedule

1. Acquisition of facility with Ministry of Public Admin, ETeck, Ministry of Housing, etc
2. Consultations with sector for brief for facility
3. Tenders
4. Outfitting of facility
5. Resourcing of Fashion Board with resources for Fashion Week

10.0 COMPLETION OF LITTLE CARIB THEATRE & BERYL MC BERNIE HERITAGE HOUSE

10.1 INTRODUCTION

Background and History

The Little Carib has historically been the nation’s premiere incubator of professional theatrical and dance talent and is the country’s major Heritage theatre space. Its design rehabilitation is incomplete from 7 years ago and requires completion. The home of the founder of the Carib-local icon Ms Beryl Mc Bernie is collapsing. The 2 facilities should be twinned and the Beryl Mc Bernie house preserved as a Heritage Museum in her honour. It can also house the Carib secretariat.

10.2 THE PROJECT – OBJECTIVE/RATIONALE

To finish the design work at the Little Carib Theatre and refurbish Beryl Mc Bernie’s house.

Description/Scope

- To resource Basso Leonard and Associates the balance of the money necessary for completion of the Carib.
- To work with the theatrical community and the estate of Mc Bernie to create a brief for the salvation and repurposing of the Mc Bernie House and to refurbish said house.

10.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	Completion of Little Carib	\$1 M		
2	Refurbishing of Mc Bernie House	\$1 M		
	TOTAL	\$2 M		

10.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/14 and will include consultations and basic infrastructural works.

Implementation Schedule

1. Scope of works from Basso Leonard and Associates, with the balance of the money necessary for completion to follow.
2. Tour of Beryl Mc Bernie House to see extent of damage, looting, etc. Consultations with theatrical community and the estate of Mc Bernie to create a brief. Working with Citizen's for Conservation, the National Trust, etc towards the repurposing of the Mc Bernie House into an international Best Practice Heritage Site with public/private partnership.

11.0 FUND FOR LOCAL PROGRAMMING ON CNMG

11.1 INTRODUCTION

Background and History

The government's premiere channel CNMG operates at a net loss every year whilst broadcasting mostly foreign content and subsidising foreign TV and film distributors and makers. The Sector's main thrust is to have CNMG converted into a real national TV company in the mode of the BBC/PBS/Channel 4 Britain. The first phase of this conversion should be a fund for local programming be established to jump start the industry with at least 60% coming from private production companies. These programmes will be income earning vehicles and will employ hundreds in the sector.

11.2 THE PROJECT – OBJECTIVE/RATIONALE

To provide a fund for the creation of 6 prime time programmes for CNMG television with stipulations for fiction, sitcoms, game-shows, children's programming, etc

Description/Scope

The creation of a fund for local [programming on state owned CNMG with the funding of a minimum of 6 prime time programmes for out of this with stipulations for fiction, sitcoms, game-shows, etc with insistence that at least 60% be commissioned from independent producers.

11.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	Funding for 6 prime time series	<u>\$6M</u>	<u>\$6M</u>	<u>\$6M</u>
2	Funding for other types of programming	<u>\$4M</u>	<u>\$4M</u>	<u>\$4M</u>
	TOTAL	<u>\$10M</u>	<u>\$10M</u>	<u>\$10M</u>

11.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/14 and will include drafting of policy and protocols of the funding. The funds will then be disbursed.

Implementation Schedule

1. The Ministry of Arts, the Ministry of Communications, the Ministry of Science and Tertiary, CNMG, the Film Company, and relevant stakeholders will meet and create a protocol document as to the local production grant.
2. An office will be established in CNMG for this process. The first generation of programmes will be commissioned.
3. The first series of these programmes will be launched.

12.0 SUMMIT.ORG/THE THRONE ROOM:

12.1 INTRODUCTION

Background and History

There is international buzz around BRAND T&T because of the work of a number of international diasporic talents- recording artists Nicki Minaj, Heather Headley, Theophilus London, and Trinidad James; actors Tatiana Ali, Lorraine Toussaint, and Hazel Goodman; sportsmen Keiron Pollard, Keshorn Walcott- and the still potent brands of Lara, ShakaHislop, Ato Boldon, etc. Added to this are generations of global T&T genius. This moment requires an intervention that will harmonise all these niche buzzes into a chorus of recognition for brand T&T that can then be converted into a platform for all our products and industries.

12.2 THE PROJECT – OBJECTIVE/RATIONALE

To assemble dozens of the leading lights from this diaspora of genius together in one place for a series of deliverables.

Description/Scope

Consolidate international buzz around brand T&T and its creative talent by creating a Summit for our greatest living exports. The outcome will be a series of deliverables including an international TV product and a diasporic Brain Thrust secretariat.

12.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	Event first phase and production of TV programme	\$2,750,000		
2	International follow-up, marketing, and secretariat formation	\$2,416,000.	\$2,416,000	\$2,416,000
	TOTAL	<u>\$5,166,000</u>	\$2,416,000	\$2,416,000

BREAKDOWN

ITEM	COST
Admin stage 1 (1 person) assembling contact details, creating package for 1 st contact, 1 st contact \$6,000/mth x 3 months	\$18,000
Admin stage 2 (3 people) 1 st contact and co-ordinating schedules, booking locations, flights, hiring AV crews, art directors, etc \$9,000/mth x 3 months	\$81,000
Co-ordinator for 5 month period	\$50,000
Marketing (Dave Williams SUMMIT Founder)	\$40,000
Art director for shoot	\$40,000
Costumes & props for shoot	\$41,000
Crew for shoot	\$300,000
Location for shoot	\$300,000
Location for Summit	\$300,000
Air transport (36 people @ \$10,000/person)	\$360,000
Ground transport (36 people x 3 days @ \$1,000/person)	\$360,000
Lodging, meals, entertainment (36 people @ \$10,000/person)	\$360,000
Round Table Event 88 people	\$200,000
Post-production documentary & ads	\$300,000
Miscellaneous costs	\$100,000
TOTAL	\$2,750,000

STAGE 2- THE FOLLOW-UP

ITEM	COST
Follow-up programme & initiatives secretariat (2 people x 12 months @ \$9,000/mth)	\$216,000
Follow-up viral and overland marketing campaign	\$2,000,000
Co-ordinator (1 yr)	\$100,000
Marketing manager (1 yr)	\$100,000
TOTAL	\$2,416,000

12.4 IMPLEMENTATION

The project is expected to commence in fiscal 2012/13 with contacting of the relevant celebrities and establishing of schedules etc. In fiscal 2013/14 the Summit will be planned whilst the Brain Thrust secretariat is formed..

Implementation Schedule

SUMMIT.ORG/THE THRONE ROOM is a project of the National Arts Council working with the Ministry of Tourism and Ministry of Sports and the Sports Company that will assemble dozens of the leading lights from this diaspora of genius together in one place for a series of deliverables.

1. Creation of team for project around the Summit founder.
2. Contact with all diaspora stars and rationalising of schedules.
3. Private sector meetings for partnerships.
4. Booking of flights, locations, support services, etc.
5. Creation of agendas, literature, media etc.
6. Hiring of director and crew for shoot, etc.
7. Holding of Summit.
8. Shooting of film.
9. Meet the press and nation module.
10. Departure of celebrities.
11. Editing of film.
12. Follow up contacts.
13. Creation of secretariat for liaisons and Brain Thrust.
14. Completion of edit.
15. Pass arounds for comments.
16. International marketing commences.

13.0 COMMISSION A REPORT ON TERTIARY LEVEL CULTURAL EDUCATION & CREATE A TARGETED ARTS & CULTURE COMPONENT FOR THE SUBJECT 'CIVICS'

13.1 INTRODUCTION

Background and History

If the Creative Economy is to be a lynchpin of the diversified economy the quality of its tertiary providers is an issue. A report needs to be done on the state of the tertiary level programmes for the sector. Also at primary and secondary school level Civics can be the mechanism to create a baseline for Cultural Content in the curricula for all students. Therefore there is a need to commission Civics consultants to work with stakeholders to create the Creative and Cultural Sector minimum content for the subject for September 2014 term-

13.2 THE PROJECT – OBJECTIVE/RATIONALE

To create a report on tertiary level Creative and cultural sector education and to create the module for the Creative and Cultural sector for the Civics curriculum.

Description/Scope

The commission 2 important reports for the Ministry of Education on the Creative and Cultural Sector

13.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	Report on tertiary level ed	:\$250,000.		
2	Commission of cultural sector Civics inputs	:\$250,000		
	TOTAL	:\$500,000		

13.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/14 and will commissioning 2 reports.

Implementation Schedule

Creation of brief of reports between Ministry of Education and Ministry of Arts with inputs from stakeholders

14.0 OPEN 1 PILOT MAGNET SCHOOL IN CONJUNCTION WITH MINISTRY OF EDUCATION

14.1 INTRODUCTION

Background and History

There is a need for Magnet Schools that can service children with specialised needs- like Schools for the Arts, Sports, Science, etc. These are schools set aside for the gifted who will be identified within the normal school system who then can specialise and become the advance cohort of the society. There are many international Best Practice models to base the structure on.

41.2 THE PROJECT – OBJECTIVE/RATIONALE

To create the country’s first Magnet Secondary School for the Arts.

Description/Scope

The work with the Ministry of Education to identify the plant, equipment, and personnel for the country’s first Secondary Magnet School for the Arts and to pioneer in setting up its programmes so that the institution is ready for the September 2014 term.

14.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	Creation of Pathway & Practice document	\$500,000	Ministry of Ed	Ministry of Ed
2	Deployment of teachers and staff	Ministry of Ed.	Ministry of Ed	Ministry of Ed
3.	Equipping the facility	Ministry of Ed.	Ministry of Ed	Ministry of Ed
4.	Special programmes	Ministry of Ed.	Ministry of Ed	Ministry of Ed
	TOTAL	\$500,000		

14.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/14 and will include creation of pathway document, selection of staff and equipment, basic infrastructural works, and deployment. The MOAAM's responsibilities will be on the creation of the brief whilst the Ministry of Education handles the institutional setting up.

Implementation Schedule

1. Stakeholder and Ministry of Arts and Education summit to discuss the initiative and create a pathway document.
2. School identified.
3. Teachers and staff identified.
4. Equipment identified.
5. Tenders.
6. Phasing of programme begins with reports etc.

15.0 FUNDING FOR NEIGHBOURING RIGHTS, PUBLISHING, WORKS OF MAS, AND AUDIO-VISUAL INTELLECTUAL RIGHTS COLLECTION AGENCIES

15.1 INTRODUCTION

Background and History

If we launch off into a major Creative Industries economy and we do not have the relevant ‘rights collection’ agencies we would have sabotaged our own industry and sank our own boat before we left the harbour... The nation’s needs to create an efficient series of rights collection and management agencies to manage the intellectual property wealth of the nation

15.2 THE PROJECT – OBJECTIVE/RATIONALE

To provide seed funding for a series of rights collection agencies.

Description/Scope

To work with relevant stakeholder bodies to create the needed rights collection agencies for a range of creative properties which currently are not covered in our landscape- like literature, etc.

15.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	Research and creation of agencies	<u>\$5 M</u>		
	TOTAL	<u>\$5 M</u>	<u>\$5 M</u> by the 2 nd year agencies are finding their legs but still require subvention	<u>\$2 M</u> by the 3 rd year agencies have begun collecting royalties are more self-sufficient

15.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/14 and will include meetings with principals and liaisons with the Ministry of Legal Affairs, its IP Office, and the Ministry of Communication.

Implementation Schedule

1. Meeting with relevant Ministries.
2. Meeting with sector groups and interested rights collectors.
3. Establishment of best-practice protocols.
4. Creation of agencies.

16.0 NATIONAL THEATRE STRATEGY

16.1 INTRODUCTION

Background and History

This is a strategy that encompasses the resolution of the National Theatre Company and such ‘Legacy Companies’ as the Trinidad Theatre Workshop. The strategy is to ensure the curation and maintenance of the National Theatrical Canon and the setting of standards of excellence in the theatrical community. The strategy will ensure the National Theatre ‘holds the line’ despite the fluctuations of the art. It will perform the best classic and new works from the national, regional, and international theatre canon- with a commitment to always premiering the best promising new works. It will have a commitment to tour internationally. It also will be an important employer and apprenticing vehicle for all the tertiary level theatre graduates that the country produces and will graduate talent to the international stage.

16.2 THE PROJECT – OBJECTIVE/RATIONALE

To create a National Theatre Strategy that includes a full-time repertory National Theatre Company that will maintain the National Theatrical Canon and set standards of excellence in the theatrical community as well as a Heritage Company in the Trinidad Theatre Workshop

Description/Scope

To create 2 full-time repertory theatre production companies- headed by Artistic Directors, Producing Directors, and a Touring/Company Managers and also made up of professionals selected from the national theatre community to be the definitive theatre companies in the country:

16.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	Deployment of the Strategy involving 2 companies- Staffing and 10 productions per year	<u>\$10 M</u>	<u>\$10 M</u>	<u>\$10 M</u>
	TOTAL	<u>\$10 M</u>	<u>\$10 M</u>	<u>\$10 M</u>

This is a full-time income earning international touring repertory theatre production company- headed by an Artistic Director, a Producing Director, and a Touring/Company Manager (\$15K each) and also made up of these professionals selected from the national theatre community:

- 15 Actors - 10 of whom would be full-time 'senior' professionals (\$8K each) and 4 of whom would be 'junior' apprentices/understudies sourced from performing arts training programmes (\$2K each)
- 2 Directors (\$12K each)
- 2 Resident Playwrights (\$12K each)
- 2 Set/Scenic Designers, 2 Costume Designers, 2 Lighting Designers, 1 Sound Designer (\$10k each)
- 1 Production Manager (\$10K)
- 2 Stage Managers (\$8K each)
- 2 Assistant Stage Managers (\$5K each)
- 1 Technical Director (\$8K)
- Running crew (4 stage hands) and 4 construction crew for sets and costumes- including set painters (\$5K each)
- 4 Rigging and Operational Crew for lights and sound (\$5K each)
- 2 Wardrobe assistants, 2 Props Masters, 2 Make-Up Artists (\$5K each)
- 2-person Audio-Visual team (4K each)
- Core company would need supportive staff of: choreographers, composers, musical directors/arrangers/conductors, fights and stage combat directors, dialect and text coaches, singers, dancers, musicians, audience relations manager (school matinees, outreach, Q&As) and other theatre/performance/cultural consultants. These can be hired on a by-need basis. Salaries/Fees will vary (from about \$6K to about \$10K).
- Administrative staff: Office manager/head secretary (\$10K); Legal officer (\$10K); accountant (\$10K); marketing and publicity manger (\$10K); 2 officers (\$6K); 2 sales staff (\$6K)
- Dramaturge/Literary Manager (\$8K)
- Understudies, apprentices, assistants and other back-up personnel can be drawn from both the UTT/APA and UWI/DCFA (as well as TTW's, Necessary Arts', Brown Cotton's and Lilliput's) performing arts student body for either a stipend or credit (professional and/or academic).
- A House Manager (to supervise ushers, serve audience members, manage concessions etc) will probably be needed too, but each performing venue will also probably have its own.
- One of the resident directors will have to be the associate artistic director as well so that he/she can be groomed to take over as Artistic Director at the end of the Artistic Director's tenure.
- The National Theatre Company will have a Board of Directors and/or an Advisory Council with a Constitution and Articles of Association (?)

- The Artistic and Producing Directors will report to the Board of Directors but the Artistic Director and Resident Directors for the various productions will have full artistic, creative and aesthetic control of the productions and choice of plays for the season. This National Theatre Company is not an arm or mouthpiece for the government. Neither is it the government's private acting troupe expected to perform 'skits' at government functions. The company shall have full creative, artistic autonomy - free from government and political interference.

THE NATIONAL YOUTH THEATRE COMPANY:

- Is a repertory company of actors and stage crew taken from secondary and tertiary (undergraduate) students performing a season of 2 plays/productions in repertory every late July to mid-August.

THE TRINIDAD THEATRE WORKSHOP

- It is suggested as per the National Theatre of London/Royal Shakespeare Company (RSC) model that the Trinidad Theatre Workshop of Derek Walcott fame be funded to be the Heritage Theatre Company of the country as part of the National Theatre Complex. The TTW which has a global brand celebrates 55 years next year and has been active in pioneering Theatre-in-Education programmes and the like. \$1M from the \$10M can be sequestered to fund their programmes enabling them to tour etc

BUDGET FOR 5 PRODUCTIONS:

- The budget for a small show is about \$50k and a large one about \$300k. The company should stage on average 3 small to medium size shows and 2 large productions per year at about \$1.5M annually.

16.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/14 and will include consultations with all stakeholders, sending out of tenders, and the hiring of staff and players. The main focus in 2013/14 will be the creation of at least 3 premiere performances.

Implementation Schedule

1. Consultations with sector for a Best Practice.
2. Revisit of Cabinet Note and protocols governing the National Theatre Company.
3. Establishment of best practice based on the British RSC and National Theatre models.
4. Tender for Artistic Director.
5. Hiring of Company and Players.

17.0 THE ARTS LEGISLATIVE AGENDA

17.1 INTRODUCTION

Institutions are the nouns, legislation is the verb- without it we sabotage the agenda. The time tabling of these Bills must be tight and adhered to. **These laws release immense amounts of entrepreneurial capital into the system and in all cases what revenue government forgoes in capturing at one stage it can now collect geometrically larger amounts later because more VAT-able and other activities are released into the system**

- **50% Local Content** by February 2014- 50/50 or 50 for 50- to be accomplished in 2 years with 6-month ramp-ups of 10% until Independence 2015
- **3-5% Corporate Building Quota** for Art Buying; % for Public Art; % of corporate profits on sliding scale for Art purchases (**these former 2 can be tabled together**)
- **Film Fiscal package**: 35% rebate fund set up- funded in part by 1% tax on foreign features; zero rated equipment; film stock exempt; local short films must be shown with every foreign feature
- **Remove VAT and duty on select cultural tools** (lists for certain sectors already exists)
- **Repeal Theatre & Dancehall Act** institute rating system (**could be done immediately**)
- **Repeal Ban on Drumming** (**could be done immediately**)
- **Release the list of Protected Sites for the National Trust**; and the Trust Board and National Museum administration needs to be expanded, empowered, and re-engineered as per the recommendations of the sector

18.0 INDUSTRY-TRAINED CULTURAL ATTACHES

18.1 INTRODUCTION

Background and History

ACTT won this at Cabinet level through the Minister of Foreign Affairs in 2012 after which it was handed over to the Ministry of Arts then under Minister Peters. The programme must be re-engaged as envisaged at international Best Practice level and as our first line of engagements with foreign markets. There is already an industry short-list of the best candidates. The developmental modules must now be deployed.

18.2 THE PROJECT – OBJECTIVE/RATIONALE

To deploy 3-5 trained Cultural attaches as the nation's and sector's first line of offense in winning new lands for our cultural products and practitioners.

Description/Scope

Attaches will be deployed with specific agendas that must be accomplished within a year's time culminating with a co-ordinated multi-city tour of select T&T creative products targeted for niche markets and institutions.

18.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	Salaries, transport for 5 Attaches	<u>\$10 M</u>	<u>\$10 M</u>	<u>\$10 M</u>
	TOTAL	<u>\$10 M</u>	<u>\$10 M</u>	<u>\$10 M</u>

18.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/with a detailed agenda for the attaches over the course of the year.

Implementation Schedule

(see accompanying document)

19.0 A PACKAGE OF CARNIVAL INTERVENTIONS

19.1 INTRODUCTION

Background and History

The Carnival is jeopardy- Pan, Mas, and Calypso are in crisis, but it is an artificial crisis created by agency mismanagement on one hand and insensitive management of the evolution of the festival and its traditions on the other. A festival is a very sensitive creature which emerges from ancient beliefs, practices and communal and individual activity- the conversion of folk festivals to commercial scale events must be handled sensitively or you risk destroying the festival and the economics it supports. These are a series of stakeholder and visionary interventions which aim to repair traditions, open up new vistas, and multiply the economic returns of the Carnival whilst ensuring its vitality and essences,

19.2 THE PROJECT – OBJECTIVE/RATIONALE

To create a series of interventions in the Carnival to resolve its crises and transform its economies

Description/Scope

The implementation of sensitive Carnival reforms

19.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	Band of the Year first prize (the Future of Carnival)	\$3.0m	\$3.0m	\$3.0m
2	King and Queen of the Bands prizes	\$4.0m	\$4.0m	\$4.0m
3.	Acoustic Monday implementation	\$1.0m	\$1.0m	\$1.0m
	TOTAL	\$8m	\$8m	\$8m

19.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/14 and will include basic infrastructural works. The main focus in 2013/14 will be the earthworks and fencing.

Implementation Schedule

CARNIVAL INNOVATIONS

NAME OF PROJECT: THE FUTURE OF CARNIVAL (from Minshall):

STRATEGY:

- **\$3M** first prize for bands 30- 300 people
- Big Yard only for bands 30-300 people,
- Big bands to circle Savannah with stage and bleachers in front of the Magnificent Seven
- Bring down international designers & architects each year to help judge-

PREMISE: The \$3M first prize for bands of 30+ will result in fine and grassroots artists returning to Mas design, and will result in the next Golden Age of Mas design, the 30-people stipulation will return Mas to communities, limes, clubs, and new networks and re-invigorate the tradition

NAME OF PROJECT: RETURN OF THE MONARCHS

REQUEST: King and Queens top 3 split **\$4M.**

PREMISE: This is also a dying tradition with most practitioners operating at a loss. The best of these costumes should be inducted into the Carnival Museum. A circuit for the King and Queen internationally should be established with appearance fees, etc

NAME OF PROJECT: ACOUSTIC MONDAY

\$1M to implement

PREMISE: Carnival Monday becomes Acoustic Monday, with only Steelband, drummers, and live music, and Traditional Mas in its finery as well as Kings and Queens- as well as the Village carnivals

RETURN \$: This will revitalize the dying spectator sport of Carnival Monday as well as revitalize traditions that cannot compete with the amplified and corporate fuelled Tuesday big bands etc. This would create a different Carnival economy on Monday with PTSC providing country tours etc. There could be Road March for Monday.

20.0 WORLD CHUTNEY FESTIVAL & FOLLOW UP WORLD TOUR

20.1 INTRODUCTION

Background and History

There is a diaspora of almost 2 billion East Indians worldwide. This is an attempt to make Chutney Music one of the mainstream popular musics of the East Indian diaspora and of the world by the creation of an international festival as its arrowhead.

20.2 THE PROJECT – OBJECTIVE/RATIONALE

To fund a World Chutney Festival in Trinidad and a follow-up world tour

Description/Scope

The funding of a World Chutney Festival and Tour with the Chutney Foundation of T&T

20.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	Festival and Tour contribution	\$3.0m	\$3.0m	\$3.0m
	TOTAL	\$3m	\$3m	\$3m

20.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/14 and will include the basis and reciprocals of the funding.

Implementation Schedule

The World Chutney Finals should be held here with a follow up tour of the winner and the best T&T artists- elder to younger- to the Asian diaspora and metropolitan centres. This could result in opening up of enormous lucrative Asian markets (during IPL) for all other kinds of T&T product

21.0 PAN SEVENS (7S)

21.1 INTRODUCTION

Background and History

‘PAN 7s’ or THE NATIONAL 7-A-SIDE PAN COMPETITION is an attempt to change the way that Pan is conceptualised by and used by the youth of the country, the entire pan fraternity, and the entire nation as a whole. Young 7-piece bands will arrange and play modern music to vie to become the best combo in T&T. The competition is restricted to players under 35 years old- and to 7 piece combos wherein 5 instruments have to be pans. There will be no restriction as to the other 2 instruments that the band uses- whether it be bass, voice, sitar, violin, flute, etc... The repertoire- the chosen songs- of the band must be modern. The field of choice of music is limitless. Bands can select songs that are R&B, Dancehall, Hip-Hop, Soca, Chutney, Electronica, Jazz, World-Beat, or whatever.

This historic competition will take place over 3 months from June- August and will be a zonal competition with prelims, semis and a national final.

PAN 7s will revolutionise pan as an instrument by allowing young musicians to experiment with it boldly. ... It will also create a generation of travel-ready portable music combos with 5 pans and 2 other instruments

The competition will happen on a home and away basis with teams having to visit their competitors home-towns . This will happen within zones and across national zones as well. In this way youths will see how each other live and get a chance to host their competitors. **A special prize will be given to the best host team and community.** Thus the competition will also break the borderline crisis in ‘ghetto’ communities as well as open up all youths to other communities nationally.

21.2 THE PROJECT – OBJECTIVE/RATIONALE

To create a nationally attractive competition that will revolutionise the repertoire, players, arrangement, and combos of pan and create the next wave of Trini-global musical ambassadors whilst also providing an engine for the rehabilitation of communities at risk

Description/Scope

To work with the project team, PanTrinabgo and private sector stakeholders to create a dynamic new addition to the T&T music festival landscape

21.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	Start up, Earthworks and Fencing	\$1.0m	\$1.0m	\$1.0m
	TOTAL	\$1m	\$1m	\$1m

21.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/14 and will include all the mobilisations necessary for a competition this expansive. It will do so with many private sector partners..

Implementation Schedule

1. The project team is assembled with stakeholders etc
2. Private sector partners are sought
3. The protocols are drawn up
4. The design parameters are established
5. The promotional team is created along with campaign
6. Advertising campaign conceived
7. Venues secured
8. Judges secured
9. Prizes secured
10. Media Launch announcement of the competition in March to give youths enough time to get combos together and practice- TV and radio partners onboard
11. The country is broken up into geographic zones. All groups must register as coming from zones
12. The competition happens in venues within zones on a home-and-away basis
13. Each band has to play one contemporary song of their choosing
14. The arrangement will be 8 minutes in duration
15. The optimum use of pans would be bass, cuatro, guitar, tenor
16. There is no limit to what the 2 other instruments can be- voice, violin, guitar, sitar, etc
17. The competition will have preliminaries, semi-finals and finals. The prelims and the semis will take place in communities. The finals will be held in a national venue.
18. The prizes for the competition will be developmental- a trip to a trade expo, recording equipment, developmental software, etc- as well as cash
19. **April:** The entire competition infrastructure is put in place
20. **June:** Prelims begin with groups performing in their own communities
21. 2nd round of prelims begin with groups exchanging with other groups in other communities
22. **July:** Quarter finals in other communities
23. **August:** Semi-finals in other communities
24. Finals in a national venue
25. **Accompanying this competition could be another competition called: ‘Pan Out’ which was created by local jazz pan and drum genius Sean Thomas: This is a strict Pan ‘burn-out’ between virtuoso individual players. The competitors may have to do 3 pieces- one accompanied by a track or band, another as a soloist, and another as a pure burn-out with a competitor. The top 12 soloists will be honoured.**

22.0 NATIONAL CULTURAL THEME PARK

22.1 INTRODUCTION

Background and History

Pat Bishop’s last project before she died was the conception of a National Cultural Theme Park. The proposal was submitted to Minister Tewarie as part of the Expert Panel process where it was approved and where he indicated he liked the project for ‘private sector’ partnership.

This is an appeal for a feasibility, consultations, and first phase prototypes, on the Pat Bishop model of a Cultural Theme Park which will be a permanent leisure centre built around local folklore, mythologies & culture.

22.2 THE PROJECT – OBJECTIVE/RATIONALE

To provide a feasibility study, consultations, and first phase prototypes, on the Pat Bishop model of a Cultural Theme Park.

Description/Scope

The creation of a feasibility, consultations, and first phase prototypes, on the Pat Bishop model of a Cultural Theme Park..

22.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	Feasibility, consultations, and first phase prototypes	\$3.0m	\$10m brief, tenders, first phase works	\$30m completion of first phase and rationalisation of next phases
	TOTAL	\$3.0	\$10m	\$30m

22.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/14 and will include commissioning a feasibility, consultations, and first phase prototypes

Implementation Schedule

1. Creation of brief.
2. Commissioning of feasibility report.
3. National consultations.
4. First phase prototypes created

23.0 THE MUSIC INCUBATION PROJECT

23.1 INTRODUCTION

Background and History

A series of interventions along the life-cycle of the musical product with the aim of producing the best young, and unrecorded musical acts and tram-lining them towards local and international performance.

23.2 THE PROJECT – OBJECTIVE/RATIONALE

To provide interventions along the life-cycle of the musical product with the aim of producing the best young and unrecorded musical acts- like creation of performing venue platforms working with strips like the Woodbrook/Ariapita Avenue bar and restaurant owners to have quotas of live performers each week; etc. The creation of a music caravan with selected acts travelling on a truck to locations all over the island with Ministry themed programmes in the vehicle- e.g. Health, Education outreach etc.

Description/Scope

The creation of interventions along the life-cycle of the musical product with the aim of producing the best young and unrecorded musical acts

23.3 COST PROJECTIONS 2014-16

Ser.	Description	2014	2015	2016
1	Project capital	\$10.0m	\$10.0m	\$10.0m
	TOTAL	\$10m	\$10m	\$10m

23.4 IMPLEMENTATION

The project is expected to commence in fiscal 2013/14 and will include the creation of a directory of musical acts, creation of a local touring circuit with venues, creation of a touring music truck/caravan linked with inter-ministerial programmes, and the sending of the best acts to international expos.