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VANUS INVESTMENTS LIMITED

ANNEX IV (A)

MAS – A TECHNICAL DESCRIPTION

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1. EXECUTIVE SUMMARY

Masquerade although the oldest of Trinidad Carnival's art forms is the one the least understood in terms and of its business operations and economic potential. I have prepared this technical description of mas' production in order to provide Vanus Investments Limited (Vanus) with input for its aide memoire for the National Carnival Commission of Trinidad and Tobago for a program of sector wide measurement of the social and economic impacts of the Carnival Industry and the subsequent design of policy, strategy and implementation measures. The recommendations are meant to provide guidance for further research into the Trinidadian masquerade product and also indications as to future policies and strategies which could support its development. As per the terms of reference provided by Vanus, this technical description is divided into five key sections which are briefly summarized below:

1.1. THE HISTORICAL CONTEXT

As Trinidad's political and economic landscape has changed and evolved, masquerade traditions have followed. Much like calypso, the costumes displayed by masquerade bands during the Trinidad Carnival's celebrations have served as a barometer for life on the island. This section includes:

- I. A description of how various groups such as the French, former African slaves, Spanish, English and Americans have shaped the masquerade product in Trinidad
- II. Insights into how global trends, such as the increasing earning power of women and the rise of the experience economy have impacted the masquerade art form in Trinidad
- III. An understanding of how the absence of formal statutory funding bodies providing direct subsidies to masquerade bands has led to a focus on branding and the development of add-on services and experiences.

1.2. THE CONTEMPORARY MASQUERADE PRODUCT

The survival many of the larger and more popular masquerade bands is dependent on building successful brands with which they can attract loyal customers and also sponsors to finance their endeavors. With the decreasing emphasis on costumes as part of the bundle of products, services and experiences that masquerade bands offer, costume manufacture is one of the key areas that masquerade bands can achieve cost savings typically through outsourcing. The sections includes:

- I. Product, services and experiences of all inclusive masquerade bands
- II. The theatrical mas' band's product, service and experience mix
- III. Masquerade bands as B2Bs

1.3. THE TRINIDADIAN MASQUERADE PRODUCTION SYSTEM

From the 1920s onward the Trinidad Carnival went through a period of rapid internationalization which has led to the development of an experience production system for its arts forms, with Trinidad-style carnivals being staged in a number of cities in North America, Europe and lately Africa. Masquerade bands as a result engage in a number of import and export activities. This section includes:

- I. Key markets for Trinidadian masquerade bands' imports - the United States, Europe, China, India and Brazil
- II. Key markets for Trinidadian masquerade bands' exports - the United States, Europe, the Caribbean and also Africa.
- III. A description of the four (4) key types of local masquerade production – local design, local customization, local assembly and local manufacture

1.4. MASQUERADE INNOVATION

The drivers of masquerade innovations are largely the masquerade bands themselves. Consumer-oriented bands focus mainly on process innovation, whereas artistically-motivated bands focus on product innovations. This section includes:

- I. Product innovations – those which have altered the look and feel of costumes and masquerade displays
- II. Process innovations – those which affect the distribution and consumption of the masquerade product
- III. Likely future innovations - business model innovations, production technologies, personal media and/or coordination technologies

1.5. CONCLUSIONS AND RECOMMENDATIONS

This report has sought to give a technical description of Trinidad's masquerade product by tracing its development from slavery through to the contemporary period and looking ahead to likely future innovations. It has revealed that masquerade bands are complex, sophisticated businesses which are sustained by building successful brands that attract and retain customers and sponsors. This section includes four (4) key recommendations:

- I. An investigation into the future of traditional costume-making
- II. A detailed mapping of the different types of business models used by Trinidadian masquerade bands and their resulting product, service and experience offerings
- III. Targeted government interventions that enable masquerade bands to identify and explore potential overseas markets
- IV. The leveraging of the significant investments in modern manufacturing technology made by the University of Trinidad and Tobago to create masquerade innovations and new jobs in masquerade production



2. THE HISTORICAL CONTEXT

2.1. THE DEVELOPMENT OF MASQUERADE IN THE TRINIDAD CARNIVAL

In Trinidad, there are three (3) key Carnival art forms, of which masquerade is the oldest. It can be traced to the French planter class who came to the island accompanied by their slaves following the Cedula de Population edict of 1783, which offered new immigrants land grants, tax concessions and protection (Liverpool, 2001). Aspects of the French influence can still be found in contemporary masquerade portrayals. The mulatress¹ and the garden Negro or field slave² are masquerades which evoke the French tradition of the exchange of roles during the Carnival period. These costumes were later co-opted by the freed slaves (from 1834) giving rise to the practice of a double exchange of roles, in which former slaves portrayed their slave masters in the act of portraying slaves (Van Koningsbruggen, 1997). During J’ouvert celebrations in Trinidad there are still sightings of the Dame Lorraine (an exaggerated portrayal of the mulatress) and also of revelers blackened with mud and oil (evocative of the garden Negro or field slave). It should be noted that the French and former African slaves are just two groups that have been influential in shaping masquerade traditions in Trinidad. The Spanish influence is evident in the Borokit³ masquerade (Martin, 1998) and English and American influences are seen in the military-themed masquerades which became especially popular from the 1930s -1960s due to the two world wars and the stationing of United States troops in Trinidad during the 1940s and 1950s (Scher, 2002). However, whilst these practices persist, contemporary masquerade is dominated by what is described as “fantasy mas” (Van Koningsbruggen, 1997, p. 81). These costumes are adorned with beads, feathers and other decorative materials and typically depict abstract themes such as nature and emotion.



1 The portrayal of the mulatress or mulatto-maid character allowed white women to temporarily assume the identity of the mistresses their husbands found so alluring (Johnson, 1983).

2 White men dressed as black field slaves and blackened their bodies with black varnish as part of the portrayal (Hill, 1997).

3 A traditional Carnival character consisting of an animal costume in the shape of a donkey using the masquerader’s own legs. It is very familiar to European, Middle Eastern, and Indian communities and predates medieval times (Martin, 1998).

2.2. THE BIKINI AND BEADS DEBATE

The dominance of fantasy mas' or bikinis and beads is for some a source of worry, since the tendency is towards sameness and the perpetuation of a somewhat generic image of masquerade. It also means that overtime older masquerade traditions which distinguish Trinidad-style masquerade from other masquerade traditions may be lost. Researchers such as Van Konningbruggen (1997) have linked the phenomenon with the dominance of females in Trinidad's costumed parades. This was observed first in the late 1970s and has continued through to the current period. It has been argued that fantasy mas' which tends to consist of elaborately decorated, revealing costumes are what female patrons want to wear. Thus, Trinidadian masquerade band leaders whose organizations are funded in large part from



the proceeds of costume sales have little choice but to respond by designing the type of masquerades that their customers want. Moreover, feminist researchers, such as Franco (2007) have argued that these types of masquerades, although not regarded as such, are just as valid as forms of expression as traditional, male-centered masquerade forms.

For decades, there have been annual debates in Trinidad's news media about the quality of Carnival's costuming and the loss

of masquerade traditions. Most of these arguments centre on issues of morality and authenticity, which are essentially matters of opinion. Notably absent from these discussions are broader critiques about the political and business context, in which masquerade bands have developed and currently exist. As a whole, masquerade bands when compared to steel bands and calypso artists (although there are notable exceptions) are far more complex, diverse, sophisticated business operations.

They provide a sharp contrast to their European counterparts (particularly in the United Kingdom, the Netherlands and France). European masquerade bands receive statutory grant funding to promote the development of the masquerade art form. The focus of these European bands would not be profit generation but serving societal and artistic objectives. These bands are characterized by traditional costume-making and using locally sourced materials and labour. Their typical organizational form is that of a registered charity in contrast to Trinidadian masquerade bands which are most likely to be limited liability companies. The sustainability of European bands is largely dependent on their ability to successfully navigate and respond to government policy frameworks whereas for Trinidadian bands survival depends largely on their ability to build successful brands capable of attracting and retaining loyal customers and sponsors. Historical antecedents provide some clues as to why this situation has come about.

2.3. THE EVOLUTION OF MAS' COMPETITIONS AND MAS' BAND ORGANIZATION

Masquerade bands were the first group within the Trinidad Carnival targeted for formal organization⁴. The initial motivations for the staging of organized masquerade competitions stemmed from social and political pressure from Trinidad's white population to sanitize some of the more profane aspects of masquerade. The first of these took place in the 1890s and were organized by Ignatius Bodu, a merchant and city councillor (De-Light & Thomas, 2001). Thereafter street masquerade bands became attractive to businessmen who encouraged masquerade bands to advertise goods for them and in return offered prizes and staged competitions.

Masquerade bands were also the first of the art forms to develop their own special interest group dedicated to addressing their concerns. The Carnival Bands Union was established around 1942. One of the key concerns of this body was to increase the prize money offered to band leaders (Liverpool, 2001). Later, this group was superseded by another group called the Carnival Bands Association (CBA) in 1958, which put forward several proposals to the Carnival Development Committee (now the National Carnival Commission) to improve the conditions, facilities and prize money for band leaders. However, by 1987, because of lack of interest, the CBA became dormant and almost inactive. It was at this point that a group was formed to revitalize the CBA and the outcome of one of this group's meetings was the establishment of the National Carnival Band's Association (NCBA). The name change was partly in response to a widening of remit or the organization, which now extended its membership to designers, craftsmen, costume builders and other persons involved in Carnival activity (Act to incorporate the National Carnival Bands Association of Trinidad and Tobago, 2007). The concerns of the organization continued to be advocating for improving the conditions of work and the income earned by their membership.

Later in 2001 the association revised its constitution which led to it being re-named the National Carnival Band's Association of Trinidad and Tobago. This organization has also stayed true to the original union ethos of the Carnival Bands Union. However, it has now extended its remit to the protection of their membership's legal rights and in particular their intellectual property rights. The organization offers legal representation to members and has a focus on ensuring that the financial benefits of Carnival be equitably distribution amongst its membership.

A key implication of this change in remit is the prevention of unauthorized persons profiting (through intellectual profit rights infringement) from the efforts of those involved in the masquerade band industry (NCBA Act, 2007). The NCBA remains the official representative of band leaders. It was incorporated by an act of parliament in 2007 (Knox, n.d.). The association's current mission is:

"To maintain an organisation to ensure the constant development of members while collaborating with our local stakeholders and international bodies in promoting and showcasing Carnival as an industry for the benefit of all."

⁴ Commercialisation and prize awarding competitions came into calypso after the First World War (around 1918) with fees being charged for entrance into calypso tents. For the steel pan prize awarding competitions took place from the 1940s (see van Koningsbruggen, 1997 and Liverpool, 2001).

More recently the NCBA has become concerned about the impacts of outsourcing costume manufacture which has led to the loss of jobs of some in its membership who were previously employed in traditional costume-making. This position puts the NCBA into conflict with some of its other members, typically the large costumed band leaders, who defend their practices by saying local labour cannot produce costumes in the quantities, at the speed and consistency and for the low costs they require.

“To maintain an organization to ensure the constant development of members while collaborating with our local stakeholders and international bodies in promoting and showcasing Carnival as an industry for the benefit of all.”



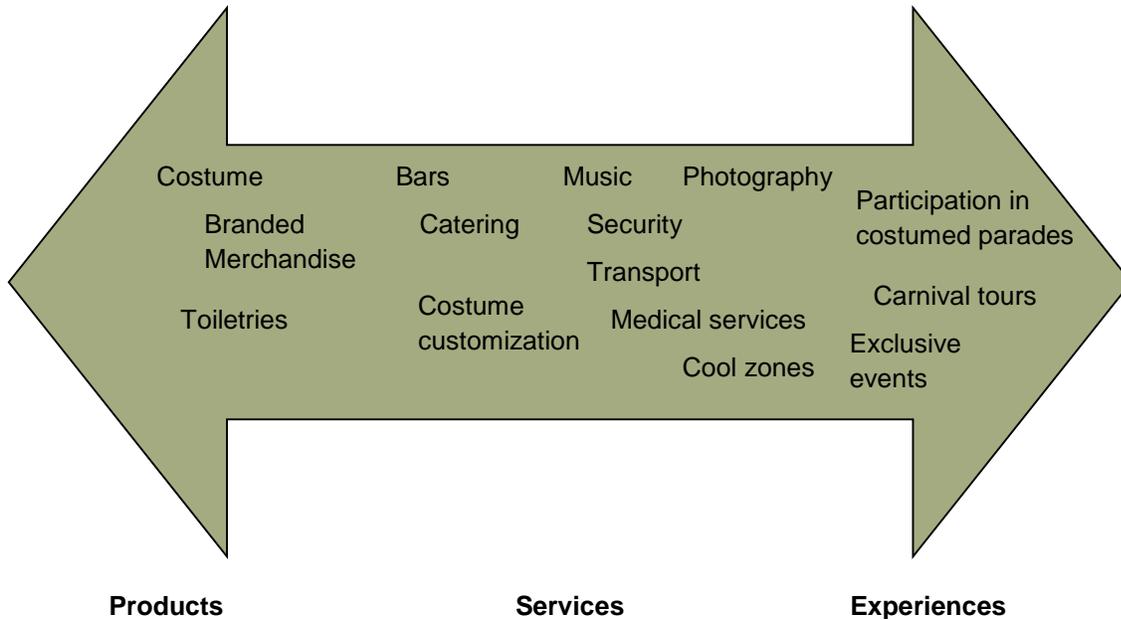
3. THE CONTEMPORARY MAS' PRODUCT

Given masquerade bands historical links with business and continuing focus on income generation, it is perhaps understandable that contemporary masquerade bands continue to be commercially focused and very responsive to both local and international consumer trends. For individuals involved in traditional costume-making, this has meant that their skills are becoming redundant. Another particularly striking trend is masquerade bands' increasing emphasis on the intangible, experiential aspects of their product offering rather than the physical, tangible ones. Casual observers continue to remark on the fact that costumes are becoming smaller and less distinctive every year whilst the prices charged for them are increasing. This phenomenon can be linked to what some business experts have described as the rise of experience economy (Pine & Gilmore, 1999). The experience economy, it is theorized, has arisen because mere products are simply not enough to compete in today's competitive business environment. To maintain price premiums and not be subject commodification, products and brands must add services and experiences to their offerings to stand out from competitors. For masquerade bands this has translated into a decline in the importance of the physical costumes produced and an increasing importance being placed on the add-on services and also experiences they provide.

3.1. PRODUCT, SERVICES AND EXPERIENCES OF ALL-INCLUSIVE MASQUERADE BANDS

The progressive increase of offerings by masquerade bands, particularly in the last three decades has been quite striking. The larger and more popular masquerade bands all offer a range of product, service and experience products. This bundling is what fuels these masquerade bands to reduce costs and seek manufacturing efficiencies in producing their costumes. Costumes, in essence, have become commodities and it is their services and experiences that masquerade bands are using to compete with each other. Experience products are described as those which cater to evoking feelings and sensations rather than fulfilling utilitarian functions (Holbrook & Hirschman, 1982). Figure 3.1 depicts the product, service and experience range of a popular "all-inclusive band". All-inclusive bands charge a flat fee for a range of products, services and experiences that complement their costume product offering. These range from the basic offering of a costume, to services such as security and catering to experiences such as access to the band's fetes and parties.

FIGURE 3. 1 - PRODUCT, SERVICE AND EXPERIENCE RANGE OF AN ALL INCLUSIVE MAS' BAND



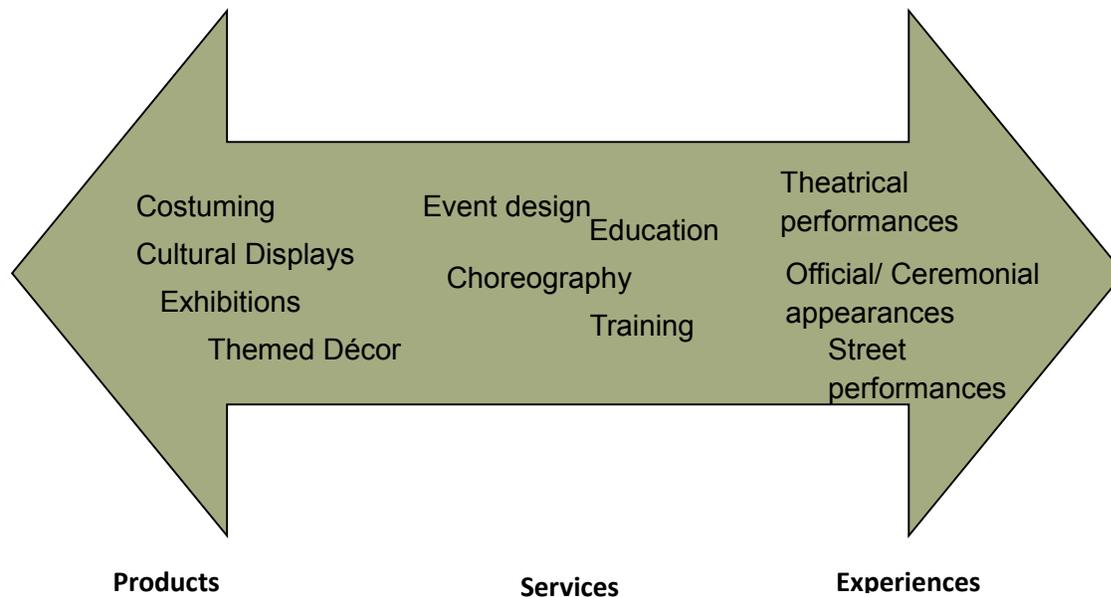
3.2. THE THEATRICAL MAS' BAND'S PRODUCT, SERVICE AND EXPERIENCE MIX

The product, service and experience offerings of the all-inclusive mas' band although quite extensive do not provide a complete or exhaustive listing of the outputs of contemporary masquerade bands. Some contemporary masquerade bands, rather than catering primarily to consumer demands seek to produce artistic and culturally significant expressions. The masquerade band leader is typically the driving force behind the output produced by these bands. Perhaps the most influential and renowned band leader of this type of masquerade band is Peter Minshall. Minshall was trained in theatre design at the Central School of Art and Design in London. He also made his carnival debut in the 1970s as a masquerade band designer at London's Notting Hill Carnival. During the 1970s especially, masquerade bands, as part of the Notting Hill Carnival, were important social groups which gave visibility to London's Afro-Caribbean population who were victims of racial discrimination and oppression. Additionally from the late 1970s, the Arts Council of Great Britain (now Arts Council England) recognized these groups as important producers of public art, representing one of the country's key ethnic minority groups. These bands were given funding by this body to facilitate the production of public goods such as training, education and art for public consumption. Other European countries, such the Netherlands, France and Germany also publicly fund masquerade bands so that they can meet these types of social and artistic objectives.

Minshall's Callaloo Company, as well as businesses of other masquerade band leaders who share his orientation, bear a striking resemblance to publicly funded masquerade bands in European countries. In addition to providing many of the products, services and experiences provided by all-inclusive mas' bands, theatrical masquerade bands produce a broader range of social and artistic goods. See Figure

3.2. It should be noted that although these bands are not recipients of official public subsidies, like their European counterparts, many of the artistic displays produced by these masquerade bands are made possible through commissions from governments both in Trinidad and overseas.

FIGURE 3. 2 - PRODUCT, SERVICE AND EXPERIENCE MIX OF A THEATRICAL MAS BAND



3.3. MASQUERADE BANDS AS B2BS

3.3.1. CONSUMER-FOCUSED BANDS

Although perhaps not as visible as their B2C (business to consumer) products, masquerade bands do produce significant outputs which target businesses. For customer-focused bands their primary B2B offering is sponsorship opportunities. Sponsorship although often confused with donations, is a service which masquerade bands offer to companies seeking to meet specific marketing objectives. These include:

- I. Co-branding - which is done offline through banner displays and merchandising and online through the bands’ websites and social networks
- II. Product trials - via the masquerade bands’ catering and other give aways
- III. Public relations - through co-hosted public events and appearances

Another aspect to these bands’ B2B offerings is event production, either as joint-ventures or on behalf of a third party.

3.3.2. ARTISTICALLY-DRIVEN BANDS

For these types of masquerade bands the outputs they produce which target businesses are perhaps more visible. These would include elaborate décor, event design and theatrical performances. However, the main customers for these masquerade bands' most expensive or "big ticket" items would be government departments, agencies or companies. These would include exhibitions, indoor and outdoor displays as well as official or ceremonial appearances. These bands also offer governments masquerade/carnival consultancy services.

Appendix 1 provides a full list and line descriptions of the activities of masquerade production and the associated outputs highlighted by this section.

4. MASQUERADE EXPORTS AND IMPORTS

4.1. THE TRINIDAD CARNIVAL EXPERIENCE PRODUCTION SYSTEM

From the 1920s onwards, Carnival and its art forms began an increasingly rapid process of internationalization driven by the migration of Trinidadians and other West Indians. This was coupled with inward internationalization, in which resources were imported to enhance festival elements. In addition to the interplay of inward and outward internationalization, production and consumption were also juxtaposed. The Trinidad Carnival can therefore be viewed as an ‘experience production system’ (Ferdinand & Williams, 2013) which enables cultural experiences to be created and shared in host markets by a combination of Trinidadian, Diaspora and host market inputs. The celebrations in these host markets can be divided primarily into the following types:

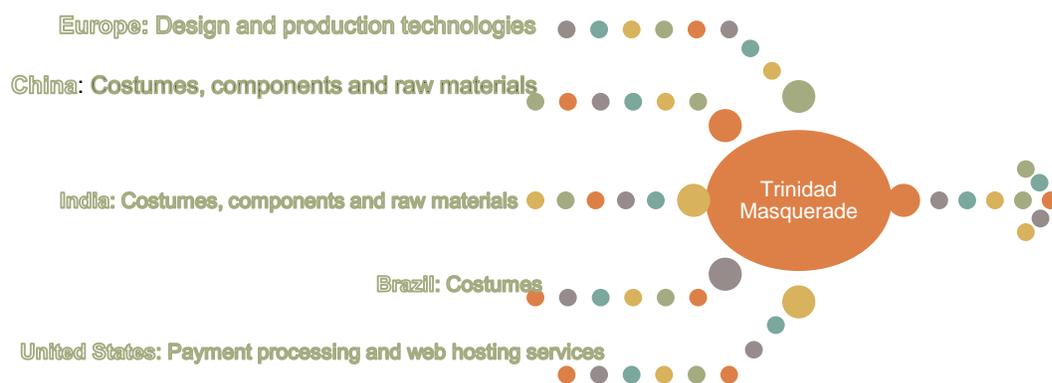
- I. Those established by Trinidadian immigrants (often joined with other Caribbean immigrants) in their new countries of abode.
- II. Those established to re-establish or re-vitalize dead or dying indigenous festivals.
- III. Those established by local or national government agencies or private enthusiasts for their tourism and/or social benefits, often with the help of carnival consultants (they are not attached either to a Trinidadian or Caribbean immigrant population or any pre-existing indigenous festival).
- IV. Second generation Trinidad-style carnivals (these are Carnival celebrations that are based on a Trinidad-style carnival not the Trinidad Carnival itself, usually initiated by a mix of Caribbean immigrants).

See Appendix 2 for a list of carnivals in the Caribbean, North America, Europe and Africa in the Trinidad Carnival experience production system.

4.2. MASQUERADE IMPORTS

The below diagram describes the main inward connections or imports that support the Trinidad masquerade industry.

FIGURE 4. 1 - IMPORTS FROM THE TRINIDAD CARNIVAL EXPERIENCE PRODUCTION SYSTEM



4.3. MASQUERADE EXPORTS

As indicated by the Carnivals listed in Appendix 2, the Trinidad carnival is the hub of an experience production system with nodes in North America, Europe, the Caribbean and Africa. The masquerade industry has leveraged this international presence to provide costumes, consulting services and other exports to this network.

FIGURE 4. 2 - IMPORTS FROM THE TRINIDAD CARNIVAL ‘EXPERIENCE PRODUCTION SYSTEM’



4.4. LOCAL MASQUERADE PRODUCTION

The Trinidad Carnival’s experience production system has led to four (4) key types of local masquerade production. It is striking that design is not an import for any of the local production types. Masquerade bands import finished costumes, semi-finished costumes, costume components and also raw materials. See Figure 4.3. Below the four key types of local masquerade production are detailed.

4.4.1. LOCAL DESIGN WITH OUTSOURCED MANUFACTURE

Entire costumes are imported from an overseas supplier. Generally design activities are done or managed by Trinidad-based organizations while production is outsourced to the foreign provider. These costumes are generally for larger bands and may be sold at lower prices.

4.4.2. LOCAL DESIGN AND CUSTOMIZATION WITH OUTSOURCED MANUFACTURE

Costumes are imported, but aspects are adapted to the band’s overall theme or the customer’s personal requirements. As before, design is done by Trinidad-based organizations, production of the costume is done by a foreign provider. Adaptation activities including measuring, alteration and fit are done in Trinidad.

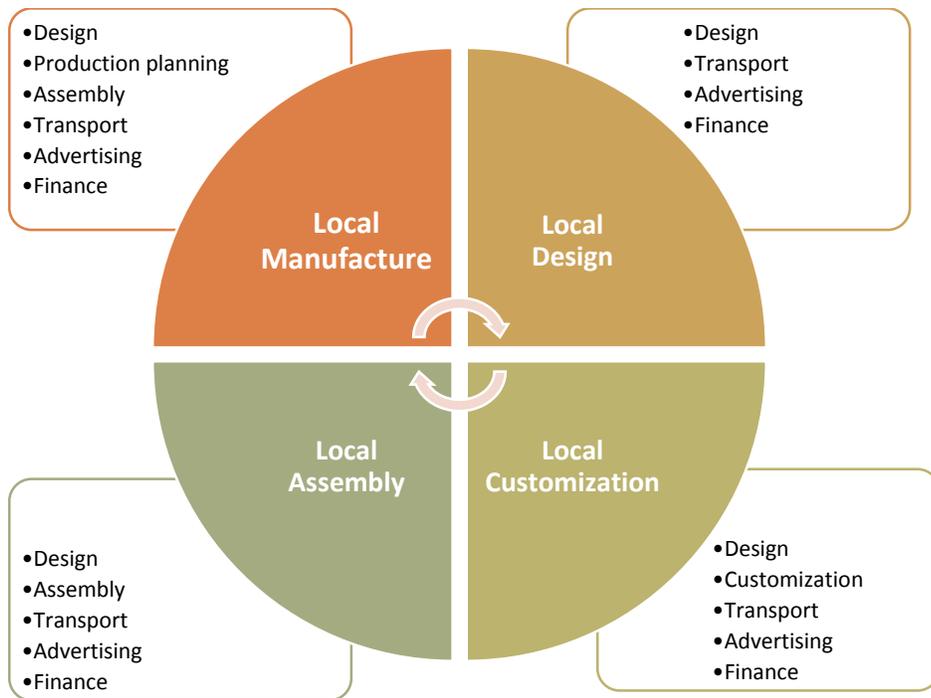
4.4.3. LOCAL DESIGN, ASSEMBLY WITH IMPORTED COMPONENTS

Imported components are configured and assembled into a finished costume based on a design done in Trinidad.

4.4.4. LOCAL DESIGN AND MANUFACTURE WITH IMPORTED RAW MATERIALS

All design, customization, assembly and production activities are done in Trinidad.

FIGURE 4. 3 - LOCAL MASQUERADE PRODUCTION TYPES AND MASQUERADE PRODUCTION ACTIVITIES



5. MASQUERADE INNOVATION

5.1. PRODUCT VERSUS PROCESS INNOVATIONS

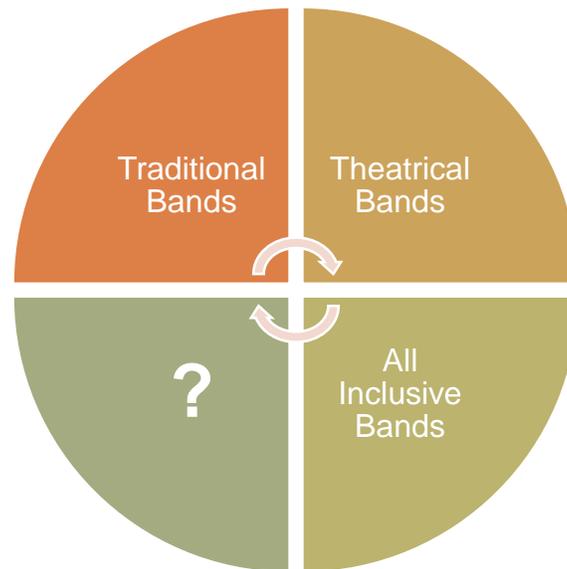
There are two types of innovation apparent amongst masquerade bands – product innovations and process innovations. Product innovations are those that are most readily seen as these innovations have altered the look and feel of costumes and masquerade displays. Process innovations, in contrast, affect the distribution and consumption of the masquerade product and are less obvious. See Table 5.1.

PRODUCT INNOVATIONS	PROCESS INNOVATIONS
<ul style="list-style-type: none"> ◆ Articulated bird wings ◆ Carnival tours ◆ Choreography ◆ Costume material fabrication ◆ Dancing mobiles ◆ Dancing puppets ◆ Lighting and pyrotechnic displays ◆ Mobile cool zones ◆ Mobile toilets ◆ Remote controlled costumes with moving parts 	<ul style="list-style-type: none"> ◆ Costume distribution (e.g. delivery services) ◆ Electronic ticketing ◆ On-line payments ◆ Outsourcing of manufacture ◆ Masquerade production lines ◆ Remote, computerized masquerade band registration

5.2. MASQUERADE BAND BUSINESS MODELS AS DRIVERS OF INNOVATION

The drivers of these innovations are largely the masquerade bands themselves. Consumer-oriented bands focus mainly on process innovation, whereas artistically-motivated bands focus on product innovations. Both groups are equally important in contributing to a competitive and exportable masquerade product. Traditional masquerade bands (those which feature traditional carnival characters), although still part of the Trinidad Carnival, are typically run by die hard enthusiasts focused on keeping traditions alive and not on innovation. These bands however would have been the source of past innovations in the sector. With the global explosion in carnivals and carnival arts, a critical question facing Trinidad’s Carnival industry is “Who will be the source of its future masquerade innovations?” With the significant public sector investments being made in Carnivals across Europe, Asia and also Africa, there is pressure on the Trinidad Carnival to match these investments and fund a new generation of carnival artists. The departure of Peter Minshall (although, lately returned) and more recently of Brian MacFarlane from Trinidad’s masquerade band scene raises concerns for many as to whether Trinidad can retain its position as a premiere source of exceptional and innovative masquerade design. See Figure 5.1.

FIGURE 5. 1 - MASQUERADE BAND INNOVATION PAST, PRESENT, FUTURE



5.3. FUTURE MASQUERADE BAND INNOVATIONS

Future innovation in the industry may incorporate one or more of the following: business model innovations, production technologies, and personal media and/or coordination technologies. The masquerade industry has long been an innovator in the domain of business models as they have developed from a craft/local cultural industry into international entertainment brands. This trend can only accelerate as the Trinidad Carnival experience production system extends its network into other countries. For business model innovation, masquerade bands can go beyond their current imports and exports to create global entertainment brands or education brands that provide a Trinidad Carnival experience to children of the Diaspora and their social circles. The former will require the incorporation of new partners such as travel organizations while the latter will require masquerade organizations to work with cultural organizations and educators in metropolitan areas with significant concentrations of the Caribbean Diaspora.

Service and experience based industries such as masquerade have historically been latecomers in deploying technological tools to improve their offerings. However, there are emerging production technologies that can be applied to masquerade bands that can lower costs and enhance their service to customers. 3D printing, a term used to describe a number of production technologies that create physical objects using additive forming processes, can create small numbers of highly customized items at relatively low costs. 3D scanning technologies can capture customer information such as size and shape at low cost as well. For masquerade bands, the implication is that a greater degree of customization can be done in Trinidad, enabling smaller, highly individualized sections that can be sold at a premium prices and provide jobs.

For many events, digital communication technologies extend their presence in space and time. Attendees all over the world can witness an event at any location with the IT infrastructure to connect to a social network or video distribution platform. Further, interested persons can view footage from an event days or weeks afterward, enabling interaction long after the live event. These innovations can enable masquerade bands to create entirely new experiences as they can involve the virtual audience as well as the physical audience. Masquerade bands can, for example, provide unique access to performance footage for international members. Digitization also creates additional sponsorship opportunities for masquerade bands as it expands the potential audience for their products. Finally, communication technologies facilitate ad hoc coordination. Smartphones contain broadcasting technologies as well as positioning technologies in the form of GPS that can be used to create spontaneous dance routines and productions that enhance the customer and viewer experience.

6. CONCLUSIONS AND RECOMMENDATIONS

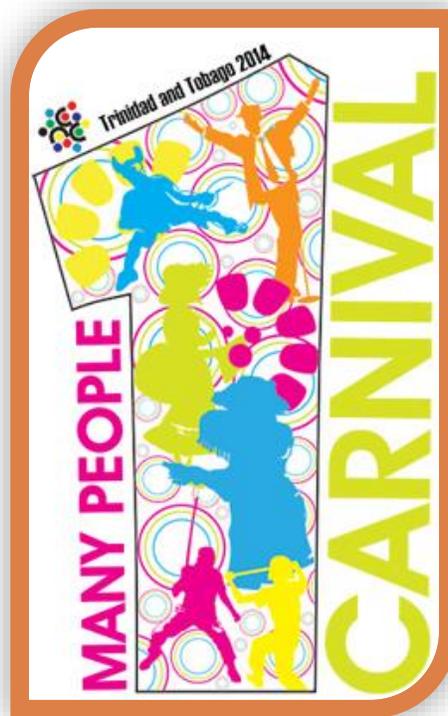
This report has sought to give a technical description of Trinidad's masquerade product by tracing its development from slavery through to the contemporary period and looking ahead to likely future innovations. It has revealed that masquerade bands are complex, sophisticated businesses which are sustained by building successful brands that attract and retain customers and sponsors. The report has also demonstrated key differences between the product, service and experience offerings of all-inclusive and theatrical masquerade bands. An exploration into the masquerade production system has demonstrated that outsourcing is a common practice which has led to the loss of jobs for individuals involved in traditional costume-making. The business models of masquerade bands have been shown to be a key influence on the innovations that they develop.

These findings highlight four (4) key areas that warrant further investigation:

- I. The future of traditional costume-making - In light of the economic imperatives pushing masquerade bands to pursue mechanisation and outsourcing of costume production, there are serious questions to be answered about how traditional costume-making skills are to be retained and how they can be deployed in future. To answer these questions an understanding is needed of the current and potential socio-cultural and economic benefits that can be derived by keeping these practices alive. Potentially these skills can act as educational tools aimed at young people so that they have an understanding of Trinidadian masquerade traditions. In European countries, the practitioners of traditional costume-making in the course of passing on their skills also impart knowledge about the broader historical and political circumstances in which these skills were developed. Educational programmes involving traditional costume-makers can provide a means by which these individuals continue to be employed and potentially create new businesses which focus on delivering the social and cultural benefits of these practices.
- II. Current and new business models for masquerade bands - This report has focused on two types of masquerade band business models – the all-inclusive and the theatrical masquerade band. However, masquerade bands in Trinidad have a range of business models. A detailed mapping of the different types of business models used by Trinidadian masquerade bands and their resulting product, service and experience offerings is needed if policies and strategies are to be drafted to support the development of these organisations. There may well be a case for providing special subsidies to bands whose product offerings have wider societal, cultural and/or artistic benefits which accrue the Carnival industry as a whole and not just the individual bands or band leaders. This mapping would also be needed to form the basis for future planning for masquerade bands.
- III. The Trinidadian masquerade production system - The future development of the masquerade industry relies on exploiting the business model innovations created in the domestic market on a global scale and the incorporation of new technologies to produce extraordinary experiences. Trinidadian masquerade designs are already exported to markets in the Caribbean and Europe. These exports can be expanded into broader entertainment products that incorporate masquerade. The Trinidad Carnival experience production system provides a ready-made market platform that

has embedded itself in major metropolitan cities in North America, Western Europe and the Caribbean. Exploiting this system may require targeted government interventions that enable masquerade bands to identify and explore potential markets. Research is needed to help masquerade bands find potential market partners to create showcase events that extend the experience production system into areas without a Caribbean Diaspora population, but an interest in Carnival culture, such as Asian and Eastern European countries.

- IV. New masquerade technologies - Research and development is needed to exploit new technologies to create masquerade innovations and new masquerade production jobs. The customer focus of many Trinidadian masquerade bands has led a focus on cost minimisation. These types of organizations will tend to avoid investments in technology as the returns are uncertain. A strategy that can be deployed in this area is the leveraging of the significant investments in modern manufacturing technology made by the University of Trinidad and Tobago in the areas of 3 D printing and Computer Controlled Manufacturing machinery.



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APPENDIX 1

PRODUCT, SERVICE AND EXPERIENCE OFFERINGS OF MASQUERADE BANDS

OFFERING	DESCRIPTION
Bars	Typically mobile stations serving a selection of alcoholic and non-alcoholic drinks to masqueraders.
Branded merchandise	Items such as T-shirts, rags, flags, mugs and flasks which bear the logo of a masquerade band.
Carnival tours	The right to participate in Carnival competitions held at carnivals overseas, along with flights, accommodation and activities.
Catering	Meals and snacks typically provided through mobile stations.
Choreography	The design of dance sequences for Carnival parades and other events involving costumed individuals.
Cool zones	Mobile vehicles which mist masqueraders with water to reduce their body temperatures during the carnival parade.
Costumes	Attire worn to portray the wearer as a character during carnival and other types of parades or special events.
Costume customization	Alternations to the fit and appearance of a costume to a masquerader's requirements.
Cultural displays	Displays of Trinidad and Tobago or Caribbean culture typically organized by trade missions or tourism organizations.
Education	Lectures and/or public talks on the topics of carnival and masquerade.
Event design	Specification of the production elements (e.g. performances, lighting and décor) used at a special event
Exclusive events	Access to purchase tickets to special events which regular members of the public would not have.
Exhibitions	A static display of the masquerade product (similar to a gallery showing of works of art).
Medical services	Emergency medical personnel are retained to treat ill or injured masqueraders during the carnival parade.
Music	Live or recorded music played to entertain masqueraders during the carnival parade.
Official/ ceremonial appearances	The parade of costumed individuals as part of an official or ceremonial gathering (e.g. Olympic opening ceremonies).
Parade participation	The right to participate in the Parade of the Bands and other competitions organised by the NCBATT.
Photography	Professional photographs are taken of masqueraders which they can have or the band can use for publicity.
Security	Private security to ensure the safety of masqueraders during the parade and prevent spectators from joining the parade.
Sponsorship	A service which masquerade bands offer to companies seeking to meet specific marketing objectives.

Street performances	Performances designed specifically as street art, such as for the purposes of public protest.
Theatrical performances	The staging of story-based spectacles in public spaces, theatres or arenas involving costumed individuals.
Themed décor	Elaborate decorations used to provide a unique theme to a special event such as a conference or celebration.
Toiletries	Items such as sun block and wet wipes useful to the masqueraders during the carnival parade.
Training	The imparting of special skills involved in the costume production process or in specific performance arts.
Transport	Shuttles provided to get masqueraders to their masquerade bands from designated points.

APPENDIX 2

TRINIDAD-STYLE CARNIVALS IN THE TRINIDAD CARNIVAL EXPERIENCE PRODUCTION SYSTEM

Location, Name	Date est.	Type	Origins
NORTH AMERICA			
United States of America			
New York, West Indian	1947	1	Pre-lenten indoor celebrations held by Trinidadian immigrants to New York, which evolved into a
American Parade Day			parade held at Labour Day weekend Previously known as Labour Day.
Hartford, Greater Hartford	1962	4	Immigrants from Trinidad and Jamaica established a Trinidad-style carnival to celebrate the
West Indian Parade			independence of Trinidad and Jamaica (both declared independence in 1962)
Boston, Boston Carnival	1973	4	A parade established by a Trinidadian immigrant to Boston which takes place during Labour Day
			Weekend
Detroit, Detroit Caribbean	1975	4	Established by Caribbean immigrants to Detroit to share ethnicity and share their culture with others.
Int'l Festival & Parade			This 'carival' is held the second weekend in August for three days.
Baltimore, Baltimore	1981	4	Established by the Caribbean American Carnival Association of Baltimore, Inc. to promote the cultural
Carnival			ideals of all Caribbean nations within the United States. Membership is open to all.
Maimi, Maimi Broward	1984	4	Trinidadian immigrants to Miami established a Trinidad-style Carnival, which was combined in 2009
One Carnival			with a competing Carnival called Broward Caribbean Carnival established in 2003.
Atlanta, Atlanta	1988	4	A group of Caribbean immigrants from several islands come together to familiarize the metro Atlanta
Caribbean Carnival			community with Caribbean culture by presenting a Trinidad-style carnival.
Washinton D.C., D.C.	1993	4	The DC Caribbean Carnival, Inc. which is open to individuals of Caribbean origin or descent organized
Caribbean Carnival			this carnival which was then amalgamated with the Baltimore Carnival in 2013.
Baltimore, Baltimore/	2013	4	The DC Caribbean Carnival was combined with Baltimore's celebration for the first time in July
Washington One			2013. This was due in large part to the latter festival's financial problems.

CARIBBEAN CARNIVAL			
Canada			
Toronto, Scotia	1967	1	It was intended as a one-time 'gift' to the city of Toronto for its centennial celebrations from the
Caribbean Carnival			West Indian community but was so successful it became an annual event. It was known formerly as
			Caribana
Montreal, Carifesta	1974	4	This parade was set up by the Caribbean Cultural Festivities Association. It was formerly known as
			Carifete.
Calgary, Carifest	1981	4	The Caribbean Community Council of Calgary (CCC) organizes Carifest as part of its mandate.
			The Council was incorporated under the Alberta Societies Act in 1981.

Location, Name	Date est.	Type	Origins
EUROPE			
United Kingdom			
London, Notting Hill	1964	2	Started when a British social worker added a steel band to the Notting Hill Festival, which went on
Carnival			to become a Trinidad-style carnival.
			In 1975 the event became much larger by adding Jamaican sound systems and stalls.
Leeds, Leeds West	1967	4	Started by immigrants to Leeds from the island of St. Kitts.
Indian Carnival			
Bristol, St. Paul's Afrikan	1967	2	Started by members of St. Paul's Afro-Caribbean, Asian and European community. In 1975 a
Caribbean Carnival			Trinidadian took leadership and then the Carnival took on more Trinidadian-style elements and also
			sound systems.
Manchester, Caribbean	1972	1	A group of mostly St Kitts & Nevis/Trinidadian immigrants decided to throw an impromptu
Carnival Manchesta			carnival procession through the streets of their Manchester neighbourhood.
Derby, Derby Caribbean	1975	4	Started as a small festival at Motorways Sports Centre in 1975, when a worker from Caribbean Focus
Carnival			joined the organizers it expanded into a bigger event, including Trinidadian elements and sound
			systems.
Luton, Luton Int'l	1976	4	Started as a Victorian street fair put on as part of the

			Borough's centenary celebrations which later
Carnival			went on to become a Trinidad-style carnival incorporating international elements.
Huddersfield, Hudders-	1984	4	Started as a single float in the Lord Mayor's parade, then drew inspiration from Caribbean carnivals
field Carnival			to become a Trinidad-style Carnival, also incorporating other elements such as sound systems and
			food stalls.
Birmingham, Birmingham	1984	4	Started as the Handsworth Carnival to provide entertainment for the Afro-Caribbean people in the
International Carnival			area, in 1991 it became the Birmingham International Carnival.
Leicester, Leicester	1985	4	Started by the Caribbean community in Leicester to keep the cultural traditions of the Caribbean
Caribbean Carnival			alive.
Coventry, Coventry	1991	4	Started as a gathering of Caribbean families and friends, which later expanded into a full fledged
Caribbean Festival			Trinidad-style Carnival, which incorporated additional elements such as reggae.
Stoke-on-trent, Six Towns	1998	4	Started by the Afro-Caribbean community, and run up until recently by the North Staffordshire
One City Carnival			African Caribbean Association.
Liverpool, Liverpool	2004	4	A Carnival spectacle professionally produced by Brouhaha International.
International Carnival			
Location, Name	Date est.	Type	Origins
The Netherlands			
Rotterdam, Zommer	1984	4	Started by immigrants to Rotterdam from Aruba and Curacao who wanted to create a carnival to
Carnival			remind them of the carnival of home. Notting Hill is also cited as an influence.
Germany			
Berlin, Carnival of		1996	3
Cultures			der Kulturen that launched the first event and continues to organize this carnival.
Bielefeld, Carnival of	1997	3	Taking its inspiration from the Notting Hill Carnival, a team comprised of Cultural Affairs Bielefeld,
Cultures			World Bielefeld and Shademakers (a UK production company) established this event.
AFRICA			
Nigeria			
Calabar, Carnival	2005	3	Initiated by the Cross River State government, where

Calabar			Calabar is situated. The event is managed by
			The Cross River State Carnival Commission. It is based on the original Trinidad Carnival.
THE CARIBBEAN			
Aruba, Aruba Carnival	1940s	1	Started by Trinidad immigrants to the island who settled there to work after the WW2.
St. Thomas, St. Thomas Carnival	1952	3	Launched by a former radio personality and politician Ron de Lugo who revived Carnival celebrations similar those in the Trinidad on the island.
Antigua, Antigua Carnival	1957	3	The Antiguan government launched a Trinidad carnival inspired event as a tourism product and also to commemorate the end of slavery.
St. Kitts, St. Kitts & Nevis National Carnival	1957	3	A committee of volunteers launched this carnival, they were joined by Major Leonard Alphonso, a Chief of Police from Trinidad who became actively involved in the early 1960s.
St. Maarten, St. Maarten Carnival	1970	3	After observing the growing popular of festivities on the island a government appointed committee with the help of private businesses launched a Trinidad-style Carnival after a fact finding visit to St. Thomas.
Anguilla, Anguilla Summer Festival	1974	3	The wife of the then head of state put forward the idea it would be beneficial for Anguilla to have a Trinidad-style carnival. It is also suggested it was because she was Trinidadian and she was missing Trinidad Carnival.
Barbados, Crop Over	1976	3	The Crop Over festival which originated in the 1780s was revived as a Trinidad-style carnival by the Barbados government.
Jamaica, Baccahnal	1990	3	Established by Byron Lee, a Jamaican calypsonian and frequent visitor to Trinidad and the promoters of the Orange Carnival, a private Trinidad-style carnival party.