

REINVENTING CARIFESTA:

A STRATEGIC PLAN

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TABLE OF CONTENTS

EXECUTIVE SUMMARY	2
Strategic Review and Analysis.....	2
The New Strategic Direction.....	5
The Way Forward	9
INTRODUCTION	10
Strategic Planning: Aims & Objectives	10
STRATEGIC ANALYSIS	13
Origins and Objectives	13
Arts Promotion and Development	14
Financial & Economic Impact.....	17
Environmental Context	20
PEST Analysis	20
TOWS Analysis.....	22
The Future of CARIFESTA?.....	24
THE NEW STRATEGIC DIRECTION.....	27
The Carifesta Business Model	29
Problématique.....	29
Recommendation.....	29
Governance and Decision-making.....	32
Problématique.....	32
Recommendation.....	32
Proposed Division of Labour.....	33
Programming and Marketing.....	35
Problématique.....	35
Recommendation.....	36
The Festival Programme	37
Marketing Strategies	39
Finance and Economic Planning	41
Problématique.....	41
Recommendation.....	41
Economic Impact and Planning	42
Financing Strategies	43
Funding of Directorate and Board.....	46
SUMMARY AND WAY FORWARD.....	48
APPENDICES.....	50

EXECUTIVE SUMMARY

The aim of the report is to outline a framework for the reformulation and reinvention of the CARIFESTA festival. The report is divided into two main sections: a strategic review and analysis and the articulation of the strategic plan. The report has focused on analyzing the history, context and prognosis of the CARIFESTA festival. The strategic analysis suggests that the festival is uncompetitive in the regional and international context and no longer fulfilling its mandate and consequently is ripe for change. The report goes on to outline the key dimensions of an alternative strategic direction. Emphasis was given to the issues of the festival business model, governance and decision-making, marketing and programming and to financial and economic planning. The funding strategies for the establishment of a festival directorate and the board of directors, key recommendations for the new festival business model, was also examined.

The strategic plan establishes an alignment between the organizational culture of CARIFESTA and the demands of the emerging festival context. New benchmarks and targets have been established to monitor and evaluate the implementation of the plan. The final stage of the strategic planning process requires consensus, buy-in and commitment about the future of CARIFESTA from key institutions within CARICOM (i.e. COHSOD, Community Council and the Heads of Government). This is the single most important feature of the strategic planning process.

Strategic Review and Analysis

This component of the report assesses the capabilities, competencies and competitiveness of the CARIFESTA structure and evaluates the potential threats and opportunities. It involved an analysis of the festival business model (organization structure, financial flows, stakeholders, competition, business environment). An environmental scan (Social, Legal, Economic, Political, Technological, Meteorological, Demographic and Competitiveness issues) and a TOWS analysis (Threats, Opportunities, Weaknesses, Strengths) were conducted. A stakeholder analysis (e.g. artists and cultural entrepreneurs, host governments, sending governments, national and regional media) was also done.

The following profile of the festival summarizes the key observations and insights gained from the strategic review and analysis:

- CARIFESTA is a regional, roving, multidisciplinary, mega, arts festival that has been in operation since 1972. When established the festival was an important innovation in the regional cultural context and made a significant contribution to the development of regional identity.
- CARIFESTA has had eight hostings in seven countries (Trinidad and Tobago hosted twice). Only twice has the festival been hosted outside of the Anglophone Caribbean (Cuba and Suriname). The frequency of the festival has been irregular and sporadic with gap years as narrow as two years and as wide as eleven years.
- The budget for CARIFESTA has moved from a high of US\$11.9 million (Barbados 1981) to a low of US\$840,000 (Suriname 2003). CARIFESTA VII in St. Kitts and Nevis had a budget of US\$2.4 million and the average budget since CARIFESTA V in Trinidad and Tobago in 1992 has been \$1.5 million.
- CARIFESTA is an institution within CARICOM without any clear legal, financial, governance and decision-making structure. An ad-hoc management structure emerges at the hosting of the festival and disbands after completion. Consequently, there is no institutional learning to replicate successes or innovations or to avoid mistakes of the past.
- CARIFESTA falls under the purview of the Regional Cultural Committee but it has only an advisory capacity and so no authority or decision-making power in the implementation of the festival.
- The management and implementation of a CARIFESTA festival is largely under the control of the host territory. In between hostings there is an absence of institutional control and management. Varied host government capabilities and attributes (e.g. festival management experience, appropriate venues) results in uneven quality.
- The programming and content of the festival is determined by sending countries. This approach to programming is unwieldy to manage and market (because of the late notice of countries) and has resulted in conservative and repetitive content.
- The CARIFESTA brand has been eroded and stakeholder loyalty has declined considerably. This has been compounded by media neglect within the region. CARIFESTA is not broadcast on the electronic or digital media and is not accessible to the Greater Caribbean or the wider world.
- CARIFESTA suffers from a lack of data, information, strategic analysis and institutional memory. There is such limited documentation of the history and impact of the festival that there has been little or no basis to sell the idea of CARIFESTA to key stakeholders like governments, media, sponsors, cultural enterprises and artists.

The following is a summary of the TOWS analysis. It outlines both the external challenges and the internal capabilities of the festival.

	THREATS Trends within the environment with potential negative impacts	OPPORTUNITIES Environmental trends with potential positive outcomes and returns
EXTERNAL	<ul style="list-style-type: none"> ▪ Financial fatigue from Governments ▪ Competition from an expanding number of Caribbean festivals ▪ Media neglect ▪ Declining public interest ▪ Declining interest from artists and cultural entrepreneurs ▪ Competition from overseas and diasporic festivals 	<ul style="list-style-type: none"> ▪ Increased prominence of arts festivals in economic development ▪ Increased recognition of benefits of festival tourism ▪ Expanding diasporic market ▪ Growth of professionalism of regional arts and artists ▪ Unmet demand for Caribbean arts and artists
	WEAKNESSES Areas of relative organizational disadvantage	STRENGTHS Areas of relative and distinctive organizational competence
INTERNAL	<ul style="list-style-type: none"> ▪ Poor marketing ▪ Unfocussed and repetitive programming ▪ Low media exposure and coverage ▪ Weak tourism pull ▪ Ad-hoc management ▪ Weak business sponsorship ▪ Indifferent governmental support ▪ Varied host government capabilities and attributes 	<ul style="list-style-type: none"> ▪ Regional Mega event ▪ Regional focus on the arts ▪ Roving festival ▪ Multidisciplinary arts festival

Many of the challenges and issues raised above have been deliberated upon on several occasions by several organizations. There have been attempts to review CARIFESTA and to offer an alternative framework by CARICOM, the West India Commission and the Regional Cultural Committee. This report recognizes these past efforts and builds upon them in the articulation of a strategic plan. The essential features of the new CARIFESTA call for an alternative festival business model, governance and decision-making structure, marketing and programming strategies, and financial and economic planning framework.

The New Strategic Direction

Festival Business Model

The strength and competitive advantage of the current CARIFESTA is that it is a roving, regional, multidisciplinary mega arts event. It is recommended that these elements be continued but that key weaknesses are addressed to respond to the emergent conditions. These recommendations are embodied in the new vision and mission statement. They call for a CARIFESTA model that generates greater value for key stakeholders like artists, cultural entrepreneurs, host and sending governments, and the CARICOM Secretariat.

VISION STATEMENT

To position CARIFESTA as a world-renowned mega festival of Caribbean cultural and artistic excellence, that brings economic benefits, unites the region and excites all peoples.

MISSION STATEMENT:

To stage a mega multidisciplinary roving festival that develops Caribbean Arts and Culture.

The new strategic direction is guided by the following twelve key strategic objectives, which establish new targets, benchmarks and indicators for monitoring the implementation of the festival. The strategic objectives are categorized under three critical success factors: operational excellence, market leadership and stakeholder interest.

Key Strategic Objectives		
Operational Excellence	Market Leadership	Stakeholder Interest
<ul style="list-style-type: none"> ▪ Artistic excellence 	<ul style="list-style-type: none"> ▪ Aesthetic differentiation 	<ul style="list-style-type: none"> ▪ Host Government buy-in
<ul style="list-style-type: none"> ▪ Audience development 	<ul style="list-style-type: none"> ▪ Media exposure, Internet access 	<ul style="list-style-type: none"> ▪ Artistic & entrepreneurial development
<ul style="list-style-type: none"> ▪ Sound event management 	<ul style="list-style-type: none"> ▪ Corporate sponsorship 	<ul style="list-style-type: none"> ▪ Cultural industry development
<ul style="list-style-type: none"> ▪ Economic impact assessment & planning 	<ul style="list-style-type: none"> ▪ Earned income 	<ul style="list-style-type: none"> ▪ Festival tourism development

The key recommendations on the new strategic direction call for the establishment of a festival directorate staffed by a director under the purview of a

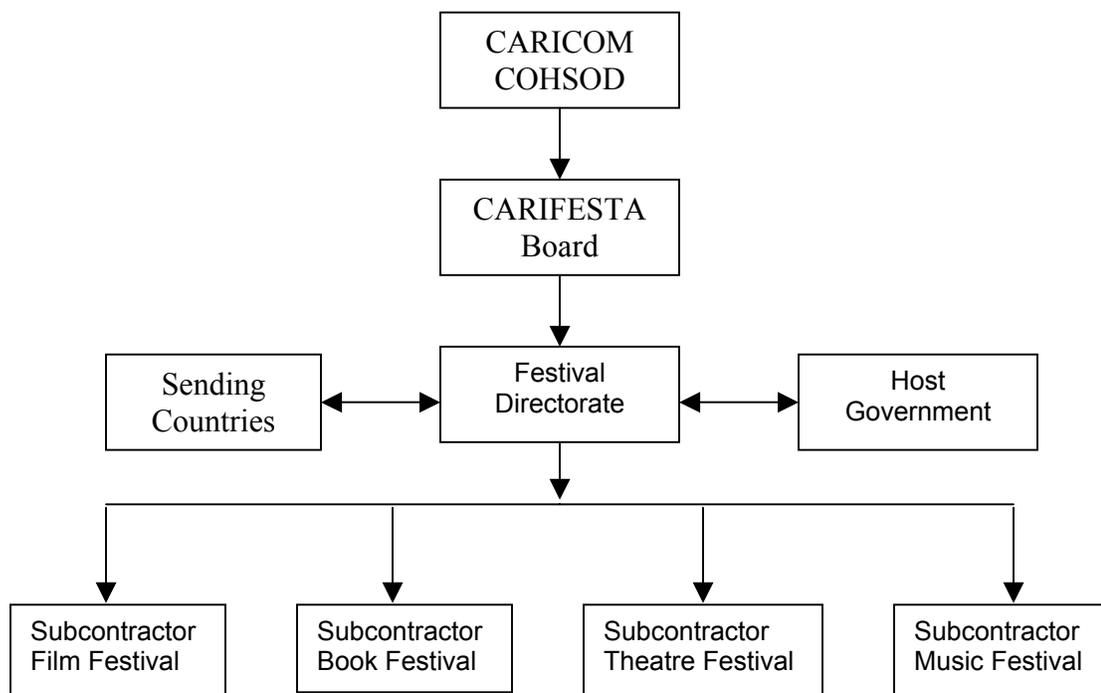
board of directors appointed by CARICOM. A ten-day festival, which covers two weekends, was the proposed timeframe for future CARIFESTAs. A festival cycle of two years was selected and it was decided that the next CARIFESTA should happen in 2006, a year ahead of the World Cup of Cricket. A three-year selection cycle is proposed to provide future hosts with enough time to plan.

Governance and Decision-Making

A network type organizational structure was the preferred governance option compared to the existing ad-hoc structure that was considered inadequate to the contemporary challenges of festival management. The proposed structure establishes a clearly defined governance structure with a festival directorate operating as the executing agency and a board of directors as the strategic policy-making body. The festival directorate will liaise with the host country and the sending countries about programming and event management issues.

One of the key benefits of the network organizational model is that it allows for higher levels of collaboration with cultural organizations, associations and enterprises. What is proposed is the subcontracting of key activities in the festival programme (e.g. book fair, visual arts exhibition, film festival, performing arts workshops and clinics) to competent arts organizations and cultural entrepreneurs. This is viewed as one of the key innovations in the new festival model. The expected benefits are greater aesthetic differentiation and higher artistic quality. This would make the festival more attractive and create greater buy-in from key stakeholders such as artists, corporate sponsors, the media and governments, both as hosts and as sending countries.

CARIFESTA Network Structure



Another important innovation is the introduction of a proposal system for host country selection given that the festival will continue to rove around the Caribbean. Interested governments will make proposals to the festival directorate based on clearly defined selection criteria. The CARIFESTA board will evaluate submitted proposals and select a host country. This process facilitates better strategic planning, quality management and destination branding by both the host country and the festival directorate.

Programming and Marketing

It is proposed that the festival be a ten-day programme incorporating two weekends to maximize the audience and visitor pull. The festival programme is designed to serve both commercial and trade interests as well as the developmental needs of artists and entrepreneurs. The weekend Super Concerts, the nightly performing arts and the musical showcases are commercially oriented and structured to generate a profit. These activities will be subcontracted to cultural entrepreneurs on a profit sharing or commission arrangement.

Other activities such as the fairs, symposia and exhibitions (e.g. book fair, film festival, visual arts exhibition) are aimed at facilitating trade and export opportunities, media exposure and promoting collaborations among artists. Workshops and clinics are targeted at young artists and entrepreneurs and would be largely funded by the festival directorate.

In the past the festival programme was largely determined by sending countries. However, there have been instances where “signal events” were commissioned by the host country as in the case of the Super Concerts in CARIFESTA VII in St. Kitts and Nevis, 2000. The proposal is to re-establish this innovation and incorporate a greater share of Caribbean popular arts in the programme.

Another key innovation is the introduction of a “partnership model” where key activities (e.g. book fair, film festival, visual arts exhibition, performing arts workshops and clinics) will be subcontracted to arts organizations and cultural entrepreneurs. Artists and cultural entrepreneurs also will be allowed to offer to fill performance slots in the programme. The aim is to incorporate “a fringe” element in the programme. The festival directorate, to ensure quality and marketability, will set appropriate deadlines for completing the festival programme and will collaborate with the host and sending countries on the size and type of performances.

In summary, the festival’s programming will come through three streams:

1. Sending countries will sponsor delegations or contingents.

2. The festival directorate and the host country will commission professional artists for signal events, for example, the Super Concerts and weekend performing arts.
3. The festival directorate will invite participation from artists, arts organizations and cultural entrepreneurs to contribute to the programming.

The expected benefits are higher quality performances and improved marketability of the festival to key stakeholders like artists, media, corporate sponsors and CARICOM member states interested in hosting the festival. The festival will utilize the ICTs and Internet technologies to maximize access and broadcast coverage.

Finance and Economic Planning

One of the primary aims of the new festival business model is to enhance the returns to key stakeholders like the host country, sending countries, artists and the regional cultural sector through shifting the focus to include profit-oriented and media appeal events. It is anticipated that the staging of signal events (e.g. the nightly performing arts) and popular music like the Super Concerts will create a strong demand-pull for audience, visitors and media thereby boosting the earnings of the festival (e.g. ticket sales, sponsorship, merchandising and broadcasting royalties) generating media exposure for Caribbean artists and building the destination image of the host country.

The strategy envisioned here is that artists, cultural organizations, media and governments would begin to see CARIFESTA as a worthy social and economic investment. The macro-economic benefits of the festival to the cultural industries and the tourism sector would generate greater interest among governments to submit proposals to host.

It is recommended that the festival operate on a budget of no less than US\$2.0 million. The proposed budget of US\$2.0 million is considered to be within the reach of most Caribbean governments. CARIFESTA VII in St. Kitts and Nevis had a budget of US\$2.4 million and the average budget since CARIFESTA V in Trinidad and Tobago in 1992 has been \$1.5 million. Under the new business model the festival has the potential to generate significant returns for the host country in terms of festival tourism, cultural industry development and destination branding.

The key innovation to be funded is the establishment of a festival directorate and a board of directors. The board of directors will be selected by CARICOM and will include the CARICOM cultural officer and seven members who are to be nominees from regional arts, media, business and professional organizations.

This would incur staffing and overhead costs. It is recommended that the directorate and board of directors be financed through the festival budget. The

cost of the directorate is estimated to be US\$500,000 or 25% of the budget. This would allow the festival to be self-financing and more attractive to private sector investment at some future date.

The new financing model is to be phased in over the next two festivals. In addition to host country financing, a number of fundraising activities will be undertaken.

The Way Forward

The prospects for the festival are very encouraging. The principal indicator of this is the renewed interest among several countries to host the next CARIFESTA. At last count there were six countries that had expressed an interest in hosting the festival. This is an historic scenario. Never before have so many countries wanted to host the festival. The competition among countries provides the ideal context for the implementation of the new festival model. Indeed, the new festival model responds to this dynamic.

Given that the date of 2006 for the next hosting of the festival is only two years away it is recommended that in the interim that CARICOM should move quickly to appoint the Board of Directors and select a Festival Director. If this is not feasible within the timeframe an interim board or a reconstituted taskforce will get the ball rolling in terms of inviting proposals from governments and conducting the selection of the next host country. This phase should take no more than six months to complete. In that timeframe the funding of the directorate and board should be settled. Financing through CARICOM's Cultural Programme and, or external multilateral funding are to be sought in the transition phase where a business or operational plan has to be developed.

INTRODUCTION

There was a recommendation emanating from the Symposium on Arts and Culture held during CARIFESTA VIII in Suriname, 2003, to the effect that “if CARIFESTA is to be sustained as a viable enterprise, it should be completely re-organized and redeveloped, based on the lessons learned over the past years”.

The Council for Human and Social Development (COHSOD) at its Ninth Meeting held in Georgetown, Guyana on 9-10 October 2003 endorsed that recommendation and agreed that a Task Force with broad based representation be established to examine the proposals for the Future of CARIFESTA. COHSOD also agreed that the Report of the Task Force should be submitted to the COHSOD for necessary endorsement and then submitted, through Community Council, to the Conference of Heads of Government at its regular Meeting in July 2004.

The goals of the Carifesta task force are to develop a strategic plan that would review, assess, and evaluate the contribution of CARIFESTA then outline a new strategic direction for enhancing the benefits to key stakeholders.

Strategic Planning: Aims & Objectives

An increasingly competitive regional and international context makes strategic planning an essential tool of management for most businesses or organizations. CARIFESTA is no exception. A strategic plan is a document, however brief, that describes the long-term mission and defines objectives, strategies, action steps and mechanisms for monitoring implementation. In short, it articulates the current position of an organization, then outlines a future desired position for that organization, and the methods needed to achieve it.¹

Strategic planning allows for a structured and measurable approach to analysis and thinking about the preferred future of an organization. Through the strategic planning exercise it is also able to create ownership of strategies and communicate this to the organization and its key stakeholders. A strategic plan needs to be differentiated from an operational plan that describes specific steps needed to implement strategies, and establishes quantifiable revenue and expenditure budgets.²

¹ Bowdin, G.A. et al. (2002) *Events Management*. London: Butterworth Heinemann: 67.

² Bowdin, G.A. et al. (2002) *Events Management*. London: Butterworth Heinemann: 68.

Formulating and executing a strategic plan for CARIFESTA will depend on a combination of intellectual, interpersonal and leadership factors, and there is no simple formula that will work. CARIFESTA has particular characteristics, for example, that it is a mega, roving, regional, multidisciplinary, arts festival.

The strategic planning retreat dealt with a number of challenges and issues affecting CARIFESTA's future. Taskforce members examined, analyzed and made recommendations on the following:

- The festival business model.
- The programming and marketing of the festival.
- The governance and decision-making structures.
- The financing and economic planning.

The report employs a strategic marketing planning framework³ that serves as a tool to:

1. Assess the strategic position and capability/competencies of the organization and to identify developing and potential threats and opportunities. This component will involve the following analyses:
 - An analysis of the festival business model (organization structure, financial flows, stakeholders, competition, business environment).
 - An Environmental scan (Social, Legal, Economic, Political, Technological, Meteorological, Demographic and Competitiveness issues).
 - A TOWS analysis (Threats, Opportunities, Weaknesses, Strengths).
 - A stakeholder analysis (e.g. artists and cultural entrepreneurs, host governments, sending governments, national and regional media).
 - Prefeasibility study (preliminary figures on the costs and benefits of various organizational options).
2. Implement a strategic action plan to move the organization to a desired or preferred future. This will involve the identification of CARIFESTA's:
 - Mission and vision for the future.

³ See Colin Gilligan and Richard Wilson, *Strategic Marketing Management*. Butterworth and Heinemann, London, 1997.

- Specific objectives and critical success factors that are in line with the mission and vision.
- Detailed strategies to move the organization forward.
- Realistic actions steps to accomplish it.
- Management tools to monitor the implementation plan.

STRATEGIC REVIEW AND ANALYSIS

Origins and Objectives

Established in 1972, CARIFESTA emphasized the role of Caribbean art and artists in fostering a Caribbean personality. CARIFESTA aimed to “depict the life the Caribbean people, illustrate their similarities and differences, create an enabling environment for art and artists, and awaken a regional identity through literature”. The underlying considerations for the festival were that it should be:

- Inspirational & Innovative – providing artists with an opportunity to discuss techniques and motivation;
- Educational – providing Caribbean people with the values emerging from the various artforms;
- Community Oriented – providing Caribbean people with entertainment on a scale and fashion that would be commendable to the region.

The key objectives of the festival are:

- To establish and celebrate the arts...
- To maximize people participation in the arts...
- To deepen the awareness and knowledge of the diverse aspirations within the Caribbean community...
- To positively advance our culture at home, throughout the diaspora, and the world...
- To foster a vision of Caribbean unity...
- To expose children and Caribbean youth to the arts...
- To encourage excellence...
- To promote the development of cultural industries and merchandising...⁴

Over its 30-year history CARIFESTA has made a contribution to Caribbean development in terms of the upgrade of the arts, artists and arts infrastructure, particularly in the host countries. It has also aided in the process of cultural and

⁴ The following is a summary taken from “The Future of CARIFESTA,” October 1996, pp. 8&9.

regional integration by making Caribbean arts accessible and fostering a vision of Caribbean unity and a pan-Caribbean outlook.⁵ While there is little doubt that these gains were evident in the early phases of CARIFESTA there has emerged much concern since the 1990s about the festival's efficacy. How successful is the festival in meeting some of its objectives?

BOX 1: BENEFITS OF CARIFESTA VII, St. Kitts and Nevis, 2000

There have been many economic and social benefits to the Federation of St. Kitts and Nevis over the festival period, such as:

- The improvement and addition of infrastructure:
 - 90 houses built.
 - Renovations to key buildings and performance spaces.
- The acquisition of new equipment for the arts.
- The re-awakening of interest in the arts.
- The training of a number of citizens, especially the youth, in the performing arts and in technical areas such as sound, light and stage.
- An economic boom to hoteliers, shopkeepers, taxi-drivers, merchants.
- An influx of visitors during the period August 13-26, 2000.
 - 3,851 arrivals, 1,967 of which were returning nationals
 - 771 participants from 21 contingents

Source: This is an excerpt from the Carifesta VII report, prepared by Kathryn Grimbly, April 20, 2001.

The following sections attempts to give a perspective and an assessment of this. Of course it is difficult to evaluate such non-tangible benefits as cultural confidence or artistic excellence. Also there has never been a survey of participants, audiences or visitors to any of the CARIFESTAs. As such there is no objective basis to evaluate the performance of the festival. The report has therefore been overly reliant on anecdotal and individual opinions.

Arts Promotion and Development

One of the critical issues relating to the CARIFESTA has been its programming. It is considered to be too repetitive and not representative of the excellence in Caribbean arts. The format has also not been altered over the decades to win and delight new audiences and attract media interest. The festival's reach in terms of broadcast beyond the host nation has declined over the years in an increasingly competitive media environment.

⁵ See Carol Lawes, "Carifesta – Origins and Achievements" in the proceedings of the Carifesta V Symposia, August 1992.

Nobel Laureate, Derek Walcott, one of the festival's chief critics declared in 1989 "Carifesta is a disgraceful waste of money". Walcott argued that Carifesta "is nothing more than an expensive fête every few years after which the artists return home to poverty. Nothing is done for them or for the arts in the intervening years". Walcott believes "Carifesta should be scrapped and the sums of money squandered on it put instead, into development". He argues, "more will be achieved if funds of the same value are used to provide scholarships, infrastructure and other support within each territory".⁶

BOX 2: SUCCESSES OF CARIFESTA VII, St. Kitts and Nevis, 2000

- ❑ The Indigenous peoples programme was judged to be a major success, resulting in a recommitment to further involvement with this community.
- ❑ The Grand Market was a wildly popular feature of Carifesta and was extremely well attended at all times.
- ❑ The Super Concerts were a very popular and successful feature of Carifesta VII, drawing crowds of 3,000 to 5,000 people each night.
- ❑ 39 sponsors contributed EC\$820,000, or 12.8% of the \$6,400,000 budget.
- ❑ 800 guests were accommodated in the Housing Village at the cost of US\$15.00 per person/night. This amounts to EC\$320,040.00, 5% of the budget.
- ❑ St. Kitts and Nevis has proven that a small country can host this important festival with style, integrity and heart.

Source: This is an excerpt from the Carifesta VII report, prepared by Kathryn Grimbley, April 20, 2001.

Lesser known artist have also commented on the value of the festival. Below are the candid comments of a Surinamese artist discussing her experience at CARIFESTA VIII:

As a performer and member of the public, present at two consecutive Carifestas, I have found myself increasingly confused in the main part of the theatrical presentations, a disorientation that grew into weariness and dissatisfaction with each performance visited.

What exactly was it that fuelled my displeasure? Simply put, it was a feeling that we were stuck artistically somewhere in the 70's, and that with each passing Festival, and each passing year, we were transgressing into a comatose state of repeating ourselves artistically over and over again.

Carifesta was a shadow of its former self. Having been an integral part of the first and second festival, in Guyana and Jamaica, I think that the bigger picture was totally missed. There was no set venue

⁶ Walcott's comments are taken from Al Creighton's "Whither Carifesta?" Arts on Sunday, *Starbroek News*, May 11, 2003.

for an exchange between artists, no matter what aspect of the arts. The exchanges of ideas and general networking were not evident.⁷

Another interesting comment surfaced on the eve of Carifesta VIII in Suriname August, 2003. The following quote comes from the in-flight magazine of BWIA, one of the largest regional air carriers and a main airlift into Suriname. The author argues that:

Whether because of a change in regional spirit or a flagging of early optimism, it's generally agreed that the later Carifestas have lacked some crucial elements that animated the festivals of the 1970s.⁸

Several issues such as repetitive content, outdated performances and lack of opportunities for networking among artists have been highlighted. Thus, in spite of the claims that "CARIFESTA is about the artists and the arts", there is general dissatisfaction of the festival by artists around the region. One of the contentious issues has been the selection criterion for artists coming from the various sending countries. Carol Lawes, the former programme officer at the cultural desk in CARICOM, makes some insightful comments on this matter:

What about the people who do not go to CARIFESTA? How does this all affect them? What about the artistes who are not included in national contingents because of money, or because they happen to have a political complexion which differs from that of their Governments?

For the artists who have been left out, the history of CARIFESTA is one of bitterness; one which questions the motives of our Governments in their involvement in this exercise; one which wonders if the benefits to be derived are sincerely meant for all; one which weighs the impulse for artistic integrity against the ease of conformity. Any formula for the mounting of future CARIFESTAs must take these questions into account.⁹

In conclusion, it is argued that the objectives of artistic excellence and arts development are not being adequately improved by the CARIFESTA. Indeed, there is some consensus that the existing CARIFESTA model is exhausted and that an alternative approach and model is now required. These observations are summarized in Table 1 below.

⁷ These are the remarks of Sharda Ganga as presented at a conference on the arts held in Georgetown, Guyana, 2004.

⁸ *BWEE Beat*, "Reviving the Spirit" July/August 2003.

⁹ See Carol Lawes, "Carifesta – Origins and Achievements" in the proceedings of the Carifesta V Symposia, August 1992.

TABLE 1
CARIFESTA BRANDING: THEN AND NOW

1972	2002
<ul style="list-style-type: none"> ❑ Hallmark mega event ❑ Single regional cultural event ❑ Showcase for excellence ❑ Networking for region's finest artists ❑ Innovative ❑ Inspirational ❑ Educational ❑ Opportunity to forge Caribbean unity 	<ul style="list-style-type: none"> ❑ Scaled down event ❑ Competing with other more successful regional events ❑ Showcase for mediocrity ❑ Too many events, low opportunities for networking ❑ Passé' ❑ Boring ❑ Fewer opportunities to learn ❑ High cost, burden on regional governments

Financial & Economic Impact

In spite of these gains it is recognized that there are several failings and that the management approach to CARIFESTA needs to be enhanced to address the increasing demands of host governments and the wide-ranging needs of stakeholders, especially artists and cultural enterprises. In addition, the economic benefits of CARIFESTA to its host country and the wider region have largely gone undocumented and consequently unrecognized.

Table 1 below outlines the statistical information that we have on CARIFESTA. It shows that the festival has been hosted at irregular intervals. The longest gap, eleven years, occurred between CARIFESTA IV (Barbados 1981) and V (Trinidad & Tobago 1992). Political indifference among governments and economic decline of the regional economies in a context of structural adjustment is one of the key reasons given for the hiatus.

TABLE 2: CARIFESTA REVIEW – SELECTED INDICATORS¹⁰

Year	Host Country	Years since last Carifesta	No. of Days	Number of Contingents	Number of Participants	Number of Visitors	Budget (millions)
1) 1972	Guyana	n.a.	21	n.a.	1,250	n.a.	G\$2.5
2) 1976	Jamaica	4	11	n.a.	1,000	n.a.	J\$12.5
3) 1979	Cuba	3	14	n.a.	3,500	n.a.	n.a.
4) 1981	Barbados	2	14	32	2,000	n.a.	B\$24m
5) 1992	Trinidad & Tobago	11	7	35	700	n.a.	TT\$7.6
6) 1995	Trinidad & Tobago	3	n.a.	30	572	n.a.	TT\$8.6
7) 2000	St. Kitts & Nevis	5	10	21	771	3,851	EC\$6.4
8) 2003	Suriname	3	6	26	861	n.a.	US\$0.742

The rising cost of hosting the festival is another consideration. In this regard the Barbados CARIFESTA is an important watershed in that it was the most expensive festival hosting at B\$24 million (see Table 2). The concern about the mounting cost of the festival is reflected in the fall of the number of days for the festival from three weeks in the inaugural hosting in Guyana in 1972 to a week in Trinidad and Tobago in 1992 and six days at the most recent festival in Suriname in 2003.

There has also been a drop in the number of contingents and participants. The latter has dropped from a peak of 3,500 in Cuba (when all the accommodation costs of contingents were covered by the host country with significant financial assistance from UNESCO) to a low of 572 in Trinidad and Tobago in 1995 (the second time that this territory hosted the festival). Since CARIFESTA V in 1992, Trinidad and Tobago, sending countries have had to cover their own accommodation costs and local expenses.

The change in policy for CARIFESTA V made the cost of hosting the festival more affordable and accessible to smaller territories. The hosting of CARIFESTA in St. Kitts and Nevis in 2000 (one of the smaller OECS territories) and then in Suriname in 2003 (one of the poorer economies) suggests that most Caribbean countries can host the festival. The amount of the budget for CARIFESTA VII in

¹⁰ Data for this table comes from own research and from a paper by Carol Lawes, “Carifesta – Origins and Achievements” Proceedings of the Carifesta V Symposia, August 1992, pp. 14 – 18.

St. Kitts and Nevis (just over US\$2 million) and the Suriname budget of US\$750,000 (see table 3 below) also indicates that the festival is within the financial reach of most territories.

TABLE 3: CARIFESTA VII, SURINAME 2003, FESTIVAL EXPENDITURES

Expenditures	Amount US\$	Share (%)
1) Logistics	100,000	13.5
2) Opening and Closing Ceremony	60,000	8.1
3) Security	7,500	1.0
4) Promotion	135,000	18.1
5) Programming	300,000	40.4
6) Secretariat	40,000	5.4
7) Others	100,000	13.5
8) Total	742,500	100.0

Source: Suriname Government

An important element of the challenge facing CARIFESTA is selling the viability and economic contribution of the festival. This has not been helped by the lack of data or the absence of financial reports from any of the host governments. Whereas there is expenditure information as outlined in table 3 there is no data on income flows. It is therefore quite difficult to estimate the economic contribution of the festival.

In the case of CARIFESTA VII held in St. Kitts and Nevis it is estimated that there was an influx of 3,851 visitors, 1,967 of which were returning nationals. This figure does not include the participants for the festival that numbered 771. An economic impact assessment was not done for the festival but based on estimates from the St. Kitts Music Festival in the following years it is considered that the tourism impact of CARIFESTA was quite significant. In fact visitor arrivals for CARIFESTA in 2000 outstripped arrivals for the St. Kitts Music festival in subsequent years (2002 – 1,164; 2003 - 2562). An economic impact assessment of the 2003 music festival put visitor expenditures at EC\$3.1 million. Of this twenty six percent (\$0.81 million) was spent in the hotel and accommodation sector and a further twenty per cent (\$0.61 million) was spent on festival related activities and merchandise. The remainder of \$1.7 million (55%) was spent on the wider economy including meals, transportation and shopping.¹¹

If the St. Kitts Music festival is used as a proxy then it suggests that the economic impact of the CARIFESTA VII on the local economy was more substantial given that there were more visitors and that the length of the CARIFESTA covered two weekends. It is quite possible that CARIFESTA VII generated an economic impact at least double that of the 2003 St. Kitts Music

¹¹ This information is taken from Leah Sahely and Shirley Skeritt, “St. Kitts Music Festival 2003: Economic Impact Assessment and Visitor Profile” July 2003.

festival. If that is correct then it is quite likely that the economy of St. Kitts and Nevis enjoyed a net benefit with a budget of EC\$6.4 million.

This section illustrates that part of the problem that CARIFESTA suffers from is lack of information and strategic analysis. There is such limited documentation of the history and impact of the festival there has been little or no basis to sell the idea of CARIFESTA to key stakeholders like governments, cultural enterprises and artists. Thus it can be argued that the poor image of the festival is due not only to the uneven quality of the performances but also to weak management and reporting systems. The old adage that “if you can’t measure it, you can’t manage it” applies here. This has resulted in CARIFESTA being viewed as an economic cost and burden rather than as an investment that could bear fruit.

Environmental Context

The festival and event business is an expanding sector of the global economy. This is evident in the growth of cultural tourism as well as the growth of the cultural industries. The Caribbean economy has participated and benefited in this trend. In this section the report analyses the environmental context with a Political Economic Social and Technological (PEST) analysis. The analysis suggests that the emerging context is increasingly competitive and that the prospects for CARIFESTA are good if the organization is proactive and implements a more dynamic business model and innovative programming framework.

PEST Analysis

Political/Legal/Institutional

- Caribbean governments have been successfully investing in events and festivals as a means of promoting destinations and improving the competitiveness of the tourism and cultural industry sectors. This is evident in the growth of festivals throughout the region in the last two decades.
- Regional initiatives are often constrained by nationalist political considerations.
- Caribbean governments are faced with fiscal crises.
- Investing in the arts is often not seen as a priority.
- Caribbean governments are increasingly requiring tangible returns from investment in events and festivals.
- The Caribbean diaspora has emerged to be an important lobby and advocate for the Caribbean.

Economic and Market Issues

- There is an expanding festival market in the Caribbean and internationally.
- The Caribbean diaspora is an important market for arts and popular culture.
- There is increased competition for festival tourists in the region.
- Diasporic and intra-regional tourism are the two fastest growing components of the travel and tourism markets.
- Festivals are an effective for destination branding; tourism diversification; and, cultural industry development.
- Successful festivals generate a healthy return on investment.
- Caribbean arts and popular culture have achieved international acclaim.
- Internationally recognized Caribbean talent is expensive to procure and requires long lead times for booking.
- There are a wide array and number of Caribbean arts festivals in the region and in global cities like New York, London, Paris, Toronto, Miami, Amsterdam.
- Most festivals focus on a single discipline.
- There are few composite festivals.
- There is much scope for collaboration with regional arts organizations.

Social, Cultural and Demographic Factors

- Festivals are an effective means to bolster cultural confidence, regional integration, and to generate national, regional and international appreciation of Caribbean arts and popular culture.
- Caribbean arts and popular culture continues to struggle for institutional support and broadcast/exhibition/performance space.
- Caribbean arts and popular culture are mechanisms for identity formation within the region and in the diaspora.
- Festival tourists tend to be in the 25-55 age group.
- Women are an expanding target market.
- Festivals are often used by diasporic communities to visit friends and relatives.

Technological and Meteorological

- Broadcasting has emerged to be a critical asset for festival marketing and promotion; to delight and build audience support; to win corporate sponsorship; and to expand artists' careers.
- Caribbean and international audiences have high standards for viewer ship and expect nothing less.
- The growth of the Internet presents new options for production, marketing and broadcasting of festivals, for example, web casting.
- The Caribbean is a hurricane prone region (e.g. the timing for Carifesta VII was affected by hurricane Georges).
- CARIFESTA is traditionally held in July/August, the peak of the Hurricane and rainy season.

TOWS Analysis

The TOWS analysis in table 4 examines, firstly, the external environment (threats and opportunities) and then the internal organizational context (weaknesses and strengths). This approach gives greater emphasis to competitiveness issues by giving priority to the emerging context.

TABLE 4: TOWS ANALYSIS

	THREATS	OPPORTUNITIES
E X T E R N A L	<ul style="list-style-type: none"> ▪ Financial fatigue from Governments ▪ Competition from an expanding number of Caribbean festivals ▪ Media neglect ▪ Declining public interest ▪ Declining interest from artists and cultural entrepreneurs ▪ Competition from overseas and diasporic festivals 	<ul style="list-style-type: none"> ▪ Increased prominence of arts festivals in economic development ▪ Increased recognition of benefits of festival tourism ▪ Expanding diasporic market ▪ Growth of professionalism of regional arts and artists ▪ Unmet demand for Caribbean arts and artists
	WEAKNESSES	STRENGTHS
I N T E R N A L	<ul style="list-style-type: none"> ▪ Poor marketing ▪ Unfocussed and repetitive programming ▪ Low media exposure and coverage ▪ Weak tourism pull ▪ Ad-hoc management ▪ Weak business sponsorship ▪ Indifferent governmental support ▪ Varied host government capabilities and attributes 	<ul style="list-style-type: none"> ▪ Regional Mega event ▪ Regional focus on the arts ▪ Roving festival ▪ Multidisciplinary festival

Stakeholder Analysis

The stakeholder analysis involved the polling of two different groups to obtain their perceptions around the benefits of CARIFESTA to artists, host and sending governments, sponsors and the media (see appendices I and II). These benefits are loosely tied to the stated objectives of the CARIFESTA that were articulated in 1972 and 1997 respectively. Two groups were polled. The first was a regional cultural expert group represented as the Task Force Group (TFG) on CARIFESTA, and the second was the Regional Cultural Committee (RCC), which represented the views and interests of government. Each group included twelve respondents.

The results from both groups reflect a mixed bag in terms of the benefits of CARIFESTA to the various stakeholders. In terms of the core principles and objectives of the festival that were outlined in 1972 and 1997, the perception of CARIFESTA is that it is under performing in some areas and experiencing average or low performance in others.

From the results, it is clear that CARIFESTA is seen as enjoying a greater degree of success with regard to the artistic and socio-political objectives. For instance, both the RCC and the TFG felt that it was successful at fostering cultural exchange and illustrating the cultural similarities and differences in the region. Ratings of high were given by the majority of respondents in the RCC (58.3%) and in the TFG (41.6%) for this area. In terms of boosting cultural confidence, the majority of respondents (41.6%) in the RCC also gave this a high rating. As far as the prestige of the event is concerned, most respondents indicated that this was medium (50%) to low (50%) in the RCC, whereas the cultural experts in the TFG felt somewhat differently, and voted medium (66.6%) and low (33.3%). The respondents in the RCC also felt that CARIFESTA was a good catalyst for growing further interest in the arts. For host governments the majority (58.3%) rated this benefit in the high category, followed by 25% in the medium category. For sending governments, the majority (50%) ranked this benefit in the medium category, followed by 41.6% ranked it as high.

CARIFESTA was perceived to be under performing in the areas of economic benefits and media value by the group of cultural experts. Interestingly, there were marked differences of opinion between the RCC and TFG in these areas. For instance in terms of the attractiveness of CARIFESTA to sponsors, the TFG overwhelmingly rated this as low (58.3%) to medium (16.6%). However, the majority of respondents in the RCC group rated this area in the medium category (50%), followed by the high (33.3%). A similar pattern occurred in the area of tourist arrivals. The TFG viewed this benefit as trending towards medium (50%) to low (25%), whereas the RCC group rated this benefit between the high (33.3%) and medium categories (58.3%). The opportunities for infrastructural development also yielded interesting results. The majority of the TFG rated this as medium (58.3%) and low (33.3%). The RCC group saw greater opportunities

in this regard, and the majority gave ratings of high (58.3%) and medium (33.3). In terms of media value and coverage, the TFG overwhelmingly rated this as low (75%), whereas the RCC was more evenly divided between high (25%), medium (50%) and low (25%).

These differences in opinion, especially in terms of economic benefits signal the lack of consensus in the region around how to quantify a core objective of the CARIFESTA, - to maximize the economic potential of the cultural industries of the region. More importantly, it points to the need for greater collaboration and partnership between the various stakeholders in the CARIFESTA to ensure that the festival can accrue the benefits as specified.

The Future of CARIFESTA?

The future of CARIFESTA has been deliberated upon on several occasions. There have been several attempts to review CARIFESTA and to offer an alternative framework. For example, in 1983, a meeting of advisors called for CARIFESTA to be seen

... as assuming the role of the mobile cultural centre of the Caribbean, with artistic manifestations at least once every two or three years, in one or the other country or group of countries of CARICOM, and from time to time in other countries of the wider Caribbean.¹²

In 1996 CARICOM constituted an advisory committee to assess and make recommendations on the future of CARIFESTA. In that report it was argued, "CARIFESTA must be seen as a process of continuous interaction between Caribbean artists and the larger community affording participation to all countries, communities and artists of the region, rather than as an event occurring every four years".¹³

These concerns and others prompted the West India Commission to recommend in the early 1990s in it's report "Time or Action" that:

CARICOM Governments, through public consultation and with private sector cooperation, should review the mounting of the CARIFESTA with a view to revising and reorganizing the content, emphasis and the frequency with which the event can be held while

¹² As quoted in Carol Lawes, "Carifesta – Origins and Achievements" in the proceedings of the Carifesta V Symposia, August 1992, p. 15.

¹³ "The Future of CARIFESTA," October 1996, p. 4.

guaranteeing to all CARICOM Member States the best possible opportunities for the fullest participation.¹⁴

BOX 3: CHALLENGES ENCOUNTERED AT CARIFESTA VII, St. Kitts and Nevis, 2000

- ❑ Planning and preparations for Carifesta VII did not begin in earnest until a scant 4-6 months before the festival.
- ❑ Marketing was unfocussed and inadequate due to the inexperience of committee and staff members.
- ❑ The marketing programme has been identified as a major weakness of Carifesta VII. As a result:
- ❑ Not enough sponsors were attracted to provide funding.
- ❑ Valuable marketing opportunities before, during and after Carifesta have been missed.
- ❑ There was a lack of timely and detailed information from visiting contingent countries on all elements of their involvement, from composition of their contingent to details of their programme offerings and attendant needs.
- ❑ There was too much reliance on volunteers in key positions and not enough paid, professional staff.
- ❑ There was not a large enough pool of human resources to draw from - many participants were inexperienced with an undertaking of this scale.
- ❑ There was too much choice, with many activities running concurrently, resulting in missed opportunities and competition for audiences.
- ❑ The passing of Hurricane Debby caused the shutdown of Carifesta for almost 36 hours, resulting in the almost total rescheduling of the programme.

Source: This is an excerpt from the Carifesta VII report, prepared by Kathryn Grimby, April 20, 2001.

The clearest statement from a former host country is embodied in the report of the CARIFESTA VII in St. Kitts and Nevis. The overarching recommendation coming from that report is that there is a clear need for a more permanent organizational structure with clearly defined goals, objectives and targets to achieve the following mandate:

“To develop and institute a programme which will ensure that the benefits of Carifesta, in terms of artistic creativity, marketing or other fiscal opportunities, or other possible benefits are explored and acted upon so that Carifesta is not simply an event, but one stage of an on-going process” (p. 21).

In a review of CARIFESTA VII, members of the RCC commended the host government, St. Kitts and Nevis, and identified some of the gains made. For example, it was pointed out that the festival had benefits in terms of arts development, cultural integration, improved infrastructure, training opportunities

¹⁴ The West Indian Commission, *Overview of the Report of the West Indian Commission: Time for Action*. Black Rock, Barbados: The West Indian Commission: 60

and economic contribution (see box 1). The RCC, however, noted that the festival management has to be upgraded for the increasingly competitive festival economy. In this regard the RCC members offered some recommendations for the future direction of CARIFESTA. The recommendations were based on the goal of moving CARIFESTA from “event to process”. In the main, the recommendations spoke of the need for CARIFESTA to achieve greater returns in terms of:

1. Upgrading the artistic presentations
2. Increasing the frequency of the festival
3. Improving the media value
4. Measuring and boosting the economic impact
5. Boosting the tourism impact
6. Enhancing the merchandising opportunities
7. Deepening the commercialization process
8. Strengthening the marketing and promotion of Caribbean arts

In this regard the RCC reviewed the proposal document entitled “The Future of CARIFESTA” (1996). One of the main items for discussion was the necessity of finding the funds to hire a full-time festival director. It was argued that the above-mentioned recommendations could only be achieved with dedicated staffing. It was also argued that the current business model of CARIFESTA does not have the capability of fulfilling the stated goals. An alternative model is being proposed which requires further analysis. As a result, the call was made for an updated proposal on the future of CARIFESTA.

The following strategic plan presents a vision for a desired future. It involves a situational analysis and offers strategic recommendations for reinventing CARIFESTA. It represents the observations and findings of the CARICOM task force meeting.

THE NEW STRATEGIC DIRECTION

The analysis above provides the rationale for moving CARIFESTA in a new strategic direction. This section lays out the essential features of the new festival framework. It will outline the new festival business model, the governance and decision-making structure, the marketing and programming strategies, and the financial and economic planning framework. Once the strategic direction gains acceptance the next phase of action is to develop a business or operational plan.

Below is the new vision and mission statements have been developed by the CARICOM Taskforce.

VISION STATEMENT

To position CARIFESTA as a world-renowned mega festival of Caribbean cultural and artistic excellence, that brings economic benefits, unites the region and excites all peoples.

MISSION STATEMENT:

To stage a mega multidisciplinary roving festival that develops Caribbean Arts and Culture.

The CARICOM Taskforce also outlined twelve key strategic objectives that are required to achieve the goals as articulated in the vision and mission statements (see table 5 below). The new strategic direction is guided by these objectives, which establish new targets, benchmarks and indicators for monitoring the implementation of the festival. The strategic objectives are categorized under three critical success factors: operational excellence, market leadership and stakeholder interest. Operational excellence focuses on getting the quality issues right, such as the performances, exhibitions, and the technical support like sound, lighting and stage management. This area also deals with economic impact assessments and planning to measure the level of success. Market leadership is largely about communicating with key stakeholders and creating buy-in. One of the key drivers for this will be the aesthetic differentiation of the festival which should redound to increased earned income. Stakeholder interest will be enhanced through collaborating with host and sending countries, artists and arts organizations, as well as the tourism and travel sector. The aim is to expand the contribution of the festival to these key stakeholders.

TABLE 5: KEY STRATEGIC OBJECTIVES

STRATEGIC OBJECTIVES	TACTICS, INDICATORS AND TARGETS
<i>Operational Excellence</i>	
1) Artistic excellence	<ul style="list-style-type: none"> ▪ Attract professional, innovative talent from around the region and the diaspora. ▪ Allocate 30% of the festival budget for hiring professional talent.
2) Audience development	<ul style="list-style-type: none"> ▪ Stage quality performances that attract festival go-ers, visitors and broadcast audience. ▪ Market and promote the festival
3) Sound event management	<ul style="list-style-type: none"> ▪ Develop timely and thorough business plan. ▪ Hire well-trained staff; subcontract to competent firms and organizations.
4) Economic impact assessment and planning	<ul style="list-style-type: none"> ▪ Measure economic impact of the festival. ▪ Measurement facilitates economic and strategic planning. ▪ Communicate the benefits to the key stakeholders.
<i>Market Leadership</i>	
5) Aesthetic differentiation	<ul style="list-style-type: none"> ▪ Rebuild brand identity and image through effective festival management and cutting-edge programming. ▪ Develop thematic and niche content to enhance the festival's competitiveness.
6) Media exposure	<ul style="list-style-type: none"> ▪ Collaborate with media in the design of the programme to ensure widest possible access to terrestrial TV, cable, radio, and Internet.
7) Corporate sponsorship	<ul style="list-style-type: none"> ▪ Build sponsorship relationship with the firms in the airline, hotel, broadcasting and entertainment sectors.
8) Earned income	<ul style="list-style-type: none"> ▪ Expand earned income from ticket sales, merchandise sales, corporate sponsorship, concessionaires and broadcast royalties. ▪ Earned income to account for 50% of the budget.
<i>Stakeholder Interest</i>	
9) Host Government buy-in	<ul style="list-style-type: none"> ▪ Invite proposals from regional governments to host the festival. ▪ Gain financial and in-kind support from selected host government. ▪ Host government to contribute 50% of the budget. ▪ Direct benefits and multiplier/spillover effects provide healthy return on investment.
10) Artistic and entrepreneurial development	<ul style="list-style-type: none"> ▪ Ensure widest possible access to the festival from around the region (i.e. language zones) and from the youth, women and the indigenous peoples. ▪ Subcontract the fairs, symposia, workshops and clinics to arts organizations and cultural entrepreneurs.
11) Cultural industry development	<ul style="list-style-type: none"> ▪ Expand media exposure and export opportunities for host and regional cultural producers. ▪ Facilitate networking and collaborations among regional cultural producers
12) Festival tourism development	<ul style="list-style-type: none"> ▪ Increase arrivals, hotel occupancy levels and generate strong return on investment for host country. ▪ Enhance destination image of host country.

The Carifesta Business Model

Festival Business Model	
Current	Proposed
<ul style="list-style-type: none"> ▪ Regional, roving, multidisciplinary arts festival ▪ Mega event ▪ Held irregularly ▪ Ad hoc organization and no dedicated staff ▪ Complex, multi-layered structure 	<ul style="list-style-type: none"> ▪ Regional, roving, multidisciplinary arts festival ▪ Mega/Hallmark event ▪ Held every two ▪ Festival directorate with board and dedicated staff ▪ Network or virtual structure

Problématique

The current festival business model is premised upon the following main features: roving, regional, multidisciplinary, mega event held irregularly under an ad hoc management system with a complex multi-layered decision-making structure and no dedicated staff. It is the only festival of its type in the region but it is operating in an increasingly competitive environment with many territories investing in arts and music festivals. Irregular scheduling has eroded CARIFESTA's brand identity and interest among stakeholders like artists, cultural entrepreneurs, governments and media.

Under the existing management system there is no clear executive authority to manage or implement the festival. Executive authority is indeterminate and falls somewhere between CARICOM, the host country and the Regional Cultural Committee. The sending countries also have a significant role in terms of determining the programme of the festival. After each festival the management of the festival disbands until the next festival. Because of the irregular staging of the festival and the long, unplanned time gaps between festivals there is a lack of continuity and institutional memory as well as limited use of specialized and technical expertise. The festival is also largely under the decision-making control of governments and tends to exclude other key stakeholders, especially artists.

Recommendation

The strength and competitive advantage of the current CARIFESTA is that it is a roving, regional, multidisciplinary mega arts event. It is recommended that these

elements be continued but that key weaknesses are addressed to respond to the emergent conditions. One of the key changes proposed is that the festival's brand identity has to be transformed to make it a 'hallmark' event: "an event whose significance provides the host destination with a competitive advantage."¹⁵

To achieve this it is suggested that the festival has to be held on a more regular basis, every two years. A three-year selection cycle is proposed to provide future hosts with enough time to plan. The benefit of this would be that key stakeholders would be able to put Carifesta on their calendar of events. A two-year festival cycle makes the establishment of a festival directorate with dedicated staff a feasible proposition. The directorate would report to a board of directors and would manage the festival. The existing ad hoc management structure would be replaced by a "network structure" where the directorate subcontracts elements of the festival management to the arts or cultural sector (see table 6 below). This strategic choice has implications for governance, decision-making, programming, marketing, financing and economic planning.

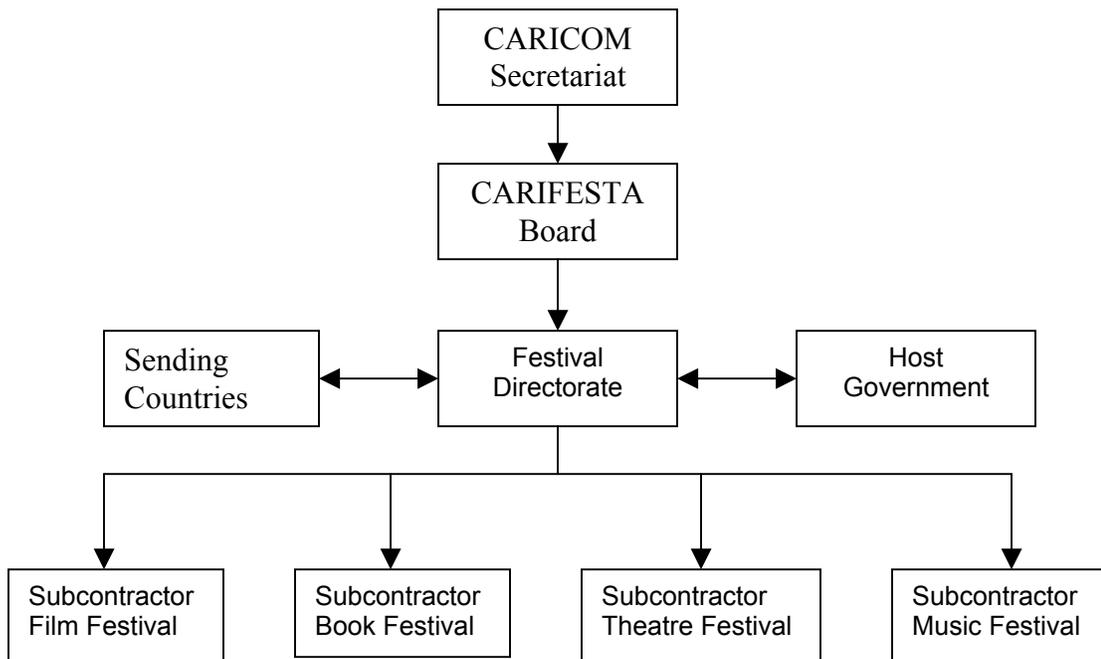
TABLE 6
ORGANIZATIONAL TYPOLOGY – BENEFITS AND CHALLENGES

	ORGANIZATIONAL TYPE	BENEFITS	CHALLENGES
C U R R E N T	Ad Hoc Committee or Taskforce	<ul style="list-style-type: none"> ▪ Temporary structure – disbands after the event ▪ Low overhead costs ▪ Flexibility ▪ Political connections 	<ul style="list-style-type: none"> ▪ Ad hoc management ▪ Complex & multi-layered decision-making structure ▪ Lack of continuity or institutional memory ▪ Lack of specialism and expertise ▪ Political constraints – no executive authority ▪ Exclusionary
P R O P O S E D	Network or Virtual Structure	<ul style="list-style-type: none"> ▪ Outsourcing to specialist arts organizations ▪ Flexible & dynamic structure ▪ Cost efficient & ease of budgeting ▪ Builds partnerships through collaboration ▪ Improved quality control ▪ Inclusive 	<ul style="list-style-type: none"> ▪ Budgetary and quality control can be difficult ▪ Reliability of suppliers ▪ Coordination challenges ▪ Selection of subcontractors open to scrutiny

¹⁵ See Getz, D. (1997). *Event Management and Event Tourism*. New York: Cognizant Communication Corp, p. 5.

The new CARIFESTA business model outlined above describes the fundamental characteristics of the business and how it plans to create and sustain its competitive advantage. The key transformation recommended is to replace the ad hoc and temporary management structure with a permanent establishment, a festival directorate with a board of directors and dedicated staff. The board of directors would be all appointed by CARICOM. These changes are feasible with a two-year festival cycle. There is also a recommendation to replace the multi-layered decision-making structure with a “network structure” that is more dynamic and inclusive (see figure 1 below).

Figure 1: CARIFESTA Network Structure



The benefits of a network structure are that it is cost efficient and easy to budget compared to traditional functional type organizations. It would address the quality control and developmental issues in that art organizations and cultural entrepreneurs would have greater say in the structure of the festival programme. It also allows for collaboration through the creation of partnerships with the cultural sector, for example, through subcontracting key activities to specialist organizations and entrepreneurs. The cultural sector would feel a greater sense of ownership of the festival.

Governance and Decision-making

Governance & Decision-making	
Current	Proposed
<ul style="list-style-type: none"> ▪ Ad hoc committee & taskforce ▪ Government offering to host ▪ Government selected delegations ▪ Host Country Management Committee 	<ul style="list-style-type: none"> ▪ Festival directorate and board ▪ Government proposals to host ▪ Directorate & Gov'ts collaborate in programming ▪ Festival Directorate and Host Country Mgt. Comm.

Problématique

The restructuring of governance and decision-making is the key change required to reinvent the festival. The current model is reliant on a government offering to host the festival with the other governments financing and selecting their delegations. As it stands the host government is not required to prepare or submit a business and/or operational plan and consequently the planning of the festival is always left wanting. The late notice of sending governments of the size and type of delegations (e.g. performers and exhibitions) also negatively affects planning. Programming is rendered obsolete and marketing is made difficult. With little or no organizational learning each new host country has to virtually start from scratch. In this context there is limited scope for strategic planning, quality control, artistic excellence and targeted marketing.

Recommendation

The proposed approach calls for governments to submit proposals for the festival (along the lines of other roving mega events like the Olympics and World Cup), which facilitates forward planning. In the proposal process governments would provide a preliminary plan (see box 4 - elements of a proposal document) that would be evaluated (see box 5 – criteria for selection). The other major change is that the festival directorate will do the programming with collaboration from the host and sending governments. A two-year festival cycle would reduce the size of the festival and the financial burden on sending countries in terms of contingent size. The involvement of festival subcontractors (e.g. cultural associations and entrepreneurs) would also reduce the demands placed on sending governments. These changes would ensure greater quality control and sustain the drive for artistic excellence, stakeholder buy-in, improved marketability and stronger brand identification.

Proposed Division of Labour

In terms of governance and decision-making the new business model for CARIFESTA calls for a division of labour between the board of directors, the festival directorate, the host country management committee, prospective subcontractors and sending countries (see appendix III).

The role of the board would largely focus on long-term strategic issues and planning. Key decisions such as the selection of host countries (see box 4) will be under the purview of the board. The board would delegate responsibilities to the festival director or chief executive officer and co-opt professional expertise as required. The board of directors will be selected by CARICOM. CARICOM would be required to play a more proactive role. For one it needs to stake claim to the CARIFESTA brand by first registering the name and trademark.

Box 4 - Criteria for Host Country Selection

- Festival concept and theme.
- Track record of hosting successful events.
- Previous hosting of festival and impact.
- Budget and financial plans.
- Developmental plans (artistic & cultural entrepreneurship).
- Travel and tourism infrastructure (e.g. airlift, accommodation capacity)
- Arts and media infrastructure (e.g. venues, broadcast facilities).
- Availability of professionals, sponsors, volunteers.
- Political context (e.g. date for elections, security conditions).

The festival directorate would be the executing agency with overall responsibility and authority for the staging of the festival when dealing with host countries, sending countries, subcontractors and other external stakeholders. The festival directorate will be engaged in strategic planning and management, budgeting and financial management, artistic direction, marketing, promotion and programming, media and broadcasting, funding and corporate sponsorship, market research and economic impact assessments. The directorate will provide technical assistance to member countries in terms of the preparation of proposals.

The festival directorate will develop an operational handbook, including a critical path analysis, specifying schedules, deadlines and the roles of all stakeholders concerned such as the CARICOM Secretariat, the directorate, host country, and sending countries.

Interested member states would indicate their interest to host the festival and submit a proposal document (see box 5). The role of the selected host country would be to establish a management committee or agency to run the festival.

The core operational issues will fall to the host country such as the preparation of venues and sourcing technical inputs (e.g. stage, light, sound.), ticketing and sales, security and sanitation, merchandising and concessionaires. The host country would also aim to maximize on the benefits of the festival by pursuing corporate sponsorship locally and abroad, developing a marketing and promotions strategy to enhance destination branding and expand media value. An evaluation report from the host country would be forthcoming within four months after the completion of the festival.

Box 5 - Elements of a Proposal Document

- Letter of interest.
- Profile of the group or agency making the bid.
- Summary of the event concept and theme.
- Details of the event plan, for example, venues, technical support, programming.
- Budget and financial plans.
- Budget, financial and operational plans
- Forecast of economic impact, contingency plans.
- Advantages over competitors.

One of the most critical features of the new CARIFESTA model is the changed role of sending countries in relation to programming. The main concern associated with the current CARIFESTA model is the way in which the programming is subject to an unplanned and unmanageable process. In the new festival business model programming is under the exclusive control of the festival directorate. Sending countries will be invited to submit performance proposals (see box 6 below) based upon the available time slots and venues in the programme schedule. Proposals should be sent to the festival directorate one year in advance to give enough lead time to get the marketing mix right and for project management: i.e. programming, scheduling and provision of technical support. The festival directorate in collaboration with the host country will provide detailed information on venues, technical support and local market conditions.

Box 6: Performance Proposals: Checklist for Festival Performers

- Type of performance
- Track record of the performance
- Target market/audience
- Size of cast or band
- Technical support required (e.g. sound, light and stage)
- Budget for the performances
- Expected ticket sales

One of the key innovations in the new governance structure is the role of festival partners or subcontractors that allows for greater involvement, investment and decision-making by the cultural sector, for example, industry associations or

cultural entrepreneurs. One of the main criticisms of CARIFESTA has been that artists have been sidelined from the governance arena. In the new framework festival partners would be involved in mobilizing artists and cultural entrepreneurs, in the development of the festival programme. The festival would also benefit from their expertise in marketing and promotions, corporate funding and technical areas. The developmental elements of the festival, such as the book, film, visual arts and musical showcases, will be subcontracted to cultural associations and or entrepreneurs. Artists and cultural entrepreneurs will also be invited to submit performance proposals, either independently or in collaboration with a sending country.

Programming and Marketing

Programming & Marketing	
Current	Proposed
<ul style="list-style-type: none"> ▪ Infrequent schedule ▪ Uncoordinated programming and repetitive content ▪ Participants selected by governments ▪ National & sub-regional audiences ▪ Regional media coverage 	<ul style="list-style-type: none"> ▪ Frequent and fixed schedule ▪ Focused programming and thematic, niche content ▪ Directorate and collaboration with governments ▪ Target national, regional and extra-regional audiences ▪ International media coverage

Problématique

The programming of a festival is its product. The infrequent and indeterminate scheduling makes it difficult to package and market the festival. The current CARIFESTA model of programming is determined by the selection of participants by each sending country. The actual programme is usually not known until very close to the opening date (and in some cases after the opening). This makes the marketing and sponsorship thrust ineffective. The festival programme is often too packed and is considered too repetitive in content. There are few opportunities for artists' collaboration or networking. The festival has had difficulty attracting media attention, internationally and even regionally. As it stands, it is largely national and sub-regional audiences that are able to attend or experience the festival.

Recommendation

The aim here is to put CARIFESTA on a stronger marketing footing and give the festival directorate and host country complete control over the programming and scheduling of the presentations and performances (see table 4 below). This will allow for a more focused, quality conscious programming process. It is recommended that the festival adopt a more thematic and niche marketing approach (see table 5). This would also allow for the targeting of regional and extra-regional markets (e.g. impresarios, promoters, festival organizers). The goal is to profile Caribbean arts and create work and export opportunities. There is also to be a developmental component with the trade fairs, workshops and clinics. The subcontracting of these activities to cultural organizations and enterprises that have the requisite skills and experience is a vital element of the new strategy. Additionally, each host territory brings special attributes and markets (e.g. intra-regional and diasporic tourists), which should be harnessed to enhance the CARIFESTA experience. An important element of this goal is to incorporate more of the Caribbean popular arts. For example, the Super Concerts at Carifesta VII was a strategic move in this direction and should be sustained. This would enable the festival organizers to rebuild the CARIFESTA brand and enhance stakeholder interest.

A key innovation is the introduction of a “partnership model” where key activities (e.g. book fair, film festival, visual arts exhibition, performing arts workshops and clinics) will be subcontracted to arts organizations and cultural entrepreneurs. Artists and cultural entrepreneurs also will be allowed to offer to fill performance slots in the programme. The aim is to incorporate “a fringe” element in the programme. The festival directorate, to ensure quality and marketability, will set appropriate deadlines for completing the festival programme and will collaborate with the host and sending countries on the size and type of performances.

In summary, the festival’s programming will come through three streams:

1. Sending countries will sponsor delegations or contingents.
2. The festival directorate and the host country will commission professional artists for signal events, for example, the Super Concerts and weekend performing arts.
3. The festival directorate will invite participation from artists, arts organizations and cultural entrepreneurs to contribute to the programming.

The expected benefits are higher quality performances and improved marketability of the festival to key stakeholders like artists, media, corporate sponsors and CARICOM member states interested in hosting the festival. The festival will utilize the ICTs and Internet technologies to maximize access and broadcast coverage.

The Festival Programme

What is proposed is a ten-day festival that covers two weekends. The festival programme is designed to serve both commercial and trade interests as well as the developmental needs of artists and entrepreneurs (see table 7 below). The weekend Super Concerts and the nightly performing arts and musical showcases are commercially oriented and should generate a profit. These activities will be subcontracted to cultural entrepreneurs on a profit sharing or commission arrangement.

Other activities such as the fairs, symposia and exhibitions (e.g. book fair, film festival, visual arts exhibition) are aimed at generating greater awareness about the arts scene and facilitating trade and export opportunities. Workshops and clinics are targeted at young artists and entrepreneurs and would be largely funded by the festival directorate. The two latter activities will be subcontracted to regional arts organizations.

The Super Concerts are to be the flagship activities and the main profit center for the festival. They would occur on both weekends (i.e. six nights). The Super Concerts could be thematic with a different Caribbean genre (e.g. Zouk/Bouyon, Reggae/Dancehall, Meringue/Bachata, Calypso/Soca, Son/Salsa) featured each night.

**TABLE 7
FRAMEWORK FOR FESTIVAL PROGRAMME**

ACTIVITIES	SCHEDULING	GOALS & OBJECTIVES
1. Super Concerts	Late night, weekends	<ul style="list-style-type: none"> ▪ These will be commercial profit-oriented; subcontracted to a promoter. ▪ The festival directorate will adopt a profit sharing scheme with the promoters. ▪ The Super Concerts will be one of the main profit centers for the festival.
2. Music Showcases	Late night, weekdays	<ul style="list-style-type: none"> ▪ These will involve nightly performances open for proposals by countries and cultural entrepreneurs, for example, recording companies. ▪ The aim is to attract impresarios and recording companies to view new and upcoming talent. ▪ The festival directorate will facilitate and take a percentage of the gate receipts.
3. Performing Arts	Early evening, weekends & weekdays	<ul style="list-style-type: none"> ▪ The shows on the weekends and weekdays should focus on artistic excellence and should be commercially viable. ▪ Contemporary and traditional or folk performances should be targeted. ▪ Nightly shows by countries and cultural entrepreneurs. ▪ The festival directorate will facilitate and take a percentage of the gate receipts.
4. Fairs, Symposia & Exhibitions - Book, Film, Visual Arts & Performing Arts	Mid- morning to late afternoon	<ul style="list-style-type: none"> ▪ This component of the programme should be subcontracted to arts organizations or cultural enterprises that have specialist skills. ▪ The focus should be on the developmental areas as well as the commercial and export dimension through trade fairs. ▪ The accompanying shows should allow for greater experimentation & innovation as well as the involvement of traditional or folk arts. ▪ Emphasis should be given to indigenous, folk, and youth presentations.
5. Workshops & Clinics	Mid-morning to late afternoon	<ul style="list-style-type: none"> ▪ These will facilitate artists' networking, learning, collaboration and experimentation. ▪ This component of the programme will be funded.
6. Grand Market	Mid-morning to mid-night	<ul style="list-style-type: none"> ▪ The aim is to offer concessionaires to sending countries and cultural enterprises. ▪ The market should focus on the sale and merchandising of craft, cuisine, music, books. ▪ Concessionaires and trade fairs.

Marketing Strategies

Historically, CARIFESTA has had a weak marketing strategy. The approach was largely on putting on “the show” with little consideration for the needs or interests of audiences, visitors, media or sponsors. Indeed, even though it is professed that “CARIFESTA is about the artist” rarely have artists been encouraged by the experience, at least not in recent festivals. This is principally because CARIFESTA has been viewed as an “end in itself” rather than a “means towards an end”. Derek Walcott’s critiques of CARIFESTA are in this vein.

What is outlined in the festival framework above and in the marketing matrix below aims to build a synergistic framework that would add value to the region’s arts and cultural industries. This is to be done by shifting the marketing framework from one that is producer-oriented to one that is stakeholder-oriented. In this framework artists become the key stakeholders and are not taken for granted. After all, CARIFESTA is an arts festival and there would be no festival without the artists. However, there are other stakeholders that are vital for success, for example, the host government. Other stakeholders such as media and sponsors are key to rebranding the festival.

In the marketing mix the standard Four Ps (place, product, price and promotion) will be supplemented by an additional set of Ps (people, packaging, partnership, programming). The marketing strategies outlined are premised on building partnership with all the key stakeholders (the people), including artists and arts organizations, through subcontracting activities to these organizations (see table 8 below). The other key strategy is the packaging of the festival programme in such a way to woo and delight audiences, visitors, sponsors and media. The development of Internet capabilities is a critical element to be adopted in the new business design. For example, a CARIFESTA website must operate as a tool for communication with key stakeholders, an ecommerce platform for ticket and merchandise sales and a broadcasting mechanism, for example, webcasting (see appendix IV). The promotion of the festival is another important area that would involve an array of aspects like advertising, publicity, image and merchandising. However, the key marketing tool is the programming of the festival.

TABLE 8
MARKETING STRATEGIES

TARGET PRODUCT/SERVICE	TARGET MARKET	MARKETING STRATEGY
1) Quality performances	Established artists as well as up and coming talent. Unknown and special traditional and folk arts.	Develop profit sharing deals with promoters and impresarios. Negotiate directly with artists and managers. Negotiate through official government channels.
2) A festival with artistic excellence & aesthetic flair.	Festivals attract audiences in the age group 20 - 50 years old from a variety of social backgrounds. Festival tourists tend to be well-traveled, middle-income and alternative tourists. Regional and diasporic cultural tourists are prime markets.	Advertise in Caribbean & international magazines, travel magazines and television programmes. Regional and diasporic newspapers and other media. Regional and diasporic events, e.g. carnivals.
3) International media quality performances, exhibitions and venues.	Media and broadcast firms and cable television channels that identify with Caribbean Arts.	Negotiate corporate sponsorships or joint venture arrangements that allow for international marketing and broadcast royalties.
4) An accessible travel and tourist experience.	Airlines, hoteliers, guest houses, tour operators, travel agencies, etc.	Negotiate corporate sponsorships and package deals with airlines and hotels. Target tour operators and others for promotional and package deals. Negotiate with regional tourism organizations such as the CTO and the CHA.
5) A profitable business opportunity.	Hotels, Guesthouses, restaurants, auto rental firms and retail traders, groceries, craft and souvenir producers are the main beneficiaries of festival tourism. Rental/taxi firms.	Promote packages and special deals in collaboration with interested firms in the sector.
6) An unforgettable and rewarding experience for local audiences, sponsors and government agencies.	Governmental ministries and agencies; the corporate community; arts organizations and associations.	Sound event management with clearly articulated goals and outcomes (e.g. cost-benefit analysis).
7) Access to the Internet	Potential international audiences; web-based audiences, sales, ticketing, merchandising.	Creation of a website; ecommerce platform

Finance and Economic Planning

Finance & Economic Planning	
Current	Proposed
<ul style="list-style-type: none"> ▪ Government subsidized ▪ Not-for-profit events ▪ Rising public funding and undocumented earned income ▪ Undocumented economic impact and limited planning ▪ Ad hoc staffing arrangements; undocumented overheads 	<ul style="list-style-type: none"> ▪ Government investment ▪ Not-for-profit and profit events ▪ Reduced public funding and rising earned income ▪ Documented economic impact and strategic planning ▪ Dedicated staff and documented overheads

Problématique

Carifesta is largely viewed as a subsidized event. This is related to the fact that most of the events in the festival operate on a not-for-profit basis. In addition, there is a tradition of heavy reliance on the public purse in the host country. This is compounded by the lack of any financial details, especially in terms of earned income and the economic impact of the festival. The festival goes undocumented and so governments and key stakeholders are unable to assess and communicate the value of the festival to stakeholders, taxpayers and critics.

Recommendation

The ultimate goal is to enhance the returns to the festival directorate and the host country, through shifting the focus to include profit-oriented and media appeal events. This would result in increased earnings from ticketed events, sponsorship, merchandising and broadcasting royalties. The festival would also begin to generate media value and destination branding. The staging of signal events (e.g. the nightly performing arts) and popular music like the Super Concerts will create a strong demand-pull for visitors and media thereby boosting earned income and destination imaging.

The strategy envisioned here is that governments would begin to see Carifesta as a worthy investment rather than as a subsidized event that drains scarce public resources. The macro-economic benefits of the festival to the cultural industries and the tourism sector would generate greater interest among governments to submit proposals to host. The key innovation to be funded is the

establishment of a festival directorate and a board of directors. This would incur staffing and overhead costs.

Economic Impact and Planning

CARIFESTA currently operates on two sources of financing. The first is the funding coming from the host country to implement and execute the festival. The second is from the sending countries that have sponsored artists to participate in the festival. Whereas there is documentation on the value of the former over the years there is no documentation of the value of the latter. As such there is no clear appreciation of the cost of putting on the festival. The income generated from the activities of the festival (e.g. ticket sales, corporate sponsorship) is another area where there exists no documentation. Other sources of income such as donations or grant funding have been rare. The only known case of grant funding was from UNESCO for CARIFESTA III in Cuba in 1979.

There are several changes called for in the new strategic direction that call for an alternative financing framework and a different orientation on the part of key stakeholders. The first element to consider is the revised role of the host country and its relationship with the festival directorate in the delivery of the festival. Based on the proposed new format requiring the submission of proposals, selected host will be required to enter into a contractual arrangement with the festival directorate. This will take the form of a Memorandum of Understanding that would set out the rights and responsibilities in terms of financing and the delivery of the required services, etc.

The other major change in the role of the host country is the way in which the festival is perceived. There are significant benefits that accrue to the host country. For example, there are immediate benefits such as foreign exchange earnings (e.g. US\$2 million in visitor expenditures) from visitor expenditures that represent an injection of capital into the economy that has a strong multiplier effect (see table 9 below for further details). For the next hosting of CARIFESTA the proposed target is to attract a minimum of 5,000 visitors to stay an average of 4 nights with average daily expenditures of US\$100.00 per day.¹⁶ This would generate visitor expenditures of US\$2.0 million. These estimates are considered conservative and achievable.

Festivals tend to generate short term and indirect employment and provide an additional fillip to ancillary sectors like the media, auto rental, and restaurant sectors. There is also a tax benefit from increased spending by locals as well as visitors. Media value is one of the longer term and sustainable benefits of the festival. The broadcast and print media coverage of the festival enhances a destination's image and is considered to be more beneficial than advertising expenditures. Lastly, there are important sectoral benefits to the travel (e.g. increased arrivals and airlifts), tourism (e.g. higher hotel occupancy rates) and

¹⁶ CARIFESTA VII in St. Kitts had arrivals of 3,851 of which 50% were returning nationals.

entertainment sectors (e.g. new audiences and media exposure). On account of staging the festival the host country may gain new tourism demand and consequently new investment in the travel and tourism sectors. The key will be to document and measure the contribution in an economic impact assessment. The host country would have a measurable return on investment that can be communicated to taxpayers and key stakeholders.

TABLE 9
CARIFESTA'S POTENTIAL ECONOMIC IMPACT ON HOST COUNTRY

BENEFITS	DETAILS
Foreign Exchange Earnings	A minimum of 5,000 visitors staying an average of 4 nights and spending US\$100.00 per day will generate foreign exchange earnings of US\$2,000,000.00. This will have a tax benefit and a multiplier effect in the economy.
Employment Generation	Direct and indirect employment will be generated in the general economy on account of spillover effects in ancillary sectors like the media, travel, transport, food, beverage, and restaurant sub-sectors.
Media Value	The staging of the festival will attract regional and international media. The media exposure gained from the hosting the festival will enhance the country's destination image and tourism marketing strategy.
Travel Industry	The festival will enhance the travel industry (e.g. arrivals and airlifts) by generating new demand during the off-peak season. It is also likely to generate repeat visits.
Entertainment Industry	Media exposure, networking and collaborations will enhance the export capabilities of the sector and give an additional fillip to the entertainment industry.
Tourism Industry	The festival will increase hotel occupancy rates during the off-peak season. The accommodation sector (hotels and guesthouses) will benefit from new clients and premium rates.

Financing Strategies

It is proposed that the festival budget be no less than US\$2.0 million. This is considered to be the minimum required to finance a quality festival the size of CARIFESTA. Host country investment is put at US\$1.0 million or 50% of the total budget. The host country would be required to draw down on resources at least eighteen months before the festival date. Upfront costs will have to be met from the host country budget. Other sources of income generally are reaped at the festival or after. The host country in conjunction with the festival directorate would pursue corporate sponsorship, grant funding, in-kind support and donations to add to working capital.

The expenditures side of the budget is outlined below with a budget of US\$2.0 million (see table 10 below for further details). The main items are artists' fees that are put at 30 percent. The other major cost is festival administration at 25%. Marketing and promotions are estimated to be 15% while stage, lights and sound, and event management are each estimated at 10% of the budget. Insurance and performing rights royalties are estimated to cost approximately 2.5% of the budget. Contingencies for unforeseen costs are put at 5% of the budget.

TABLE 10
CARIFESTA - EXPENDITURES, (US\$)

ITEM	TOTAL	%	DETAILS
Festival Administration - manager salary - executive assistant - technical expertise - office expenses - travel - miscellaneous	500,000	25.0	Includes the cost of staffing, subcontracting professional expertise and office expenses for the festival secretariat. A Festival Manager (US\$60,000 per year) will be assisted by technical expertise on a contractual basis (3 persons @ US\$40,000) in the areas of artistic direction, financial management and marketing. An executive assistant will also be employed at US\$30,000 per year.
Artists fees & management - artist fees - procurement & mgt fees	600,000	30.0	Refers to the cost of contracting the artists to perform as well as the cost of outsourcing the procurement and management of the artists. Bids will be invited for this particular function.
Marketing & Promotions - festival marketing - market research - promotional materials - advertising - website	300,000	15.0	Involves the advertisement and promotions to potential patrons, at home and abroad. It also involves pursuing business sponsorships with corporate entities like airlines, hotels, tour operators, record companies and broadcast media which will finance part of the cost of marketing. The promotional strategy will maximize on sponsors' media value.
Stage, Lights and Sound - technical consultant - equipment rental & staff	200,000	10.0	Refers to the cost of technical support. High quality technical support is required to meet the demands of international broadcasting.
Event Management - rental of venue - ticketing - security - ground transport - events staff	200,000	10.0	Includes the cost of venues, ticketing, security, ground transport and additional staffing for the staging of the festival.
Insurance	50,000	2.5	Public liability and personal accident insurance.
Royalties⁶	50,000	2.5	Performing rights royalties is the cost for the public performance of copyrighted works. The fee rate is generally around 3-5% of gate receipts.
Contingencies	100,000	5.0	To cover unforeseen costs.
TOTAL	2,000,000	100.0	

Table 11 provides a simplified event expenditure time chart for a two-year festival cycle. It provides specific details in terms of the cash flow requirements for the festival. This is an essential management tool that will be developed in the business plan.

TABLE 11: EXPENDITURE TIME CHART – TWO YEAR CYCLE

Expenditure Items	24 months	18 months	12 months	6 months	2 months	1 month	E V E N T	6 months after
Festival administration	15%	20%	20%	15%	10%	10%		10%
Artist fees & management			10%			80%		10%
Marketing & promotions		15%		25%	25%	25%		10%
Stage, Lights & Sound			10%			80%		10%
Event management			20%	20%	20%	20%		20%
Insurance			30%		70%			
Royalties								100%
Contingencies						60%		40%

The revenue side of the budget includes host country investment as well as earned income from festival activities. There is little or no data on the experience of previous CARIFESTA's in terms of generating income through ticket sales, corporate sponsorship, royalties, merchandising and concessions. As such there are no benchmarks from which to adjudge the feasibility of this funding option. The experience of regional festivals suggests that this area of funding is commercially viable. Income from this source is put at fifty percent of the budget (see table 12). The main earnings are to come from the box office (30%) followed by income from sponsorships and concessions at 7.5% and 5% respectively. Grant funding and donations, merchandising and royalties are each put at 2.5%.

An external source of funding is the expenditure of the sending countries that has become an important feature of the funding process since CARIFESTA V in Trinidad and Tobago in 1992. These monies operate outside of the ambit of the festival directorate. As such it is not counted as part of the festival budget. For the sending countries the new festival model calls for a more frequent hosting of CARIFESTA, which would reduce the size of contingents and so the cost to the

respective governments. The new programming model allows for a more entrepreneurial approach whereby countries may submit proposals for performing slots (see box 6). These performances, for example, the music showcases or the nightly performing arts, will be commercially viable events with some profit sharing for the festival directorate through a set or negotiated commission. This would give an incentive to both countries and the festival directorate to position and market the best available performances in the most appropriate slots.

TABLE 12
CARIFESTA - REVENUE AND INCOME GENERATION (US\$)

ACTIVITY	TOTAL	%	DETAILS
Box Office	600,000	30.0	Box office revenues will come from ticket sales. Income will also come from commissions & profit-sharing arrangements.
Business Sponsorship	150,000	7.5	Business sponsorships and cross-promotions will be established with foreign and local corporate entities.
Public Sector Investment	1,000,000	50.0	Public sector investment will involve up-front financing to cover overheads and working capital.
Grant Funding and Donations	50,000	2.5	Grant funding and donations will be sought from international development agencies.
Broadcast Royalties	50,000	2.5	Royalties will accrue from the broadcast of the event on Internet, Cable and local television.
Merchandising	50,000	2.5	Merchandise such as CDs, Tapes, T-Shirts, Caps, etceteras, will be available before, during and after the event.
Concessions	100,000	5.0	Merchants, vendors, craft people, food caterers operating in the Grand Market will be charged a fee for concessionaires.
TOTAL	2,000,000	100.0	

The opportunity to submit proposals for performing slots will not be restricted to countries only. Cultural entrepreneurs and artists will be invited to participate in the profit-sharing framework. This would open up an additional income stream. It would also create a new dynamic and vitality in the CARIFESTA model. This would also address one of the key criticisms of the CARIFESTA, the exclusionary selection process. This way any cultural entrepreneur or artist interested in participating can have access to the festival. This would allow space for a “fringe” festival to emerge, which has proven to be a most dynamic element of festivals around the world.

Funding of Directorate and Board

The establishment of a festival directorate is one of the key recommendations for the new CARIFESTA. It calls for, at a minimum, the employment of a festival director and an executive assistant. Other key areas of professional expertise

such as artistic director, financial management and marketing will be hired on a contractual basis. Table 13 below provides further details on the cost of human resources, the cost of the board and the administrative and travel expenses for the two-year festival cycle. With a two-year festival cycle the cost amounts to \$500,000.00.

TABLE 13
HUMAN RESOURCE AND ADMINISTRATIVE COSTS FOR FESTIVAL
DIRECTORATE AND BOARD

Human Resource	Costs US\$	Total over two years
1 Festival Director	Monthly salary \$5,000.00 Annual \$60,000.00	120,000
1 Executive Assistant	Monthly salary \$2,500.00 Annual \$30,000.00	60,000
3 Professionals – one each in artistic direction, financial management & marketing	These skills are required for a minimum of 8 months before and after the festival at an average of \$40,000 per person.	120,000
Board costs – directors fees, meeting expenses, travel and accommodation	Biannual meetings @ \$25,000.00 per meeting.	100,000
Office administration and travel expenses	These costs are estimated at \$50,000 per year.	100,000
Grand Total		500,000

The funding of the festival directorate would come directly from the festival budget. This would be operationalized as a management fee to the host country which is payable upon signing the contract for hosting the festival. Under this option the festival is self-financing its administrative costs. However, this is the bare minimum of human resources required to manage and implement the festival.

The host country management committee would work in tandem with the festival directorate in the management and implementation of the festival. There is a clear division of labour between the two entities (as outlined earlier). The festival subcontractors, cultural organizations and entrepreneurs, will also provide technical and specialist skills for the aspects of the festival programme that have been delegated to them.

Additional funding for administrative and human resource costs may come from external sources such as the CARICOM Secretariat cultural programme. This is dependent on the availability of fundable posts and a budgetary allocation for the outsourcing of professional skills. The board expenses and fees may also be covered from this source.

Another option is to seek funding from an extra-regional or multilateral agency such as the EU-ACP 9th EDF (see appendix V). The provision of funds under this scheme requires long lead times for application. This source of funding would be useful on a project basis, for example, to fund the development of a business plan for the implementation of the new festival model.

SUMMARY AND WAY FORWARD

The Strategic Plan has focused on analyzing the history, context and prognosis of the CARIFESTA festival. The evidence suggests that the festival is uncompetitive and not fulfilling its mandate and consequently is ripe for change. The report goes on to outline the key dimensions of an alternative strategic direction. Emphasis was given to the issues of the festival business model, governance and decision-making, marketing and programming and to financial and economic planning. The funding options for the festival directorate and the board of directors, key recommendations for the new festival business model, was also examined.

The strength and competitive advantage of the current CARIFESTA is that it is a roving, regional, multidisciplinary mega arts event. It is recommended that these elements be continued but that key weaknesses are addressed to respond to the emergent conditions. One of the key changes proposed is that the festival's The key recommendations on the new strategic direction call for the establishment of a festival directorate staffed by a director under the purview of a board of directors appointed by CARICOM. A ten-day festival, which covers two weekends, was the proposed timeframe for future CARIFESTAs. A festival cycle of two years was selected and it was decided that the next CARIFESTA should happen in 2006 a year ahead of the World Cup of Cricket. A network type organizational structure was the preferred option compared to the existing ad-hoc structure that was considered inadequate to the challenges of festival management in the contemporary regional and global context.

The network model was also preferred because it is more inclusive and allows for higher levels of collaboration with cultural organizations, associations and enterprises. The subcontracting of key activities in the festival programme to competent arts organizations and cultural entrepreneurs is viewed as one of the key innovations in the new festival model. One of the expected benefits is greater aesthetic differentiation and higher artistic quality. This would make the festival more attractive to artists, corporate sponsors, the media and governments, both as hosts and as sending countries.

Another important innovation is the introduction of the submission of proposals for host country selection given that the festival will continue to rove around the

Caribbean. This process facilitates better strategic planning and brand management for both the host country and the festival directorate.

It is recommended that the festival operate on a budget no less than US\$2.0 million. This budget is considered to be within the reach of most Caribbean governments especially when the potential returns such as festival tourism, cultural industry development and destination branding are taken into account. The festival will continue to enjoy participation by sending countries through the sponsorship of delegations or contingents. The festival directorate to ensure quality and marketability will vet the size and type of performances. It is recommended that the directorate and board of directors be financed through the festival budget. This would make the festival more attractive for private sector involvement.

The prospects for the festival are very encouraging. The principal indicator of this is the renewed interest among several countries to host the next CARIFESTA. At last count there were six countries (Antigua and Barbuda, The Bahamas, Cuba, Trinidad and Tobago, Grenada, Cayman Islands) that had expressed an interest in hosting the festival. This is a historic scenario. Never before have so many countries wanted to mount the festival. The competition among countries provides the ideal context for the implementation of the new festival model. Indeed, the new festival model responds to this dynamic.

Given that the date of 2006 for the next hosting of the festival is only two years away it is recommended that in the interim that CARICOM should keep the Taskforce operational until the appointment of the Board of Directors and the Festival Directorate are in place. The taskforce will get the ball rolling in terms of inviting proposals from governments and conducting the selection of the next host country. This phase should take no more than six months to complete. In that timeframe the funding of the directorate and board should be settled. Financing through CARICOM's Cultural Programme and, or external multilateral funding are to be sought in the transition phase where a business or operational plan has to be developed.

The strategic plan establishes an alignment between the organizational culture of CARIFESTA and the demands of the emerging festival context. New benchmarks and targets have been established to monitor and evaluate the implementation of the plan. The final stage of the strategic planning process requires consensus, buy-in and commitment about the future of CARIFESTA from key institutions within CARICOM (i.e. COHSOD, Community Council and the Heads of Government). This is the single most important feature of the strategic planning process.

APPENDICES

APPENDIX I

STAKEHOLDER ANALYSIS¹⁷: CARICOM TASKFORCE

Taskforce members were asked to rate the value and impact of CARIFESTA on key stakeholders.

Artists	High	Med	Low
<ul style="list-style-type: none"> Opportunity to perform to regional audience Exposure to regional and international media Opportunities for regional networking and collaboration 	33.3% 8.3% 41.6%	16.6% 41.6% 41.6%	50% 50% 16.6%
Host Government			
<ul style="list-style-type: none"> The prestige of hosting a hallmark mega event/festival Tourism pull – increased visitor arrivals Media value and destination branding Infrastructural development for the arts 	- 25% -	66.6% 50% 75% 58.3%	33.3% 25% 25% 33.3%
Media			
<ul style="list-style-type: none"> Broadcast of a regional festival Access to unknown and new artists 	8.3% 8.3%	16.6% 16.6%	75% 75%
Sponsors			
<ul style="list-style-type: none"> Association with regional festival Increased customer brand recognition 	25% 16.6%	16.6% 25%	58.3% 58.3%
Cultural Enterprises			
<ul style="list-style-type: none"> Market for merchandising Market for services Exposure to regional and international clientele 	25% 25%	41.6% 66.6^ 58.3%	33.3% 16.6% 41.6%

¹⁷ The stakeholder analysis identifies the key stakeholders and assesses their perceptions of the festival in rank order (high, medium, low).

APPENDIX II

CARIFESTA STAKEHOLDER SURVEY – GOVERNMENTS

Kindly give an assessment of the value of CARIFESTA based on the following criteria.

Host Government	High	Med	Low
1) The prestige of hosting a hallmark mega event/festival		50%	50%
2) Tourism pull – increased visitor arrivals and expenditure	33.30%	58.30%	8.30%
3) Media value and destination branding	25%	50%	25%
4) Boosting cultural confidence	66.60%	25%	8.30%
5) Infrastructural development in the arts (e.g. venues, public art)	58.30%	33.30%	8.30%
6) Catalyst for the development of the arts, cultural industries and cultural exports	58.30%	25%	16.60%
7) Inspiring excellence and innovation in the arts	41.60%	33.30%	25%
8) Opportunities for exchange, collaboration and networking with visiting delegations/contingents	58.30%	25%	16.60%
9) Exposure to other cultures in the region	66.60%	25%	
10) Seedbed for furthering interest in the arts among stakeholders (e.g. corporate community, tourism officials, general public).	33.30%	50%	16.60%
Sending Governments			
11) Opportunity to market and brand country	16.60%	66.60%	16.60%
12) Catalyst for the development of the arts, cultural industries and cultural exports	41.60%	50%	8.30%
13) Inspiring excellence and innovation in the arts	25%	50%	16.60%
14) Opportunities for exchange, collaboration and networking with visiting delegations/contingents	16.60%	75%	8.30%
15) Exposure to other cultures in the region	41.60%	58.30%	
16) Seedbed for developing further interest in the arts among stakeholders (e.g. corporate community, tourism officials, general public).	8.30%	58.30%	33.30%

Stakeholder Analysis Summary Report.¹⁸

The stakeholder analysis involved the polling of two different groups to obtain their perceptions around the benefits of CARIFESTA to artists, host and sending governments, sponsors and the media. These benefits are loosely tied to the stated objectives of the CARIFESTA that were articulated in 1972 and 1997 respectively. Two groups were polled. The first was a regional cultural expert group represented as the Task Force Group (TFG) on CARIFESTA, and the second was the Regional Cultural Committee (RCC), which represented the views and interests of government. Each group included twelve respondents.

1. CARIFESTA Task Force Group (TFG)

One of the major objectives of CARIFESTA is to give exposure to regional artists and to facilitate collaboration between them. The TFG indicated that the benefits to artists in terms of opportunities to perform and to obtain regional and international exposure were generally low (50%). In terms of encouraging regional networking and collaboration, the TFG indicated that the benefits to artists were generally high with ratings of 41.6% for both the high and medium categories.

The TFG felt that the benefits to governments hosting CARIFESTA were average. In terms of the prestige for hosting the event, most respondents rated this as medium (66.6%), followed by low (33.3%). The economic benefits also received average ratings overall. In terms of tourist arrivals, most (50%) of respondents rated this benefit as medium, followed by low (25%). Media value and branding for host governments were judged as having average benefits with the overwhelming majority of respondents giving this a medium (75%) rating. Infrastructural development received an average rating, with 58.3% of respondents rating this as medium and 33.3% as low.

In terms of media interest in the CARIFESTA, the overwhelming majority of TFG members indicated that this was very low. In terms of media coverage and success as a major media event, most respondents (75%) rated this benefit as low.

Most of the respondents indicated that the current model of CARIFESTA was not attractive enough to gain sponsorship. Most TFG group (58.3%) gave this a low rating both in terms of sponsors' willingness to associate with the festival, and opportunities for brand recognition.

The TFG felt that CARIFESTA provided average opportunities to cultural entrepreneurs to market their products and services. The majority of respondents rated this benefit as medium (41.6% and 66.6% respectively). The opportunities for exposure to regional and international clients was also viewed

¹⁸ The stakeholder analysis report was done by Suzanne Burke that coordinated this aspect of the taskforce workshop.

as average, with the majority of respondents (58.3%) rated this as medium, followed by 41.6% giving a low rating.

2. Regional Cultural Committee (RCC)

The RCC group generally gave an average rating to the benefits of CARIFESTA for hosting governments. Prestige for hosting the event received equal ratings of 50% for both the medium and low categories. Economic benefits also received mixed ratings. For example, in terms of tourist arrivals, most respondents (58.3%) gave this a medium rating. CARIFESTA's capacity to act as a catalyst for the export of art and cultural industries received the majority of votes (58.3%) in the high category, followed by 33.3% in the medium category. Infrastructural development was deemed to be a definite benefit as the majority (58.3%) of respondents gave this a ranking of high, followed by 33.3% in the medium category. Generally, CARIFESTA was viewed as creating a seedbed for further interest in the arts. Most respondents (50%) gave this benefit a medium rating, followed by 33.3% in the low category.

Overall, the benefits for governments sending contingents to the CARIFESTA were also viewed as average. In terms of opportunities for branding and marketing, the majority of respondents (66.6%) gave this a medium rating. The RCC group felt that the festival was successful as a catalyst for developing the arts, cultural industry and exports, with the majority (50%) rating the benefits as medium, followed by 41.6% rating the benefits as high. The same level of success was perceived for the capacity of CARIFESTA to inspire excellence and innovation in the arts. The majority of respondents (50%) gave this benefit a medium rating, followed by 25% rating this in the high category. The overwhelming majority of respondents (75%) believed that CARIFESTA offered average opportunities for collaboration and exchange. In terms of exposure to other cultures, the RCC believed this was a positive benefit, and the majority ranked this as medium (58.3%) and high (41.6%). As a seedbed for further interest in the arts, the majority of the group felt this was medium (58.3%) or low (33.3%).

Summary

The results from both groups reflect a mixed bag in terms of the benefits of CARIFESTA to the various stakeholders. In terms of the core principles and objectives of the festival that were outlined in 1972 and 1997, the perception of CARIFESTA is that it is under performing in some areas and experiencing average or low performance in others.

From the results, it is clear that CARIFESTA is seen as enjoying a greater degree of success with regard to the artistic and socio-political objectives. For instance, both the RCC and the TFG felt that it was successful at fostering cultural exchange and illustrating the cultural similarities and differences in the region. Ratings of high were given by the majority of respondents in the RCC (58.3%) and in the TFG (41.6%) for this area. In terms of boosting cultural confidence, the majority of respondents (41.6%) in the RCC also gave this a high

rating. As far as the prestige of the event is concerned, most respondents indicated that this was medium (50%) to low (50%) in the RCC, whereas the cultural experts in the TFG felt somewhat differently, and voted medium (66.6%) and low (33.3%). The respondents in the RCC also felt that CARIFESTA was a good catalyst for growing further interest in the arts. For host governments the majority (58.3%) rated this benefit in the high category, followed by 25% in the medium category. For sending governments, the majority (50%) ranked this benefit in the medium category, followed by 41.6% ranked it as high.

CARIFESTA was perceived to be under performing in the areas of economic benefits and media value by the group of cultural experts. Interestingly, there were marked differences of opinion between the RCC and TFG in these areas. For instance in terms of the attractiveness of CARIFESTA to sponsors, the TFG overwhelmingly rated this as low (58.3%) to medium (16.6%). However, the majority of respondents in the RCC group rated this area in the medium category (50%), followed by the high (33.3%). A similar pattern occurred in the area of tourist arrivals. The TFG viewed this benefit as trending towards medium (50%) to low (25%), whereas the RCC group rated this benefit between the high (33.3%) and medium categories (58.3%). The opportunities for infrastructural development also yielded interesting results. The majority of the TFG rated this as medium (58.3%) and low (33.3%). The RCC group saw greater opportunities in this regard, and the majority gave ratings of high (58.3%) and medium (33.3%). In terms of media value and coverage, the TFG overwhelmingly rated this as low (75%), whereas the RCC was more evenly divided between high (25%), medium (50%) and low (25%).

These differences in opinion, especially in terms of economic benefits signal the lack of consensus in the region around how to quantify a core objective of the CARIFESTA, - to maximize the economic potential of the cultural industries of the region. More importantly, it points to the need for greater collaboration and partnership between the various stakeholders in the CARIFESTA to ensure that the festival can accrue the benefits as specified.

APPENDIX III

PROPOSED DIVISION OF LABOUR BETWEEN COUNTRIES, THE FESTIVAL BOARD AND DIRECTORATE

<p>Host Country</p> <p>The Host Country will play a significant part in the staging of the Festival. Having been selected to host the Festival based on an evaluation of their proposal, the Host country will collaborate with the Festival Directorate in order to ensure that the production standards of the Festival are met.</p>
<ul style="list-style-type: none">▪ The Host Country will work very closely with the Festival Directorate and will share responsibility for the staging of the Festival.▪ Perhaps, the main function of the Host Country will be in the preparation of venues based on standard requirements of the Festival.▪ The Host Country will also identify suitable accommodation for participants, which will be at a cost to the participant.▪ The HC will be responsible to work with the Festival director in determining the programming of the activities of the Festival.▪ The HC will collaborate with the Festival Directorate in the identification of the Festival Theme and oversee the production elements in consultation with the Festival Director.▪ The HC will be active in collaborating with the Festival Directorate in fundraising and media and other attraction concepts.▪ The HC will assume responsibility for local transportation for participants to events during the Festival and will see to the overall well being of participants.▪ The HC will be responsible for the establishment of impact evaluation mechanisms and all research related to the Festival, providing the final report at the end of the Festival in concert with the Festival Directorate.▪ The HC will negotiate for Sending Countries special rates for accommodation, ect.▪ The HC must also set up protocol and Hospitality services for guests other than participants as part of the branding requirements of the Festival.

<p>The Sending Country</p>
<p>The SC will be responsible for establishing to HC and Directorate the standard and quality of the presentation as a basis for inclusion in the Festival. This should be done through the use of kits or dossiers outlining details of presentations, incl. theme, concerns, artform, and brief description of item, to include video or other representation.</p>
<ul style="list-style-type: none"> ▪ The SC will be responsible for the selection of country contingents to the Festival. As such SCs must select participants on the basis of criteria provided by the HC and the Festival Directorate, such as number of participants, standard and quality of presentations and thematic considerations. ▪ The SC will be responsible for the expenses of their participants with respect to airfare, accommodation and meals during the period of the Festival. ▪ SCs will submit to the Festival Directorate a breakdown of their budget for the expenses incurred as part of their participation in the Festival. ▪ SCs must assume responsibility for some of the media and PR concepts carried out in their country before and during the Festival. ▪ SCs must provide the HC and Directorate with contingent information at least 9 months prior to the event.

<p>The Board</p>
<p>The board of directors will be constituted by the Secretary General of CARICOM and will include the CARICOM cultural officer and seven members who are to be nominees from the regional cultural committee and from regional arts, media, business and professional organizations.</p>
<ul style="list-style-type: none"> ▪ The Board will define the strategic direction for the festival and establish policies and operational mechanisms. ▪ The Board will be responsible to CARICOM for the maintenance of the focus and brand of the Festival, reporting regularly to Heads of Govt. on the Festival. ▪ The Board will be responsible for the appointment of the Festival Director and will be serviced by the FD, who would be an ex officio member of the Board.

The Festival Directorate

This organization will be run by a Director and will employ a set of technical personnel to produce and promote the event with respect to standards and quality, financing and other controls, staging and other production requirements, quality control and maintenance, the provision of memory and documentation, and overall planning.

- The FD will be run by a Director who will be responsible for the overall management of the Festival. The FD will hire appropriate personnel such as an Artistic Director, Legal, Finance and Marketing person.
- The FD will work very closely with the HC in the maintenance of standards and the staging of the event.
- The FD will have the responsibility to guide and monitor the work of the HC in the staging of the event, ensuring inter alia that such concepts as standards and deadlines are consistently met.
- The FD may, on recognizing that a HC has problems staging the event, take such steps as appropriate to terminate the contract with the HC to stage the event. This will be done through a report to the CARICOM Secretary General who will hold a caucus with the FD and political representatives (Ministers of Culture) to take the decision.
- The FD will work with the HC in establishing Subcontracting arrangements for the staging of aspects of the Festival.
- The FD will consult with the HC on all matters related to the appropriateness of presentations submitted by SCs.
- The FD will work closely with the HC to determine the final programming of the Festival.
- The FD will be responsible for the media and other branding of the Festival.
- The FD must report regularly to the Board on the progress towards and of the Festival, being ultimately responsible to the Board for its staging.
- The Board through the FD will be responsible for establishing a panel for the selection of HCs based on transparent and relevant criteria.

APPENDIX IV

THE ROLE OF ICTs IN CARIFESTA

The Internet

In an information driven global environment the role of effective communication cannot be over-emphasized. Essentially, the success of the new CARIFESTA model will depend on the efficient use of modern Information and Communication Technologies (ICT's). The internet in particular must be utilized as the main point of contact with potential regional and international festival attendees and performers alike. The development of a dynamic, attractive and informative website is the foremost prerequisite for the effective and timely transmission of information to various interest groups, stake-holders and the general public. Like all efficient websites, this will require dedicated staff who will ensure constant up-dating and responding to requests for information. The Directorate should therefore give special attention to the development of a programme for the use of ICT's in communicating with Sending countries, group and individual performers, producers, directors etc. and with the general public. For example a staff member assigned to responding to emails would be essential, as would be an editor of a monthly internet newsletter.

Inter-active usage

Teleconferencing, chat rooms and messaging programmes would provide cost effective means of communication with participants and organizers. In this way detailed information can also be provided on all aspects of the festival thereby keeping the general public informed on the development of the festival, transportation, accommodation, programme, tickets etc.

Via internet streaming live carriage of festival events can also be broadcast world-wide. Links to and from related websites would be a natural extension.

Radio, Television and Print Media

The use of the broadcast and print media must also be central to the communication process. The production of television programmes must be given particular attention. Live radio and television broadcasts should also be utilized during the festival as a means of fostering a sense of occasion and participation throughout the duration of the festival.

Arrangements/contracts with established radio and television stations such as PBS, Discovery Channel, National Geographic, BET, BBC, SKY TV, etc. as well as with regional stations and cable channels should be established to as to ensure world-wide dissemination of information on the festival and the promotion of the host country and regional arts and culture. In-flight magazines and special interest magazines should be given equal attention.

<p>Develop a CARIFESTA Website with the following features: Established CARIFESTA logo (Registered) Name of host country of the next festival Dates Theme Slogan Draft programme Main features Main attractions (with photos) Star performers (with photos) Art and culture personalities in attendance (with photos) Fringe information</p>	<p>Address and full contact information of: Directorate (Office) Artistic Director (with photo) Managing Director (with photo) Board of Directors (with photos) Directorate staff (with photos) Other CARICOM and/or host country relevant personnel</p>
<p>Accommodation Information: Hotels Guest houses Private homes Special Discounts Group rates Student rates</p>	<p>Transportation Information: Official carrier Airlines Shipping lines Special discounts Ground transportation services</p>
<p>Ticket information: Prices Season tickets Group rates On-line purchase</p>	<p>General Information: Host Country Profile History Culture Attractions Famous People Size Population Points of interest “Must-do” activities Photos Map showing location of performance venues Banking</p>
<p>Links to/from other websites: Art and culture site Festivals Carnivals Newsletters</p>	<p>Monthly Internet Newsletter: CARIFESTA news and updates Promotion of coming attractions Artists’ profiles Host country profiles Photos General information Development of mailing list Links to and from other related websites and newsletters</p>

<p>Past CARIFESTA's (Archives) List of Host countries Dates Main features Photos Videos Links to speeches, lectures, symposium papers, programmes, reviews, newspaper reports and articles Statistics</p>	<p>Administration: Appointment of Webmaster Weekly updates Newsletter editor Promotion/advertising of Website</p>
<p>Communication: Extensive use of E-mail Designated E-mail officer in Directorate Use of tele-conferencing Use of Uwidite conferencing facilities where they exist</p>	<p>Communication during CARIFESTA: Live internet broadcast of events On-line chat rooms on topics of Caribbean art and culture Streaming of events Broadband usage</p>
<p>Radio: Weekly CARIFESTA magazine programme for regional broadcast in the four months leading up to the festival Discussions on past festivals Information on upcoming festival Discussions on Caribbean art and culture Music of the festival CARIFESTA theme song/music Readings of poetry, short stories, excerpts of novels etc. Interviews with artists Quizzes and competitions for travel, accommodation and tickets to shows Commercials</p>	<p>Television: Monthly half-hour programme for regional distribution to regular and cable stations Footage from past festivals Footage of upcoming performances Other programming as in radio Commercials</p>
<p>Print media: Newspaper releases, articles, photos etc. as in radio and television Advertisements of various sizes Articles in In-flight magazines Articles in special interest magazines</p>	

APPENDIX V

RESOURCE MOBILIZATION STRATEGY

(i.) The merger of the CARICOM Foundation for Arts and Culture the Cariforum Cultural Support Fund

A merger between these two entities would require a more aggressive resource mobilization strategy to sustain regional cultural development initiatives/projects.

Fundraising

- A recommitment by member states to an annual contribution of US\$1000 to the fund
- Develop common strategies to tap into International Private Foundations such as the Ford and Rockefeller Foundations and traditional donor agencies.
- An appeal should be made to Ministers of Cariforum to seek to secure the estimated balance of approximately EURO 90,754 from the allocation to the 7th EDF Cariforum Cultural Centres Project along with additional funds from the 9th EDF.

(ii) Financing for Host Country Contributions

- Invite professional fundraisers/marketing experts to assist in securing sponsorship from local and regional private sector companies.
- Fundraisers organizing high profile celebrity fundraising events with built in incentives based on a percentage of the amount of funds secured.
- High profile influential individuals working with the Finance and Sponsorship Committee to provide the necessary connections to potential sponsors.
- Through network and alliance building host country can tap into the resource pool of member states and maximize the use of available resources in the region.

(iii) Sending Country

- Submit project proposals at least one year in advance so that it can be factored into the annual budgetary allocations to the Ministry of Culture.
- Provide incentive packages to solicit corporate sponsorship.
- Establish a fundraising committee to organize a series of fundraising activities.