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A Comparative Examination of State and Corporate Support for Select Choral and Steel Organizations in North Trinidad: 2000 to Present

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ABSTRACT

There is an initial consideration as to whether external financial support, or sponsorship, should be examined. The term support, with a brief history, is outlined. In addition, a description of governmental sponsorship of the Republic of Trinidad and Tobago and its legislative concords, as well as a description of corporate support forms the framework of the literature provided. Two musical entities in the district of north Trinidad were interviewed as the essential methodology of bona fide collection of data. These two musical organizations are Phase II Pan Groove Steel Orchestra, for scrutiny of a steelband organization, and the Lydians, for the inspection of a choral organization. Each group’s background information is included. In maintaining a qualitative approach for this study the answers to questions posed to the musical bodies are delineated, as sound truthful and proficient evidence to the findings of this study. Finally, the analytical aspect of the findings is intended to detect comparisons and or contrasts of the evidence provided by the musical organizations interviewed.
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INTRODUCTION

It is perceptibly observed that nonprofit organizations in the musical fraternities experience difficulties when it comes to maintaining healthy financial operations per annum. Though they may be able to obtain income through the exploitation of their musical works, musical organizations require the aid of both governmental and non-governmental bodies’ support/funding/sponsorship, in order to meet with fiscal projections and prospects.

However, one must place emphasis, not just on the discerning truths about the struggles of the “getting by” of members of the performing arts society—placing focus on music—but also on the extent of the financial detriment. In addition, one should wish to explore the available and able avenues for such musical organizations to acquire sponsorship as is necessary for their financial revival. Moreover, these avenues should be examined based on the magnitude of financial support extended to nonprofit musical organizations. Furthermore, a comparison of support given through the entities of State and the corporate is imperative in construing just how much, and what kind of, support is necessary to give for the sustainability of nonprofit musical organizations.

Research Questions

Two research questions have been outlined, which contributed to the research and findings of this project.

What are the similarities and differences between:-

1) State support and corporate support in a select steelband organization in north Trinidad?
2) State support and corporate support in a select choral organization in north Trinidad?
CHAPTER 1

Significance of Study

The motivation behind this research topic is to inspect the development of musical organizations through external support. In this study, support refers to sponsorship. Therefore, the term sponsorship is elucidated within this chapter. However, in keeping with the named research topic, the use of the term support may be invariably prescribed, in direct meaning to sponsorship.

The Cambridge Dictionary defines an organization as “a group whose members work together for a shared purpose in a continuing way” (Cambridge Dictionary). Thus, “musical organizations” may refer to a group of musicians who is organized in their method of performing. Therefore, with respect to this research topic, “musical organizations” represents the select number of choral and steel organizations, respectively, within the region of North Trinidad.

Because most structured organizations—whether profit or non-profit—may require a monetary foundation, this project will provide the underlying basis in the analysis of what pecuniary methods are employed by a musical organization to ensure its continued existence, with direct reference to State and corporate financial support. The musical organizations which will be analyzed in this project are of two category ensembles: steel orchestra and choral organization. The steel orchestra examined is Phase II Pan Groove Steel Orchestra. Similarly, the choral organization examined is the Lydian Singers. Both organizations examined are located within the district of North Trinidad.
CHAPTER 2

Review of Literature

What is Support?

Support, or sponsorship, is defined as “to pay the cost of” by the *Merriam-Webster Dictionary*. Additionally, McDonnell, Ian and Moir, Malcom describes sponsorship as “a strategic marketing communication investment by the sponsor…” (7). Support therefore, referred to in this study is the sponsorship of organizations, in whole or part, by governmental and non-governmental organizations. Types of sponsorship may be financially, and/or by way of goods and services. Additionally, sponsorship may be contractually long-term, short-term or by way of donations. The following is an overview of the history of sponsorship, governmental and non-governmental, or corporate, support.

A Brief History of Sponsorship

Although the term “sponsorship” was not widely used until 1809 (McDonnell, Ian and Moir, Malcom, 7), it is agreed upon by scholars that the act of sponsoring originated in the Greek and Roman classical eras circa 2000-3000 ago (McDonnell *et al*, 9). Accordingly, Roman emperors, including Julius Caesar, of the era would have been involved in the sponsoring of gladiatorial contests (McDonnell *et al*, 9). In addition, the Ancient Olympics of Greece was said to be sponsored and marketed through sculptures and poems of victorious athletes. Moreover—and more specifically in reference to the arts—Choragi of the fourth and fifth centuries, paid for theatrical festivals of Ancient Greece (Britannica).
Financial support or sponsorship is also observed in the era of the Renaissance, where a certain wealthy Florentine family supported poets, sculptors and painters, in the likes of Donatello, da Vinci and Botticelli. Such acts of sponsorship were seen of the fifteenth and sixteenth centuries (McDonnell et al, 10). Likewise, in the sixteenth century support, in terms of sponsorship, was further recognized through the British brewing industry. These organizations supported sporting events such as cricket, boxing, wrestling, among many others (McDonnell et al, 10). Shortly before World War II, sponsorship was first broadcasted in England. Subsequently after the war, it was widely influenced by the introduction of the coloured television (McDonnell et al, 11), not only in the UK but also in the USA.

Governmental Support: Legislations of the Republic of Trinidad and Tobago

Governmental support simply refers to being funded, in whole or part, by the State. In this study of support, ministerial bodies of the Republic of Trinidad and Tobago is further probed by recapitulating State laws and ordinances, as it relates to sponsorship of the arts. Specifically, the ministerial bodies examined are: the Ministry of Finance, Inland Revenue Division, with reference to tax allowances; and the Ministry of Community Development, Culture and the Arts, with reference to benefits of the National Registry of Artists and Cultural Workers of the Division of Culture.

The laws and ordinances set under Chapter 75:02, 10G of the Laws of Trinidad and Tobago Corporation Tax Act (revised 2013) include:

“10G. (1) …where in a year of income commencing from the year 2001, a company incurs expenditure in respect of an artistic work, there shall be allowed as a deduction, in ascertaining the chargeable profits of the company for that year of income, an allowance equal to
one hundred and fifty per cent of the actual expenditure up to a maximum of one million dollars. 

(2) In respect of a visual work of art—(a) The deduction may only be claimed in respect of the initial acquisition of the work; and (b) The deduction may be allowed where the work—(i) is done by a national of Trinidad and Tobago; and (ii) is certified by an art gallery, which shall submit a valuation of the work done. (3) In the case of a performing art, the deduction shall only apply where—(a) The work is done by a national of Trinidad; and (b) The national rendering such work is registered with the Ministry with responsibility for culture or with the Tobago House of Assembly, in the case of a national residing in Tobago. (4) In this section “artistic work” means any work of art, whether visual or performing” (27)

This means that each corporate entity in support of an artiste or body of artistes—in principle, a steel orchestra or choral ensemble—is entitled to a tax allowance, by way of annual corporation tax returns.

In partnership with the Inland Revenue Division, the Division of Culture enacts an initiative call the Artist Registry—formally known as the National Registry of Artists and Cultural Workers. This is a database of artists and cultural workers in support of the creative sector of Trinidad and Tobago, in order to assist in the remits outlined it the Corporation Tax Act quoted above. Its related functions are to provide enhanced welfares to nationals in conglomerate with the Caribbean Single Market and Economy (CSME) and the Economic Partnership Agreement (EPA) between the European Union and the CARICOM (Artist Registry).

Corporate Support

Corporate support or sponsorship refers to “…a form of marketing in which a corporation pays for all of some of the costs associated with a project or program in exchange for
recognition” (Investopedia). Corporate support “typically involves a contractual relationship between a nonprofit organization and the corporate sponsor” (Robinson Keeys, A, 12). Though corporate sponsorship support is commonly associated with nonprofit organizations, it is not to be confused with philanthropy—this involves large scale munificent giving to human causes/welfares (Investopedia).

Corporate support may be implied as a cultural marketing strategy. As Mark W. Rectanus suggests, “Cultural sponsorships have been integrated in corporate identity…and is increasingly measured through quantitative evaluation” (29, 30). Such cultural context may be described in festivals, the arts and museum. Moreover, the broad perspective of contemporary culture has given way to sponsorships such as cultural programs, social sponsorships and sports sponsorships (Rectanus, 3). Additionally, a corporate body bases its motives and rationales for sponsoring by the kind of cultural activity—be it visual and/or performing arts or festivals—the level or amount of media coverage which may be beneficial for its advertising and whether groups are promotable (Rectanus, 30).
CHAPTER 3

Methodology

Population Sample

This study was conducted using two cases from north Trinidad. The sample was taken from north Trinidad as it was the most accessible and convenient location for the researcher to obtain information. The Phase II Pan Groove Steel Orchestra was deemed most suitable as a previous study was conducted with the organization. As a result, the researcher was privy to information that may have been useful for the purpose of this study; such as, the history of the organization and who contributed to its development and notable success thus far. The Lydians was selected as it is evidently a long standing and reputable choral organization in Trinidad and Tobago. In addition, the researcher felt that it was one of the most successful choral organizations and thus sought to who or what has contributed to its success since 1979.

Background Information of Phase II Pan Groove Steel Orchestra

Phase II Pan Groove Steel Orchestra has been in existence since 1972. Broken off from the 1956 Starliff Steel Orchestra, Phase II Pan Groove Steel Orchestra was founded by arranger, Len “Boogsie” Sharpe of Benares, St. James. Sharpe, commonly known as Boogsie, developed his own unique arranging style and technique which attracted five other Starliff steelband members in the persons of Selwyn Tarradath, Barry Howard, Andy Phillip, Rawle Mitchell and Noel Seon. The band was named “Phase II Pan Groove Steel Orchestra” because it was perceived by its members as a new, but second stage or chapter emulating out of Starliff Steel Orchestra (Skerritt).
Background Information About the Lydians

The Lydians was formed in 1979, Joyce Spence being its first director. The group initiated as an alumni choir of the Bishops Anstey High School students but throughout the years has established itself as a voluntary organization. Adding male voices of the St. Mary’s Boys College, the Lydians grew in numbers and talent. Eventually, the late Pat Bishop took up the role of Choir Director, leading the Lydians to success in most every competition entered. In addition, the Lydians has won both national and music festival awards, among many others. The organization has also successfully realized the addition of a steel orchestra, known as Lydians Steel (Davis, Marlene). The Lydians is comprised of a board of directors and some one hundred and forty strong in member numbers. Its current chairman is in the person of Mr. Simon Wiltshire, who was the representative interviewed for this research project. Well in his element, Mr. Wiltshire has accomplished a degree and two masters in the fields of marketing and health administration. He is a baritone vocalist within the choir.

Procedures of Data Collection

This study deals with the examination of the state and corporate support for select steel and choral organizations. As a result, the need for a non-numeric description of the experiences of the people within the organizations and their interaction with others (Springer 382) lead to the use of a qualitative approach to this research paper. Thus, the study was articulated in descriptions using words instead of numbers (Springer 382).

The Case Study method of the qualitative approach was employed, as there was a need to examine the phenomenon of two cases and a specific situation (Lichtman 91). In this regard, the specific situation involved a look at and a comparison between the state and corporate support for two prominent steel and choral organizations in Trinidad.
The data collection process involved the use of interviews as it gave the direct contact with the participants of the study and this interaction allowed a more open discussion (Silverman 132)

Therefore, field research was conducted by way of interviews with two musical organizations of north Trinidad: one steel orchestral organization or steelband; and one choral group or choir. These groups are in the sphere of the performing and festival arts of Trinidad and Tobago. Each interview was based on eleven set questions, in addition to extemporary questions in keeping with the movement of conversation. The representative interviewed of the steelband holds a significant role as a member of the committee of Phase II Pan Groove Steel Orchestra, whereas the representative interviewed of the choir holds that of current Chairman. The steelband interview was held on April 26, 2017 via recorded face-to-face conversation, while the choir interview was held on April 29, 2017 via unrecorded telephone conversation. The named, with his permission, Chairman of the Lydians is Mr. Simon Wiltshire. However, the representative of the steelband wishes to remain anonymous and therefore the pseudonym of “Steelband Interviewee” will be employed.
CHAPTER 4

Findings

This segment of the research documents and outlines the findings, as it relates to the comparison and contrast of State and corporate support of musical organizations located in north Trinidad. This chapter is outlined within the subheadings of: Findings of Questions Asked of Phase II Pan Groove Steel Orchestra and Findings of Questions Asked of the Lydians.

Findings of Questions Asked of Phase II Pan Groove Steel Orchestra

According to Steelband Interviewee, resources required to sustain the band/organization are primarily human resources. However, there is the financial facet, which is conditioned on the kind of financial resources acquired. Since the Phase II Pan Groove Steel Orchestra organization has established a brand of name for itself, its existence is not contingent on support in the branding aspect of corporate sponsoring. Financial resources are acquired via some sponsoring, paid performances, concerts in which the band may hold, as well as the steelband competition of Carnival—Panorama. In conferring the answer of Steelband Interviewee as to whether this organization is a member of the Artist Registry of the Ministry of Community Development, Culture and the Arts, Division of Culture, it is not known to have been a member. Asked what would have been the privileges and benefits of being a member of the Artist Registry, Steelband Interviewee believes that, with such a collaborative effort of support by both the governmental and corporate entities, it may be a “win-win” manifestation for all parties involved—the State, the corporate sponsor and the artists/organizations alike.

On the question of how supportive is the State, Steelband Interviewee expresses the extent of support as a grant of TTD $5,000.00, for steel orchestras which are not sponsored, and
only within the Panorama season as it is one of the national and cultural feats of Trinidad and Tobago. Steelband Interviewee mentions incidentally, that to intend to compete for Panorama, a steel orchestra requires a vast amount of some hundred-thousands of dollars prior to estimating prize winnings, if any. Similarly, when asked how supportive the corporate biosphere is, Steelband Interviewee articulates that their Phase II Pan Groove Steel Orchestra has had an impartial number of sponsors within its years of existence. Solidly, there had been one named corporate sponsor but Steelband Interviewee was unable to recall the period in time. Other corporate bodies supported by way of donations or via the purchase of logo display on stage-side pan racks; these may reassure sponsored funds of a possible circa TTD $2,000.00 per pan rack logo. Steelband Interviewee indicates, however, that they are currently in partnership with a particular corporate body. This entity is in agreement of logo input on banners, uniforms, etc., as well as the non-branding aspect of its name within this steelband organization; Steelband Interviewee iterates that “partnership is different from sponsorship”.

When requested to outline similarities and/or differences observed between State and corporate support, Steelband Interview answers that similarities and differences are contingent on the size of the sponsoring body and its willingness to support a sponsee/sponsees which may pivot high returns. Additionally, they are reliant on the size of the organization which is seeking sponsoring. Moreover, Steelband Interviewee expresses the similarities and differences of both State and corporate support are dependent on the agreed vision of both sponsor and sponsee. Furthermore, Steelband Interviewee explains that while a corporate entity is concerned with a public image of embracing the sector of the arts, the State may be viewed as a parent who is concerned with the encouragement and nation-building support of the steelband and, by extension, the wider visual and performing arts.
When asked if there be any suggestions toward the appeasing and/or augmenting of the sponsoring process in Trinidad and Tobago, Steelband Interviewee laments that education is a point of concern when it comes to all parties involved in the aspect of financial support. Steelband Interview explains further that the corporate sector has limited knowledge with regards to the operational intricacies involved in the maintenance of a nonprofit organization, especially one set in the biosphere of the arts; similarly, members of the arts fraternity may not be as conversant when it comes to matters of both State and corporate accounting procedures where financial allocations are concerned. Therefore, Steelband Interviewee is recommending that the State may engage in setting up workshops and/or courses in order to bring awareness to all entities involved in the sponsoring development of the country. For the purpose of emphasizing this point, Steelband Interviewee continues that it may be that the artists and nonprofit groups of the arts alike stands risk of losing and exposure to exploitation the most.

One of the final questions asked was, should a corporate organization be interested in supporting Phase II Pan Groove Steel Orchestra with name-branding? Steelband Interview responds that such an interchange may be considered in the long-term. Additionally, when asked about concerns regarding the type of organization being branded onto Phase II Pan Groove Steel Orchestra, Steelband Interviewee expresses that while it is generally not in disagreement of any particular type of company name and/or product branding, it is necessary to discern the appropriateness of the brand being attached to their organization, in some cases. For instance, should Phase II Pan Groove Steel Orchestra produces a youth steel orchestra, it should not wish to choose a corporate sponsor of tobacco or alcohol but rather one of healthy breakfasts or energy drinks.
Findings of Questions Asked of the Lydians

According to Chairman Mr. Simon Wiltshire, the budget stipulation of the Lydians for the period November 2016 to December 2017 is amounted to TTD $1.2 million. Mr. Wiltshire continues that the sustainability of this organization is reliant upon shows, seasonal concert productions, smaller-scaled performances such as weddings, as well as it is dependent on both State and corporate support; he also states that most sponsorship comes from the corporate body. Although the Lydians may seek external financial support from the bodies of State and corporate, it is an organization of long-term existence; therefore, it has secured a brand name for and within itself. When asked whether or not a member of the Artist Registry of the Ministry of Community Development, Culture and the Arts, Division of Culture, Mr. Wiltshire responds that the Lydians is a member. On the question of the benefits with regards to the Lydians being a member of the Artist Registry, he expresses that it may be within the services of marketing of the organization that its membership has mostly benefited.

On the question of how supportive is the State, Mr. Wiltshire of the Lydians articulated that “the State has been very supportive”. Such support had been facilitated by ways of grants and funding for regional and international tours and competitions, as well a hiring of the organization to perform for important national observances, such as the national Independence Day Award Ceremony and the Commonwealth Heads of Government Meeting (CHOGM), in the naming of two instances. Similarly, when asked how supportive is the corporate realm is, Mr. Wiltshire indicates that the Lydians has been sponsored both formally (contractual agreement) and informally (non-contractual agreement) since in existence. One known time period of a formal sponsorship was during 1992 to 2010, an approximate six to eight year term by a named company. Such ways of sponsoring was seen through the means of both cash and the provision
of resources; this means that corporate organization may have supported via cash in hand or through the purchasing of uniforms, flyers and ticket printing, performance rental space, etc. Mr. Wiltshire includes that for the year of 2016, there has been no significant corporate support assumed.

On the question of similarities and/or differences observed of support given between the entities of State and corporate, Mr. Wiltshire articulates that one standard similarity observed is in the kind of support by both bodies, that is via financial cash and/or resources. However, he continues that there are many differences. One such difference includes the amount of financial funding handed out is significantly greater so done by the corporate entity, as oppose to that of the State. Another instance of difference in sponsorship is that while the State must secure allocation of funds to various other divisions and ministries with precaution, the corporate body may be able to approve and dispense funds more quickly and freely, as it is concerned with accountability within its organizational structure only and not an entire country.

One of Mr. Wiltshire’s stressed concerns was that the rental fee of performing facilities, such as the National Academy for Performing Arts (NAPA), the South Academy for Performing Arts (SAPA) and Queen’s Hall in Port of Spain, tend to be costly. Therefore, based on the request to suggesting strategies to which the sponsoring process may be improved and augmented, he proposes that the State should pursue efforts of subsidization and/or full funding for the rentals of such facilities. Mr. Wiltshire continues that not all corporate entities are so readily willing to support in this way.

Another suggestion made was that the State should invest in the construction of a national culture centre, similar to existing aquatic facilities and sport centres of the country. Mr. Wiltshire
further suggests that music and the arts should be intertwined within all ministerial bodies, not just that of Tourism and Culture. Additionally, Mr. Wiltshire proposes that State should donate media slots for artists with nation-building and/or spiritual healing music, so as to create advertising for such artists as well as simultaneously encouraging positivity throughout the country. Finally, Mr. Wiltshire believes that State should also apply within the Tourism division, terms by way of national scholarship monthly paid artists, to market the musical works of Trinidad and Tobago.
CHAPTER 5

Analysis of Findings

The present study investigates the proportional scrutiny between State and corporate support for musical organizations, both as they relate to the Republic of Trinidad and Tobago; the select musical organizations examined are of the vicinity of North Trinidad. This is the first known manifestation and/or documented study of its kind to be presented in relation to sponsorship in Trinidad and Tobago, and therefore, has little or no previous concurrences in which data collected may be coagulated or paralleled.

Parallels and Variances of Both Musical Organizations

Both Phase II Pan Groove Steel Orchestra and the Lydians exist in longevity, thus each organization provided potency of evidence for this study. Phase II Pan Groove Steel Orchestra sees itself as a steelband organization, while the Lydians articulates itself as a volunteer musical organization. Both groups are that of nonprofit.

Both Phase II Pan Groove Steel Orchestra and the Lydians require a vast amount of finances in order to function. Both organizations rely on performing for events and competitions, as well as support from State and the corporate biosphere. However, indications of Phase II Pan Groove Steel Orchestra show that the organization may be dissatisfied with the kind of support given of the State and is tolerable on that which is given of the corporate sector, while the Lydians notes State support as significant over corporate bodies—the Lydians struggled with no corporate sponsorship in 2016.
Phase II Pan Groove Steel Orchestra’s non-membership of the Artist Registry of the Ministry of Community Development, Culture and the Arts, Division of Culture poses a speculation on its part (Phase II Pan Groove Steel Orchestra) of what governmental “backing” would have been like, expressing that membership may mean benefits in the marketing aspect. Contrary to contemplations of Phase II Pan Groove Steel Orchestra, the Lydians, having been in membership with the Artist Registry, sees no significant benefits.

Phase II Pan Groove Steel Orchestra collectively views the parallels and variances of both State and corporate support depending on the size of the musical organization to be sponsored. The musical organization is of the conception that the State may be seen as more sincere with respect to their giving towards the growth of the arts in music, whereas the corporate entity is viewed as one whose sole objective is to generate returns in their favour. However, the Lydians offered a defined conceptualization of the similarities, in that both entities of State and corporate offers the same kind of sponsoring, be it cash or kind, while the delineating differences is seen in that the State may take a longer period to allocate and grant funding as the corporate body is quicker to establishing financial support with less red tape.

Both Phase II Pan Groove Steel Orchestra and the Lydians offer revolutionary solutions to assuage and augment financial support for musical organizations in Trinidad and Tobago. Phase II Pan Groove Steel Orchestra believes that all parties involved should become well-informed of the procedures, with respect to both sponsoring and exploitation of musical works, while the Lydians are of the view that the State should invest in various kinds of scholarships, arts centres, subsidiary measures as well as initiating media involvement as a form of advertisement of both corporate and musical entities.
Results Explained

Based on the evidence, one may deduce that State support differs when in distributing funds toward the steelband sub-fraternity from when in support of that of the choral, due to the number of existing steelbands as oppose to the number of existing choral groups. This is seen as the Lydians are greater supported than that of Phase II Pan Groove Steel Orchestra. Contrariwise, the corporate body is likely to be seen in support of a steelband organization as this sub-fraternity, though seasonal, is acclaimed nationwide, while the choral sub-fraternity may suffer, being viewed as a hidden cultural concept in comparison to steelband.

Limitations

Although it may be palpable that the analysis presented preserves the nature of comparisons and contrasts, it does not enable clarity with respect to interpreting sound solutions to the very rationale of this study. Additionally, due to one or both of the musical organizations’ lack of consent to interviewing their current and/or previous corporate sponsors, further data in direct affiliation with one or both musical organizations, were not collected. Moreover, the data collected did not show a true reflection of the time period stated in the topic of study, since the historical background of the musical organizations, with respect to sponsorship, was not sufficient.

Implications and/or Practical Applications of the Study

This study reinforces the recommendation for the introduction of educational programmes, geared at informing all stakeholders of the sponsorship/musical fraternities of all stakeholders’ operations, strengths and weaknesses, and financial health. In addition, these
findings can contribute considerably to the solicitation and development of groundbreaking enactments in Trinidad and Tobago.

These implications may be seen as only possible through the hands of one of the entities presented in this study, which is that of the State. Therefore, the State holds the scepter of making the relevant decrees and legislatures to bring mitigation to the issues raised in this study.

**Recommendations for Further Research**

Future larger studies with statistical analyses of a satisfactory amount of particularly corporate investigation would be of interest. Additionally, although this study was conducted in one district of the country, the results may be generalizable to other areas. Furthermore, more musical groups may be analyzed to reinforce the financial concerns of their development.
CONCLUSION

A comparative examination was conducted to determine the degree of support by the State as opposed to that of the corporate biosphere when it comes to giving financial assistance to musical organizations. A select two musical organizations—one steel and one choral—of North Trinidad was interviewed, in order to bring about disparities of answers toward the development of this study. It was deliberated that the State, though may be seen as giver of smaller amounts, is the concealed figure behind all financial allocations and allowances. It is thus endorsed that the State asserts all legislatures necessary for the amplification of the musical community.
Appendix
Questions Directed to Phase II Pan Groove Steel Orchestra and the Lydians

1. How long have you been operational?
2. Describe what your organization is about?
3. What resources are required to sustain your organization?
4. Where and/or how do you acquire these resources?
5. How do you receive funding for the maneuvers of your organization?
6. Are you registered with the Artist Registry, Ministry of Culture?
7. Are there any privileges of being a registered member of the Artist Registry? If so, what are they?
8. How supportive is the State?
9. How supportive is the corporate sphere?
10. Are there any distinct similarities and/or differences to be observed when it comes to support and liaising with both entities?
11. What suggestions or what would you wish to see emerge in order to appease and/or augment sponsorship procedures in Trinidad and Tobago?
WORKS CITED


