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AN EXAMINATION OF THE ECONOMIC AND SOCIAL ASPECTS ASSOCIATED WITH FOREIGN STEEL ORCHESTRA MUSICIANS PARTICIPATING IN THE PANORAMA COMPETITION OF SELECTED COUNTRIES; TRINIDAD AND TOBAGO, ST. VINCENT AND THE GRENADINES, ANTIGUA AND BARBUDA.

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Abstract

An examination of the economic and social aspects associated with foreign steel orchestra musicians participating in the Panorama Competition of selected countries; Trinidad and Tobago, St. Vincent and the Grenadines, Antigua and Barbuda.

Panorama has been a driving factor in the development and popularity of steelpan as a musical art form. Trinidad and Tobago (TT), St. Vincent and the Grenadines (SVG) and Antigua and Barbuda (ANU) have annual Panorama festivities and attract many foreigners to their islands with the intention to both partake and observe. The main intention behind this research thesis was to explore the dynamics of foreign players who are contracted for the Panorama Season. The study makes use of questionnaires, online surveys and an interview to analyze the social and economical factors faced by the three main parties involved; management of the steelband, foreign players and local players. The questionnaires provided statistical representation of both viewpoints (local and foreign) on the emerging trend of Panorama contracts (contracted foreigners). Online surveys were done with Roddy Dowers (SVG), Derel Jarvis (ANU) and Marcus Ash (TT) to gain an understanding behind the reasoning for contracts and the means of implementing said contracts. The interviewees Cathy Ann Joseph (TT), Robert Simmons (ANU) and Akeam Hannaway (SVG) are active steelpan enthusiasts and have been active in travelling to numerous countries for the Panorama Season; inclusive of the Panorama Competitions in the three countries being examined. The research shows the mindset of all parties, the relative costs, the benefits and reasoning of this endeavor. ANU and SVG has a higher demand for foreign players than TT and the evidence is explored in this thesis.

Key: Panorama, steelpan, contract, foreigner, Trinidad and Tobago, St. Vincent and the Grenadines, Antigua and Barbuda, Economic, Social

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Introduction

Panorama competitions have grown to become the preeminent competition for steelpan music. The first official Panorama competition was held in 1963 in Trinidad and Tobago. The National Association of Trinidad and Tobago (now known as Pan Trinbago) launched this new competition in conjunction with the government of Trinidad and Tobago as a means to promote the instrument. Steelpan competitions have been occurring before this year 1963; this is the first recorded instance where the name “Panorama” was used (Juice).

From the 1960s until present year 2020 the competition has not only grown in popularity but the concept has also spread throughout the globe. It is regarded as the biggest competition for a steelband¹ where musicians of varying nationalities come together with the goal of winning. Persons of various ages have been travelling overseas to participate in different Panorama competitions worldwide. The popularity was affirmed through the first International Conference on Pan (ICP) Panorama Competition. This was held in Trinidad and Tobago during August of 2015 where steelbands from the Caribbean, Europe, North America and East Asia participated.

Rationale

I, being an active participant in Panorama Competitions, attempted to explore the developing culture of travelling for such intentions. Trinidad and Tobago is known to have set the standard for this competition being the pioneering country of steel pan. Two additional countries, SVG and ANU, will also be added to the scope of this study as steel orchestra musicians are in demand for their respective Panorama season.

¹ A band that plays using primarily steelpan instruments

This study takes a closer look into the economic and social factors that are associated in the contracting of foreigners. This is a difficult task as there are a plethora of variables to be considered with limited information readily available. It is my aim to highlight the factors that influence this trend of contracting foreigners and uncover the cost and benefits of such an interaction. Steelpan culture is a vital and important part of Caribbean history especially in the selected countries where Steelpan has flourished. The movement of musicians across international borders affects this culture of steel pan. The view point of the foreign players, local players and steel band committee members would be the vital in understanding how this affects the steelpan fraternity. What are their views on the topic area of temporary migration for the purpose of competing in Panorama? Is it cost effective? Is it beneficial to the organisation participating in the competition? Social interactions within the constructs of panorama preparations must be explored to aid in the growth and development of Steelpan.

Thesis Statement

This research seeks to exam the economic and social aspects associated with foreign steel orchestra musicians participating in the Panorama Competition of selected countries: Trinidad and Tobago (TT), St. Vincent and the Grenadines (SVG), Antigua and Barbuda (ANU).

Parameters

The study was conducted over the course of September 2019 to May 2020. Three countries were chosen: TT, SVG, and ANU. One steelband and one contract player was chosen from each location. Panorama Competition is the main focus of this study.

Objectives

The challenges and experiences faced by travelling musicians will be explored. The goal of my study is to document and provide an observational report of the perspectives of local players, foreign players and management committees of steel bands on the culture of contracting players.

Methodology

For the purpose of this study, both primary and secondary research methods were applied. With the participants being from several countries an online approach was used. The popular phone application “WhatsApp” was the main process used to share and receive information with parties involved. With aid from “Google.docs” this data was documented.

Secondary research methods were first explored. Information from online books, websites, articles and news forums was gathered to improve the knowledge and scope of the topic examined in this study. The history of steelpan and Panorama within the regions of Trinidad and Tobago, St. Vincent and the Grenadines, and Antigua and Barbuda aids in providing a foundation upon which the research is built. There is limited research on the topic area available.

The primary research methods used was in forms of questionnaires, surveys and an interview (See Appendix). Questionnaires were distributed to all steelpan players who both travel and those who participate in Panorama competitions. This was conducted over a two month period, March and April 2020, and received a total of two hundred and four (204) responses. The message was sent via communication platform known as “WhatsApp”. A total of twenty seven (27) close ended questions were asked on several economic and social aspects with respect to the Panorama experience (See Appendix).

An online survey was given to three steelband committee members, each member being from a different country; Starlift Steel Orchestra SVG, Silver Stars Steel Orchestra TT, and West Side Symphony Steel Orchestra ANU. The survey consisted of both open and close ended questions and was distributed during the period March and April 2020. From ANU West Side

Symphony Steel Orchestra Derel Jarvis, the Arranger² for the Panorama Competition in 2019 who has a history with the band, assisted in the collection of data. West Side Symphony was founded in 1995 and has been competitive since 1997 (“West Side Symphony Steel Orchestra - History”). From TT Silver Stars Steel Orchestra Marcus Ash, the Drill Master³ and member of the band, assisted in the collection of data. Silver Stars is a very prominent organization in Trinidad and is registered in the Large Conventional Band category of the Panorama Competition; the band has 2 Panorama titles (“Total Steelband Panorama Wins - Trinidad and Tobago.”). From SVG Starlift Steel Orchestra Roddy Dowers, the Captain of the band, assisted in the collection of data. Starlift was founded in 1967; the band has 20 Panorama titles (“Steelband Panorama Champions of St. Vincent & Grenadines.”); and represented SVG in the International Conference of Pan in 2015 (Haynes). All three persons are associated with the steelbands in a manner to obtain the necessary information and experiences encountered from contracting foreigners.

To gain a more precise understanding of the foreigner’s perspective, an interview was conducted with Cathy Ann Joseph from TT. This individual is from Trinidad and Tobago and has participated in all three countries’ Panorama Competitions and she has developed a network with steelband members of the three countries listed in this research. An email interview was conducted with Robert Simmons from ANU and Akeam Hannaway from SVG. Simmons and Hannaway have both travelled to TT for the Panorama season and their experiences would be considered. In addition to the interview contact was maintained with all three individuals via WhatsApp.

² A person in charge of arranging the music for a Steel Orchestra

³ A person in charge of conducting the rehearsal for a Steel Orchestra

Another primary research method used to a certain extent was self observation. The researcher, being an active participant of Panorama within these three countries listed and having a network of colleagues in the steelpan community, has made note of several factors around the topic. The research looked at the views of three steelband committee members and their respective bands response to certain aspects of foreigners; three steelpan players and their experiences in Panorama; and a questionnaire distributed to steelpan players from different countries inclusive of TT, SVG and ANU.

Literature Review

Steelpan has influenced not only the culture of TT but other cultures around the globe. The popularity of Panorama “has made it the biggest steelband competition in the world, and it has encouraged the development of other competitions with the same name in a number of other countries” (Ziegler 8). Mia Gormandy also spoke on her research on steelpan in Japan and the adoption of this culture; Japan nationalist have been travelling to TT for Panorama. “As the years progress, more and more Japanese pannists visit Trinidad for Panorama yearly. In 1990s, there were few Japanese pannist visiting at one time, but in 2016, about twenty Japanese pannists participated with groups for the competition. Almost all Japanese pannists who have visited Trinidad came during Carnival for the Panorama competition” (Gormandy). Foreigners have not only participated in Panorama in the performing capacity but also in an adjudicating and arranging capacity for the competition (Ziegler 10). There is no existing scholarly work on the topic of Panorama competition with regards to persons who participate from other countries. This is one reason for conducting this research. There have, however, been numerous articles, books, theses, dissertations and publications on the steel pan and its growth and development as a musical instrument.

The steelpan is the only major musical instrument to be invented in the 20th century; “The Trinidad and Tobago Bureau of Standards describes a steelpan as "a definite pitch percussion instrument in the idiophone class, traditionally made from a steel drum or steel container"” (“National Emblems – Steelpan”). It originated from TT and has matured into a rich culture over the past decades. During the ban of African drumming during the 1930's persons started to experiment with metal objects to produce musical sound (“History”). This metal object came in

the form of tins, dust bins and Crix⁴ pans. Remy spoke on the innovation behind the steelpan stating:

From 1941 to 1945, the United States began construction and operation of the US Navy and Air bases in Chaguaramas, Trinidad, just west of the Port-of-Spain. As a result of this, the American bases began discarding empty 55 gallon oil barrels. In a 1990 lecture given by Ellie Mannette at The University of Arizona, Mr. Mannette stated that in 1946 he went to the US Navy base to fetch a discarded 55 gallon oil barrel which he used to make a steel drum; he then entered this steel drum into a competition at the Roxy Theatre in Woodbrook. This was a revolutionary moment for pan history. When Mannette took his drum out of his sack, the judges were astonished that he had used a 55 gallon drum and had sunk it in a concave manner. Further improvements in the pan design were credited to Ellie Mannette for separating or grooving note areas and incorporating rubber mallets in 1949. (Remy 20)

The popular object was the oil drum⁵ and from this steelpan was produced.

Steel band Music Festivals began since the early 1950s in an effort to create and foster a sophisticated arena of musical competition for the panman⁶ (Remy 22). Panorama is an annual music festival where steelbands compete performing an arrangement of a song from the calypso or soca genre. It is usually held within the Carnival season. In TT there are four different Panorama categories: Single Pan, Small Conventional, Medium Conventional and Large Conventional Steelband. The Large category, which is considered the biggest and main event, is carded for the Saturday before Carnival Monday. On the other hand, in SVG and ANU there is

⁴ Caribbean cracker, food item

⁵ Cylindrical container used to transport crude oil

⁶ An individual who plays steel pan

only one category and one round of competition. The Thursday before Carnival Monday in SVG is usually the date of Panorama; and in ANU the Saturday before Carnival Monday is usually the set date.

The first official Panorama competition was held in 1963 in Trinidad and Tobago. “ The Carnival Development Committee (CDC), later changed to the National Carnival Commission (NCC), in conjunction with the National Association of Trinidad and Tobago Steelbandsmen (NATTS), later changed to Pan Trinbago, decided to create an event to showcase the talents of the nation’s steelbands, and combine the national arts of calypso, steelband, and masquerade” (Ziegler 7). The competition grew in popularity and soon other countries implemented their own Panorama competition during their scheduled Carnival festivities. According to Ziegler the competition in TT occurred on the same stage as the Calypso Monarch and Carnival Queen competition which made it a great deal of prestige for the steelpan musicians.

Panorama type competitions have spread to numerous Caribbean countries, states in America, and some European and Asian countries. The overall structure and template of the contest is based on the design implemented in Trinidad and Tobago. Trinidad and Tobago’s Panorama competition is still considered the pre-eminent steelband competition in the world. St. Vincent and the Grenadines has been hosting Steelband competitions since the 1950s. The steelbands were required to perform a test piece together with two arranged calypsos, one of which had to be local. In 1973 the test piece was discontinued and in 1981 bands were required to perform a single local calypso in the now Panorama Competition (“The Story of Steelbands and the Steelband Art Form in St. Vincent - UpClose!”).

Antigua and Barbuda have been hosting Steelband competitions since 1949. All contesting bands were required to play a test piece, “The Peanut Vendor”, at the very first

competition (Gordon). According to Stafford Joseph, the former captain of Hells Gate Steel Orchestra, in the 1990s a change in terminology from Steelband Competition to Panorama occurred (Michael); this was also reflected in the growth and development of steelpan culture in TT.

Trinidad and Tobago, St. Vincent and the Grenadines, and Antigua and Barbuda have a rich history of steelpan culture. Although the information available is not directly linked to the topic of foreigners participating in Panorama, it lays the foundation for a more precise understanding of the reasons for travel. Michelle Huggins-Watts, a Trinidadian steel pan arranger, said with regards to steelpan music: "It helped bring the players recognition, it allowed them to travel and see the world, it brought opportunities they would never have had if they had not been involved in this art form" ("A Brief History of the Steel Pan"). The growth of steelpan music has created a niche market for skilled musicians who can now offer their skills and services to other countries.



Image 1 "CARIBBEAN SCENES - Steel Band Practice." (Pascal)

Chapter One

Economic Aspects

Musicians, particularly steel orchestra musicians, have been travelling the globe since the birth of steelpan in the 1930's. Panorama has been one of the most popular steelpan competitions since the 1960s. Steelbands have been interacting and contracting with foreign players since the birth of the competition. The dynamics of this contract are unique for each country. The impact of this is vast not only to the steelpan community but to the country itself. The focus would be on the economic and social aspects of this interaction. According to Jim Chappelow, "Economics is a social science concerned with the production, distribution, and consumption of goods and services. It studies how individuals, businesses, governments, and nations make choices on allocating resources to satisfy their wants and needs, trying to determine how these groups should organize and coordinate efforts to achieve maximum output."

With regards to the economic aspects, this research explored the overall cost of contracting players, from a foreign country, experienced by three selected steelbands (Starlift SVG, Silver Stars TT, and West Side Symphony ANU). The Panorama Competition for both ANU and SVG occur for one day as there is only one round of competition unlike TT which has three rounds of competition being Preliminary, Semi-Final and Final. The Panorama season begins at the Panorama Launch which is usually between one or two months prior to the competition date. Players are contracted during this time period. The cost of this transaction varies as it correlates to the length of stay in the country. Steelband organizations have several responsibilities to uphold for these foreign players depending on the terms of their contract; mainly food and hotel accommodations. According to the results of the questionnaire (89 total foreign players), 44.9% of the foreigners stayed more than 3 weeks in the country for the Panorama season and 14.6% stayed for 3 weeks on average (See Figure 1).

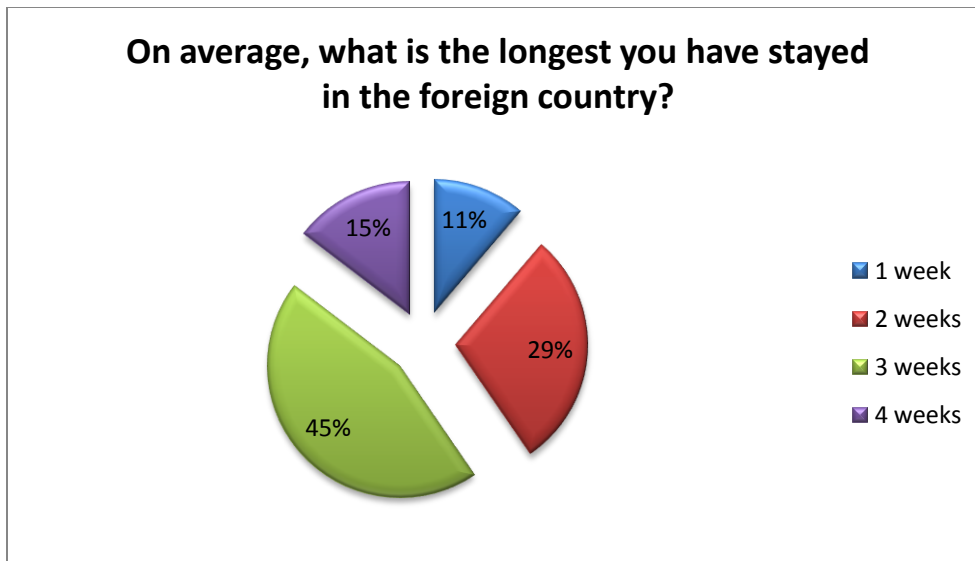


Figure 7 Pie chart showing the average length of stay in the foreign country

A total of 59.5% of the foreigners stayed at least 3 weeks in the country hosting the Panorama Competition. This variable has a direct impact on other costs such as food and housing which the steelband organization may have to endure. Hannaway, in a WhatsApp message, said that one trip to TT to perform with a medium band in 2016 lasted almost two months due to the three rounds of competition.

The research suggests that steel orchestra musicians are compensated for certain costs (stipend, airfare, housing, meals); more in the cases of ANU and SVG than TT which were looked at. 49.4% of these foreigners collected a stipend from the organization in which they are associated with. This stipend will aid in miscellaneous expense incurred during their stay in the country and in some cases is a form of payment for services rendered. The value of this stipend varies; 22.5% of foreigners received over TT\$1000.00, 22.5% received between TT\$500.00 and TT1000.00 and 5.6% received less than TT\$500.00 (See Figure 2).

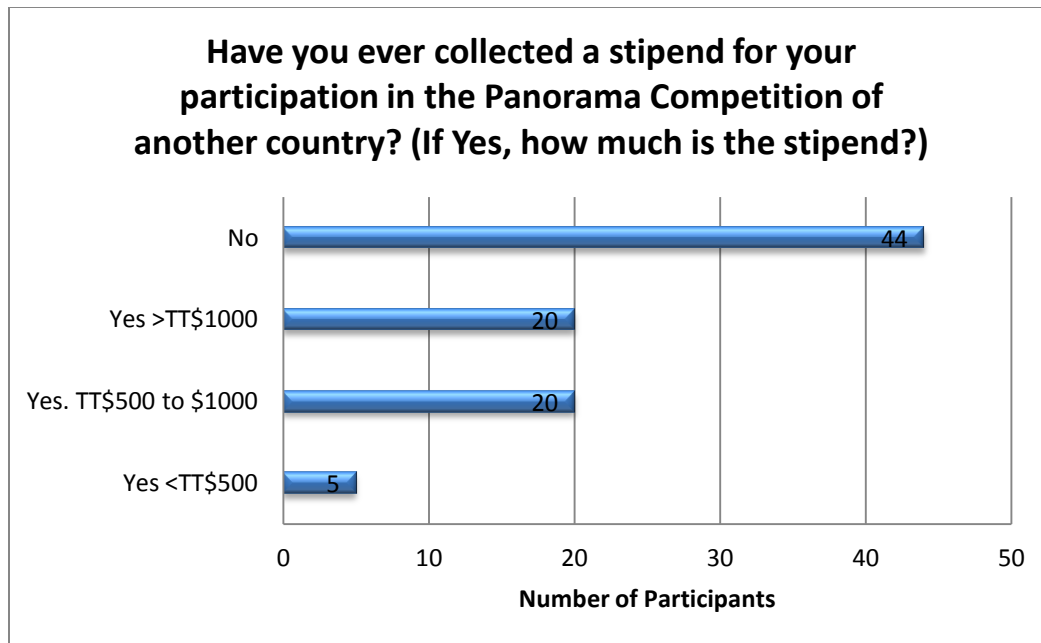


Figure 8 Bar graph showing the number of foreigners who collect a stipend and the range of this stipend

An interview with Cathy Ann Joseph showed that on a contract to ANU she collected a stipend of EC\$200(TT\$500); “There were 7 players and each person was given \$200EC as dust⁷ money they would say. A little spending money for anything extra we desired” (Joseph). It was also reported in the interview that her stay is negotiated with the steelband in a manner that allowed her to stay for the Carnival celebration of ANU; in this instance the steelband still maintained the accommodations for these days.

Steelbands also incurred the costs of airfare and living accommodations (See Figure 3).

⁷ Slang used to refer to cash or money

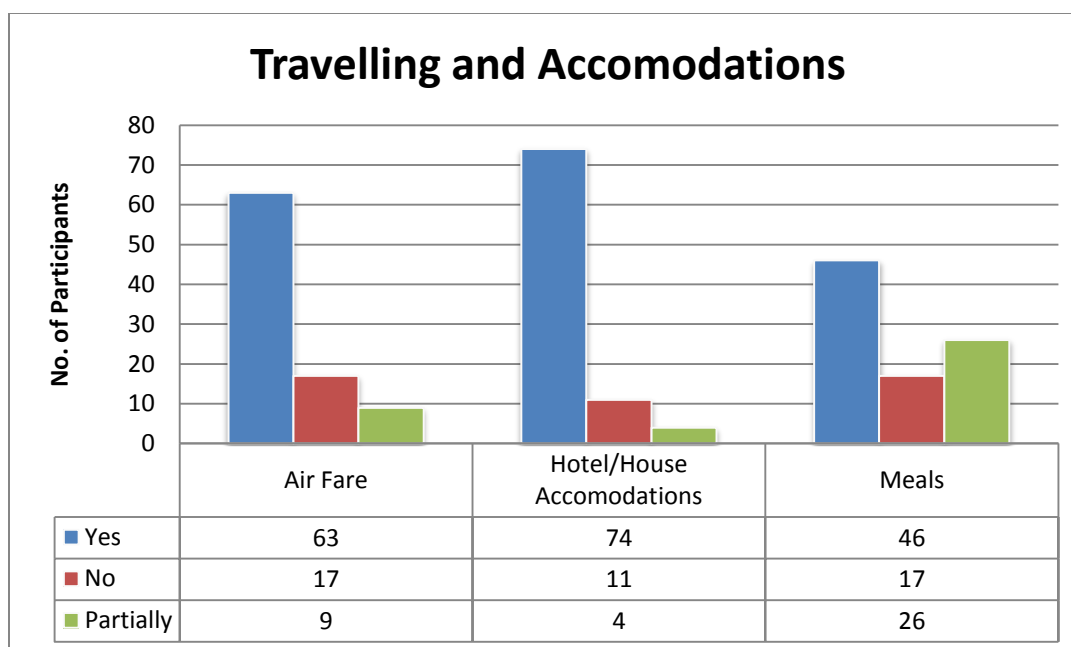


Figure 9 Column graph showing the Travel and Accommodation allowance received by foreigners

The questionnaire shows that 70.8% of foreigners reported to have the steelband organization cover the cost of airfare and 10.1% received a subsidized cost; the details of this subsidy is unknown. With regards to air fare only 19.1% of foreigners reported that they received no assistance with this cost. Steelbands for 80.9% of the cases have to absorb the cost of airfare. According to steelbands from SVG and ANU, most contract players came from TT. SVG steelband has reported in paying US\$350.00 per individual for air fare and had also at one point contracted more than ten players in a past Panorama Competition (Dowers). This can bring the total cost of bringing players to the country to over US\$3500.00 (TT\$23, 670.79). The ANU steelband has reported that they spent on average EC\$10, 000.00 (TT\$25, 024.82) on air fare for players (Jarvis WhatsApp).

Living accommodations included two main factors; housing and meal accommodation. With consideration on the cost of housing accommodations, only 12.4% of foreigners recorded no assistance from the steelband for this expenditure. Therefore, 87.6% have received some form

of housing assistance from the steelband organization. This accommodation was in the form of hotel rooms or rented houses for foreigners to share as stated by Joseph; in some cases extra amenities were made available such as air conditioning and internet access. The next cost this research looked at is the meals. 51.7% of foreigners stated that the steelband provided the meals. During the Panorama season, the selected ANU and SVG steelbands have reported to provide these musicians with food. This food item were in the form of grocery goods for cooking or cooked meals; it was reported that the steelbands from both islands spent a minimum of EC\$3,000 on groceries and EC\$30 per meal, lunch and dinner exclusively (Joseph). 29.2% of foreigners stated that they received partial funding with regard to food; this could mean that maybe one or two meals were provided during the day out of the normal three square meals. The remaining 19.1% said the steelbands did not provide meals as in the case of the TT steelband where Ash stated that they do not provide this. TT steelbands do in some cases provide meals as reported by Hannaway and Simmons via WhatsApp. With the consideration of living accommodations, being meals and housing, the steelband in 83.1% of foreign players' cases have provided these necessities.

Despite the steelband possibly experiencing a deficit with regards to cash flow, the contracting of foreigners still occur. There are multiple factors to consider such as the financial position of the band and the relationship with foreign entities play a major role in engaging in this contract. Marcus Ash stated, "There is no expense to the band besides the payment for playing at the end just like the local players." Foreigners tend to come to TT for the Carnival celebrations and part take in Panorama as a part of the total experience. This is not the case for all TT steelbands. Relationships are formed between steelbands of different countries as can be seen in Mia Gormandy's research; both Simmons and Hannaway alluded to this fact when they

came to TT as a result of the relationship between themselves and the organisation. In the online survey the three steelband representatives were asked the following question: Do you believe that the value the foreign players bring to the organization exceed the overall cost of accommodating them? All respondents said no. In the case of ANU and SVG they still believe that the long run experience gained from this transaction to be beneficial. Derel Jarvis spoke about the reasons for contracting foreigners:

Foreign players are brought in to do much more than play. For example; to educate younger pan minds, show example of a proper practice routine, to be basically role models (In my opinion). A lot of foreign players can really play but lack the proper practicing etiquette needed. No matter the expenses, the value of the players never exceed the overall cost of accommodations. (Jarvis)

According to Roddy Dowers the foreigners can help develop the local players; he stated that “it improves the band in the long run”. This statement would infer then that the skill being both used and transferred within the panyard⁸ setting is of high value to these two particular bands.

In the cases of three chosen steelbands, ANU and SVG experienced more expenses with regards to foreigners than TT. The treatment to the performance of the contract player is handled in a different manner between the groups. In most cases the consequence of not meeting the required standard in performance is to be excluded from the competition in all countries. Dowers and Jarvis reported that the band still cover the cost of accommodating these players. It is unknown if the steelbands from ANU and SVG, who responded to the online survey, had ever experienced the event of excluding a foreigner. The probability of this occurring is low as the data collected from the online survey suggested that the selection process is critical as there are some limitations to consider. There is a limit to the number of foreigners based on the budget of

⁸ An area or space where a steelband operates

the band and also in the case of SVG only 20% of the band (75 players) can be foreigners; therefore the selection, of players, is based on evidence-based knowledge through observation and references as stated by Dowers and Jarvis. The expenses of accommodating foreigners are not reimbursed by the contracted player if the individual does not meet the expectations of the steelband organisation. These two respondents, Dowers and Jarvis, have stated that this type of player would not be contracted again; Ash responded that the player would just be “dropped”⁹. These expenses (airfare and living accommodations) can be considered a semi-variable cost; regardless of the outcome of the results in the Panorama Competition and money inflow to the organisation, the band will endure this cost. However in a case where the contracted foreign player does not perform to the expectations of the steelband this may be considered a sunk cost as this is labour inclusive. According to Steven Bragg, “A sunk cost is a cost that an entity has incurred, and which it can no longer recover.” The player receives no immediate financial burden as seen in the case of these two particular steelbands from ANU and SVG.

The bands enter the competition not only for the title of Panorama champion but also for the cash prize; this prize varies according to the position standing. In 2018 the Carnival Development Corporation, the governing body of Vincy Mas, offered EC\$40, 000 (TT\$100, 000 average) as the prize money for the winner of Panorama SVG (“CDC Raises Prize Money for Panorama, Ragga Soca.”). In TT there are three categories for conventional bands in Panorama and the 1st place bands get different prize monies; Small band received TT\$400,000, Medium band received TT\$600,000 and Large band received TT\$1,000,000 for the 2020 Panorama Competition (“Panorama 2020 Prizes.”). The prize money for ANU is unknown as no advertisements of any sort are published and the amount varies annually (Michael). Steelbands that participate in the competition of all three countries do receive monies according to the

⁹ TT slang for when a steelpan player is not allowed to play in the band for a performance.

placement in the competition. All registered TT and SVG steelbands also receive “assistance monies” from the governing body of steelpan in the country according to Ash and Dowers (WhatsApp). ANU steelbands do not receive any assistance (Jarvis). It is difficult to say whether the reward is sufficient as there are other variable costs that need to be accounted for besides the accommodations of players. In an online survey, only the SVG steelband representative stated the prize money earned from Panorama to be sufficient in covering the expenses of accommodations for foreign players; however, this particular steelband has sponsorship which helped subsidize the overall cost of operation. The steelband from TT and ANU stated that the prize money is not sufficient to cover cost incurred during the Panorama season.



Image 2 . "Steel Pan Carnival." (McLean)

Chapter Two

Social Aspects

Social aspects are the commonalities among people within a specific culture such as values (STUDY.COM). This study more specifically looked at the social interactions of foreign and local players. Social interaction is a social exchange between two or more individuals. These interactions form the basis for social structure (Boundless). A steelband is considered a social group with a common goal and the panyard is the main area of interaction for this group. Of the 204 respondents in the questionnaire 82.7% of 203 persons, who answered, are under the age of 31 (See Figure 4).

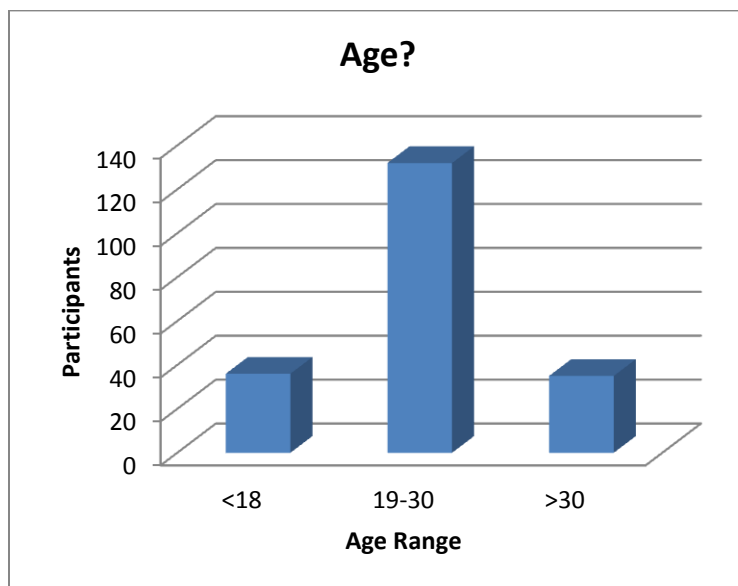


Figure 10 Column graph showing the age range of respondents

The majority of participants in questionnaire are young adults, however only 43.6% of those respondents travel for Panorama; this may be due to the fact that the survey was done via WhatsApp and the older generation tends to be less electronically active. The research showed that 73% of participants are from Trinidad and Tobago; 7% are from St. Vincent and the

Grenadines; 7% are from Antigua and Barbuda; and the remaining 13% are selected "Other" (see Figure 5).

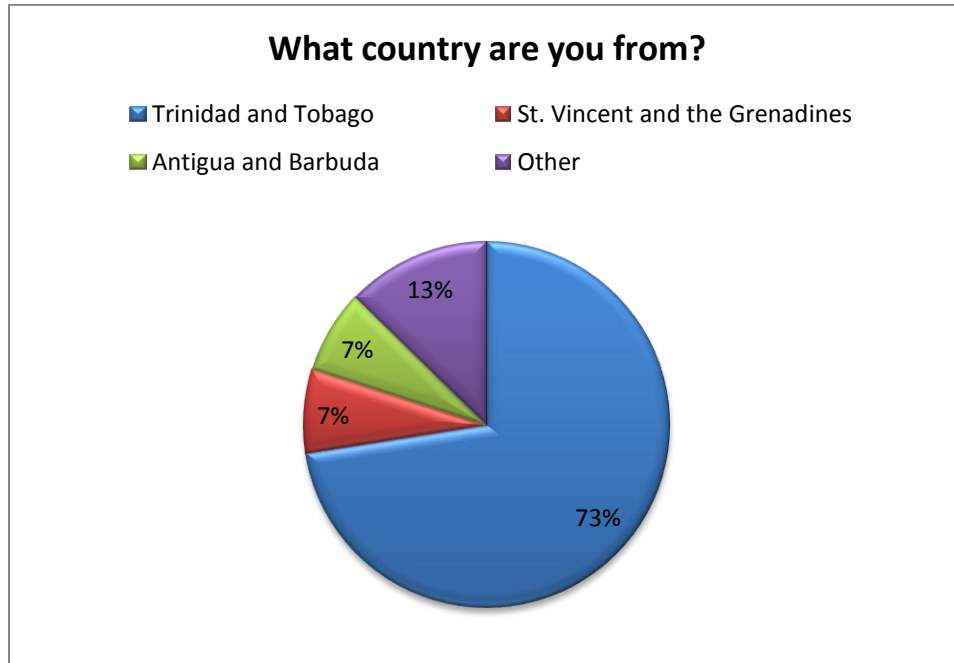


Figure 11 Pie chart showing the percentage of respondents from the listed countries

The participation in Panorama was a vital component of the study and the perspectives of both local and foreign players were taken into consideration. According to the results, 44% of the 204 participants have participated in a Panorama Competition of a foreign country (see Figure 6). With regards to local players the eighteenth question stated "Have you ever participated in a Steel orchestra (in your home country specifically TT, SVG, ANU) that has foreign players for the Panorama Competition?" According to the results 170 persons selected "Yes"; 18 selected "No" and 16 persons selected "I am not from any of the listed countries" (See Figure 7).

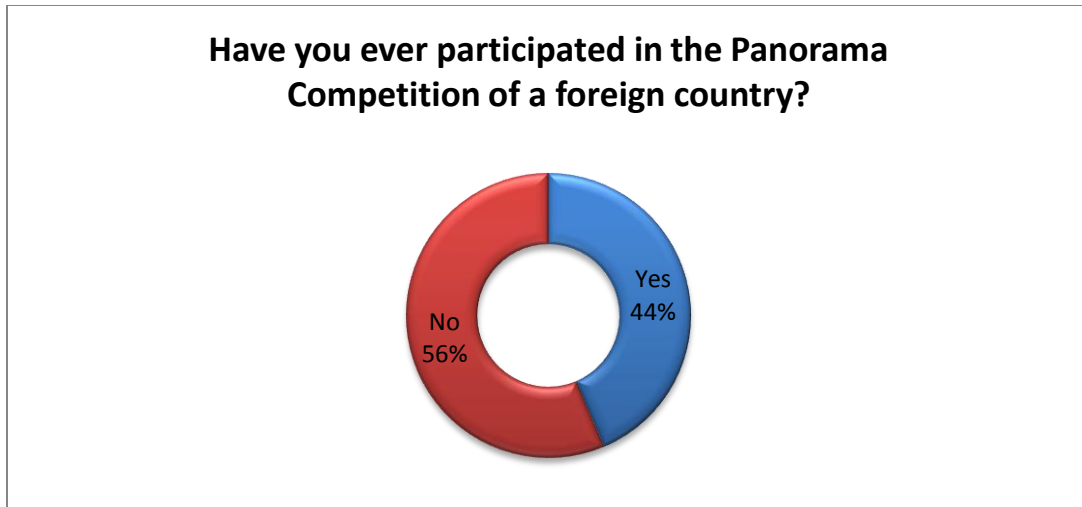


Figure 12 Doughnut chart showing if respondents participated in the Panorama of a foreign country

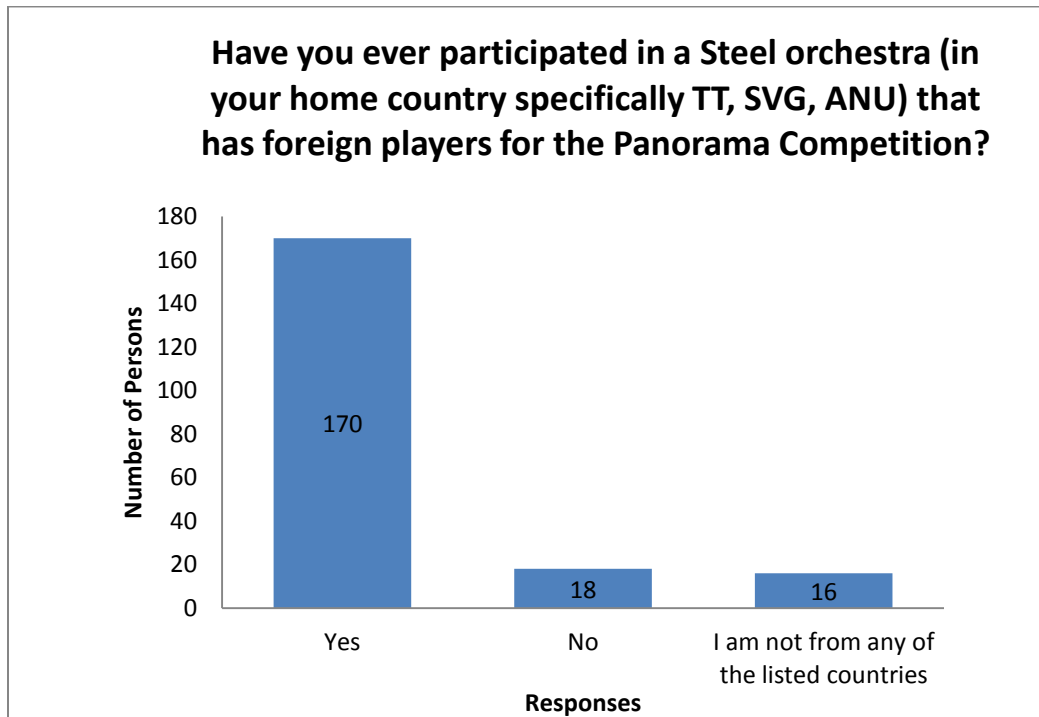


Figure 7 Column graph showing if respondents have ever participated in a Steel Orchestra that had foreign players for Panorama

The country/countries in which each respondent participated in a Panorama Competition can be seen in Figure 8. The results show that 149 persons participated in Trinidad and Tobago;

36 persons Participated in St. Vincent and the Grenadines; 37 persons in Antigua and Barbuda and the remaining 73 persons in “Other”.

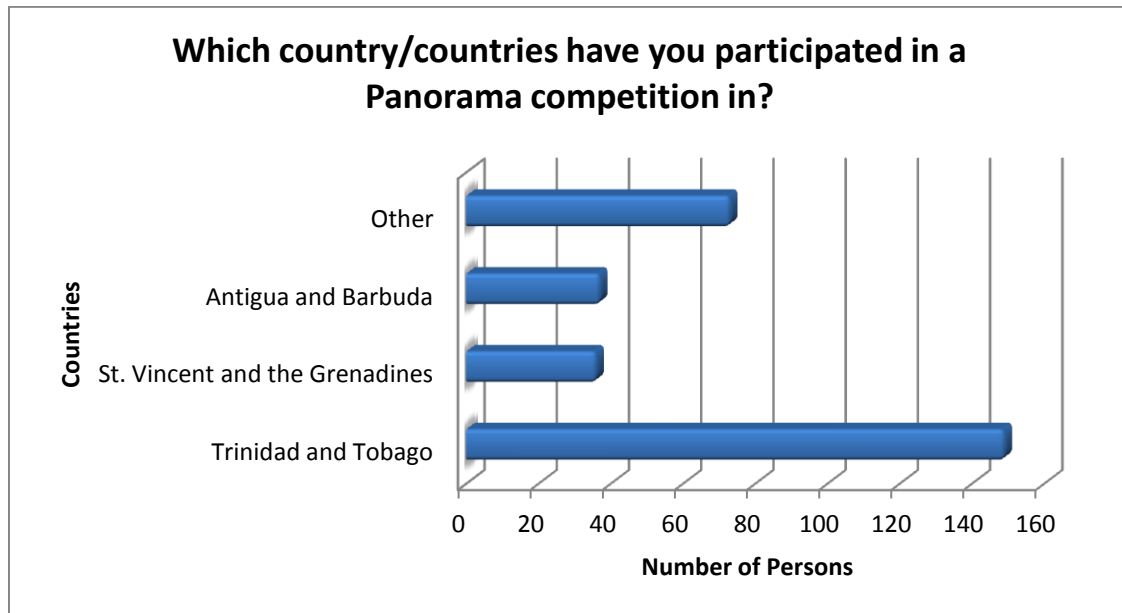


Figure 8 Bar graph showing the number of respondents who participated in the listed Country/Countries

Of the 89 foreigners in the questionnaire, when asked if they believed themselves an asset to the band 7.9% (7 persons) said “No”. Another 6.7% (6 foreigners) answered “No” when asked if they believed their presence helped motivate local players to perform better. 16.9% also believed the steelband will perform at the same level without foreign players’ contribution and 47.2% selected “Maybe”. Only 36% of foreigners believed that the steelbands need the assistance of foreign players to be successful in the Panorama Competition. On the other hand with regards to the local players’ point of view, 83% of 170 respondents (locals) believe that the band will perform the same without the help of foreigners which suggests that only 17% of locals believed that the steelband needed the assistance of foreign players to be successful. This data speaks to the psyche of the musicians being contracted and the environment they have entered. This data

begs the question to whether foreign players' skill and presence is valued by both the management and local players of the steelband or not.

Ash stated that they do not bring foreign players to their organization; the players come to the band of their own choice and means. Dowers and Jarvis have a different approach. They intentionally choose and bring players to their country with the intention of improving the overall performance ability of the band for Panorama. In this instance Social learning theory is applied. Social behaviour, in this instance steelpan playing techniques, can be acquired by observation and imitation. This learning process has been prominent in steelpan music since the early stages of steelpan in the 1930's. Burton describes rote learning as the traditional way of learning the steelpan. Jarvis and Dowers have stated that they expect the foreign players not only to play their instrument but also assist in the distribution of music in the band and to share knowledge and experiences. Therefore the selection of such players is based upon the required skill set; mainly for ANU and SVG. When the local players were asked about the skill level of the foreigners, 72.4% of the 170 respondents stated they are of a high standard. The task of social learning can only be accomplished with positive interactions between individuals. In a "TEDx talks" video Kim Johnson spoke on the bonding of individuals through musical and cultural experience in the steelpan community. Even with individuals from different nationalities a family atmosphere is fostered; Johnson stated that "every single form of human exclusion has been transcended in the steelband movement without breaking stride" (Johnson, 00:20:10 – 00:20:22). Steelband representatives in the online survey all rated social interaction of players to 4/5 and higher, and have stated that the members are also in agreement with this contract situation. The steelpan culture is unique and the social interactions are complex. The social group consists of members of different ethnic backgrounds however this does not hinder the means of

interaction between persons. Only 7.1% of local players believed the cultural differences make it a challenge to interact; 88.2% state that the foreigners interacted well with locals. Joseph stated;

“Ideally I would just like to go learn the music, perform and relax the rest of the time. However, I do find myself helping because you become close to the people in the band and in that feel like a part of the band. So if there is someone in my section that needed music that I had, I would teach them.”

Foreigners were asked in the questionnaire if they participated in other activities during the Panorama preparations besides performing; only 15.7% of respondents said “No” which shows the willingness of these contracted players to put additional effort in the goal to win a Panorama title. These activities can be but are not limited to tasks such as cleaning instruments, moving instruments or teaching players. Participation in these activities would have a positive effect on the local players as they would see a teamwork environment in the organization. This type of environment, everyone working together rather than separately, promotes an atmosphere that fosters friendship and loyalty. This can motivate members of the band to work harder, cooperate and be supportive of one another (Wehbe). Hannaway agreed with this notion stating that he sees participation as “a motivation for some [band members]”; Simmons also stated that he believes “every player has a duty to help the band move and as a player you should be participating in any band activity”. The questionnaire showed that only 14.1% of local players stated that foreign players do not motivate other players to practice harder. The research suggests that a more efficient organization is achieved with the use of contracted foreign players according to a significant number of individuals involved.

Socialization also occurs outside of the Panorama setting. 94.4% of foreign players stated that they interact outside the panyard and 92.1% stated that they kept in contact with local

players after the contract was completed and they returned to their home country. According to the questionnaire the cultural differences between these players do not impede on their ability to interact. 60.7% of the local respondents stated “No” when asked if it is easier to interact with other foreigners in the band rather than interacting with the local players; only 13.5% of local players said they did not interact with foreigners outside the panyard setting. The data collected indicates that all players form bonds and friendships from their experiences not only in the competition but outside those parameters as well.

The research conducted also explored the existence of any differences in the treatment of local and foreign players by the management committee of the bands. According to the questionnaires 24% of local players said “Yes” to this subject matter; whilst 42% said “No” and 34% said “Sometimes”. Local players believed that, for at least half of the cases, these foreigners are given preferential treatment; 11% of the locals also believed that the foreigners do not show the same level of dedication in the Panorama preparations as locals. The level of dedication may be in direct relation to the treatment of foreigners not only by the band’s management but also the band members. Simmons and Hannaway have both reported to having experienced unsatisfactory experiences with certain organisations. The statements given from the steelband representatives suggest that the foreigners are held to the same standard as the local players with their organization.

Taking into account motives of foreigners, the research looked into the standpoint of both local and foreign. What is the main reason for foreigners participating in the Panorama Competition? According to the results 57.6% of local players believed the foreigners are mainly there to enjoy their stay in a foreign country whilst only 37.1% of the foreigners stated this as their main reason. Earning money was not a popular reason for both parties according to the

questionnaire; locals (8.8%) and foreigners (5.6%). With regards to the reason being to help the band win a Panorama title; 33.5% of local players agreed with this option whilst 57.3% of foreigners stated this. This data suggested that although in most cases where steelbands contract foreigners to help win the Panorama Competition more than half of the local players do not believe that is their main intension (See Figure 9).

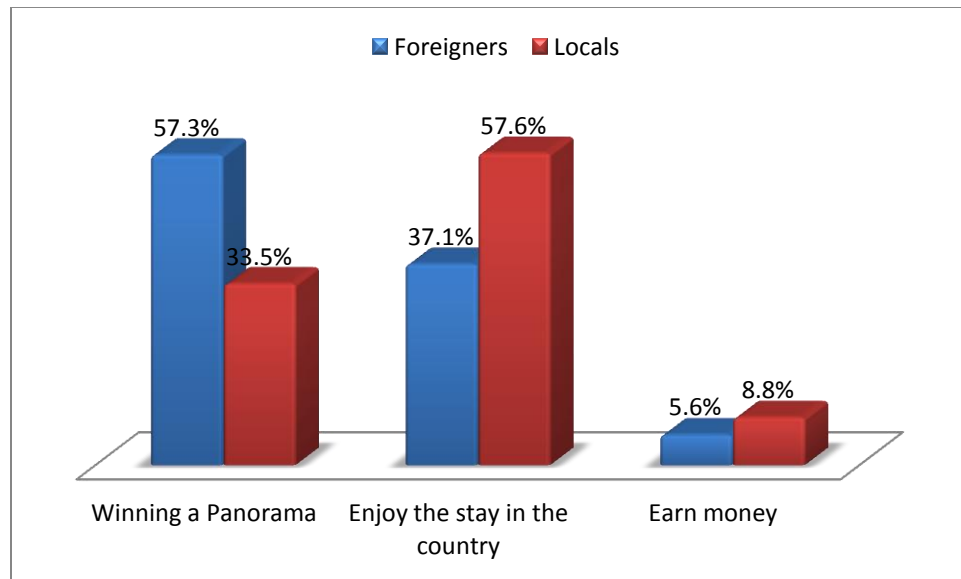


Figure 9 Bar graph showing the views of foreigners and locals for the reason of foreigners in participating in Panorama

Joseph stated, “In that moment the band is my band, I am a member. If we don’t perform or place well I feel sad and disappointed.” Hannaway stated, “I felt as though the hard work wasn't enough.” Simmons, however, indicated that it is not his place to feel anything. This suggests that foreigners are concerned with the performance in the competition according to their level of comfort and sense of identity within the Steelband; Simmons reported to not having a pleasant experience.

The online survey implied that the demand for foreign players is higher in the ANU and SVG steelbands as compared to TT. The population size of the countries may be a prominent factor in this. According to “Current World Population” in the year 2019 ANU had a population

of 96, 134; SVG had one of 110, 589; and TT had 1, 394, 973 citizens. TT has a ratio of 13.25 to 1, on average, between both ANU and SVG. It is logical to hypothesize that TT would have a larger number of steelpan players and therefore may have more skilled players available. Due to this fact the demand for foreign steelpan players in TT is lower as there is an adequate supply of skilled players within its population. Large bands usually have a full complement of players to the point where some players cannot perform for the competition as the maximum limit of players is attained. Due to this reasoning this would suggest why Ash stated the steelband do not contract foreigners; this may also be true for other steelbands in TT however it does not imply that the steelbands in ANU and SVG have a low supply in skilled steelpan musicians in their country. The reason for contracting foreigners is different in each steelband observed in the survey.



Image 3 "Steel Pan, sunset and island with a palm tree painted as one image in multiple colors." (Shaqq)

Chapter Three

Conclusion: Final Thoughts

Trinidad and Tobago, St. Vincent and the Grenadines, and Antigua and Barbuda were selected due to the growing popularity of the competition and use of foreigners. The perspectives of local players, foreign players and management committees of steel bands on the culture of contracting players were taken into account.

According to the research the steelbands taking part in this competition do have a sizable cost with regards to accommodating foreigners; more so in the cases of ANU and SVG. It can cost upwards of TT\$30,000 for 5 persons for 3 weeks stay in ANU or SVG if properly organized exclusive of airfare. It should be noted that not all steelbands in ANU and SVG contract foreign players; this may be due to finances and the organisations' standpoint on the subject matter. TT does not normally incur these costs as the demand for foreigners is relatively low given the size of the steelpan fraternity; however, there are cases where TT steelbands do in fact cover the full cost (airfare and living accommodations) of contracting foreigners. TT, however, do bare the cost of remuneration of steelpan musicians in most cases. In ANU and SVG there is a higher demand for foreign players as band leaders and committee members believe that their presence will benefit the organisation in the long run; it can be deduced that this is the major difference between the TT steelband and the other two steelbands from ANU and SVG. The benefit is not gained in monetary form but rather in knowledge and experience shared.

The research does have major limitations to be addressed. Online surveys were conducted as it was deemed the best way of communicating overseas with other representatives; ANU and SVG. In taking this approach the answers are limited to the questions asked; it does not allow the respondent to add any other comments or experiences that may prove to be useful when a face to face interview is conducted. It is difficult to say whether the questions were fully understood by

the individuals. A question, in the survey, was posed to the steelband committee members contained answers given that were not direct and open for interpretation. Question 7 dealt with the cost of a room for a foreign player. Answers given were not specific to whether it was the overall cost or the per day cost. A follow-up on certain information was necessary for clarification. There was also an error in Question 20 of the questionnaire; “Do you think the band will function the same or better without these foreign players?” Two answers sharing the same meaning are given; “Same” and “No Difference”. There is little information online to the study of Panorama culture with regards to the social and economic variables; historical approaches are more prevalent. In order to gain a better understanding of the dynamics explored in this research, additional research on each country individually would need to be conducted. In this manner a comparison of these components of the Panorama competitions can be analyzed to a greater extent; this includes but not limited to: the design of the competition, expenses of different entities involved, statistical analysis of the social constructs amongst the steelpan fraternity and stages of preparation in this competition.

TT has contributed greatly in the steelpan culture and continues to do so with the movement of their musicians between countries; the influence of other cultures on TT is also evident in the growing acceptance of steelpan music. The study showed the economic and social side of contracting foreigners for Panorama. With the cost and benefit analysis done between the expenses incurred through this transaction and the rewards gained; most parties find this contract to be worthwhile.

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Appendix A

5/2/2020

Panorama-Competing Internationally and Locally

Panorama-Competing Internationally and Locally

Hi good day, my name is Michael Joseph. I am a final year Music undergraduate student of UWI St. Augustine. This questionnaire is part of my final project and it explores the social and economic aspects of steelpan players who travel to other countries (specifically Trinidad and Tobago, St. Vincent and the Grenadines, Antigua and Barbuda) for the Panorama Competition. Your contributions would be greatly appreciated. This survey is confidential and any answers given would not be published. Please feel free to forward this quiz to any steelpan player who may be willing to participate. Thank you.

* Required

1. Age?

Mark only one oval.

- ☐ <18
- ☐ 19-30
- ☐ >30

2. What country are you from? *

Mark only one oval.

- ☐ Trinidad and Tobago
- ☐ St.Vincent and the Grenadines
- ☐ Antigua and Barbuda
- ☐ Other

5/2/2020

Panorama-Competing Internationally and Locally

3. Have you ever participated in the Panorama Competition of a foreign country? *

Mark only one oval.

- ☐ Yes
☐ No *Skip to question 18*

4. Which country/countries have you participated in a Panorama competition in? *

Check all that apply.

- ☐ Trinidad and Tobago
☐ St.Vincent and the Grenadines
☐ Antigua and Barbuda
☐ Other

Foreign Player

5. On average, what is the longest you have stayed in the foreign country? *

Mark only one oval.

- ☐ 1 week
☐ 2 weeks
☐ 3 weeks
☐ More than 3 weeks

5/2/2020

Panorama-Competing Internationally and Locally

6. Have you ever collected a stipend for your participation in the Panorama Competition of another country? (If Yes, how much is the stipend?) *

Mark only one oval.

- ☐ No
☐ Yes. <TT\$500.00
☐ Yes. TT\$500 to TT1000
☐ Yes >TT\$1000.00

7. Does the Band/ Organization you are going to perform with pay for your air fare? *

Mark only one oval.

- ☐ Yes
☐ No
☐ Partially

8. Does the Band/ Organization you are going to perform with pay for your hotel/house accommodations? *

Mark only one oval.

- ☐ Yes
☐ No
☐ Partially

5/2/2020

Panorama-Competing Internationally and Locally

9. Does the Band/ Organization you are going to perform with provide three square meals a day during your stay? *

Mark only one oval.

- ☐ Yes
☐ No
☐ Partially

10. Do you believe you are an asset to the band? *

Mark only one oval.

- ☐ Yes
☐ No

11. Do you think your presence has a positive effect on the mindset of the local players? (helps motivate players to do better) *

Mark only one oval.

- ☐ Yes
☐ No

12. Do you think the band would still perform the same without the use of foreign players? *

Mark only one oval.

- ☐ Yes
☐ No
☐ Maybe

5/2/2020

Panorama-Competing Internationally and Locally

13. Do you participate in other Panorama preparations? (cleaning, packing, moving/loading instruments, painting, etc) *

Mark only one oval.

- ☐ Yes
☐ No
☐ Sometimes

14. Do you socialize with the local players outside of the panyard? *

Mark only one oval.

- ☐ Yes
☐ No

15. Do you keep in contact with the local players after you leave the country? *

Mark only one oval.

- ☐ Yes
☐ No

16. Do you think its easier to interact with other foreigners in the band rather than interacting with the local players? *

Mark only one oval.

- ☐ Yes
☐ No

5/2/2020

Panorama-Competing Internationally and Locally

17. What is your main reason for going to another country ? *

Mark only one oval.

- ☐ to help the band win the Panorama Competition
- ☐ to earn some money
- ☐ to enjoy a trip to another country

Continue

18. Have you ever participated in a Steel orchestra (in your home country specifically TT, SVG, ANU) that has foreign players for the Panorama Competition? *

Mark only one oval.

- ☐ Yes Skip to question 19
- ☐ No
- ☐ I am not from any of the listed countries

Local Player

19. Do you believe the foreign players are of a high standard in terms of playing ability? *

Mark only one oval.

- ☐ Yes
- ☐ No

5/2/2020

Panorama-Competing Internationally and Locally

20. Do you think the band will function the same or better without these foreign players? *

Mark only one oval.

- ☐ Same
☐ Better
☐ No difference

21. Do you believe the foreign players motivate the other players in the band to practice harder? *

Mark only one oval.

- ☐ Yes
☐ No
☐ Sometimes

22. Does the cultural differences make it a challenge to interact in the band? *

Mark only one oval.

- ☐ Yes
☐ No
☐ Sometimes

5/2/2020

Panorama-Competing Internationally and Locally

23. Do the foreign players interact well with the local players or do they keep to their own social circles? *

Mark only one oval.

- ☐ They interact well with locals
☐ They keep to their own circles

24. Do you interact with the foreign players outside of the Panyard setting? *

Mark only one oval.

- ☐ Yes
☐ No
☐ Sometimes

25. Do you think the foreign players receive better treatment than the local players? *

Mark only one oval.

- ☐ Yes
☐ No
☐ Sometimes

26. Do you think the foreign players show the same level of dedication as local members in terms of preparing the band for competition? *

Mark only one oval.

- ☐ Yes
☐ No
☐ Sometimes

5/2/2020

Panorama-Competing Internationally and Locally

27. What do you think the foreign players are most interested in? *

Mark only one oval.

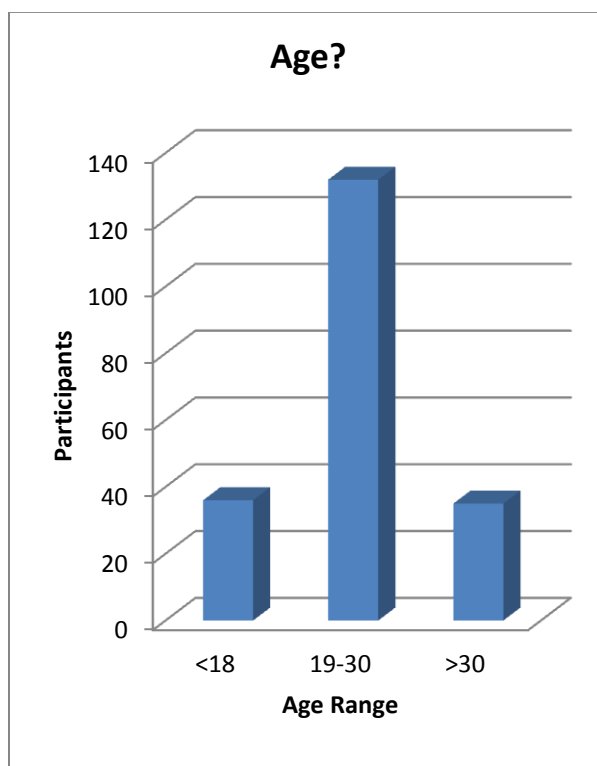
- ☐ Winning the Panorama Competition
- ☐ Earning money
- ☐ Enjoying their stay in a foreign country

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Google Forms

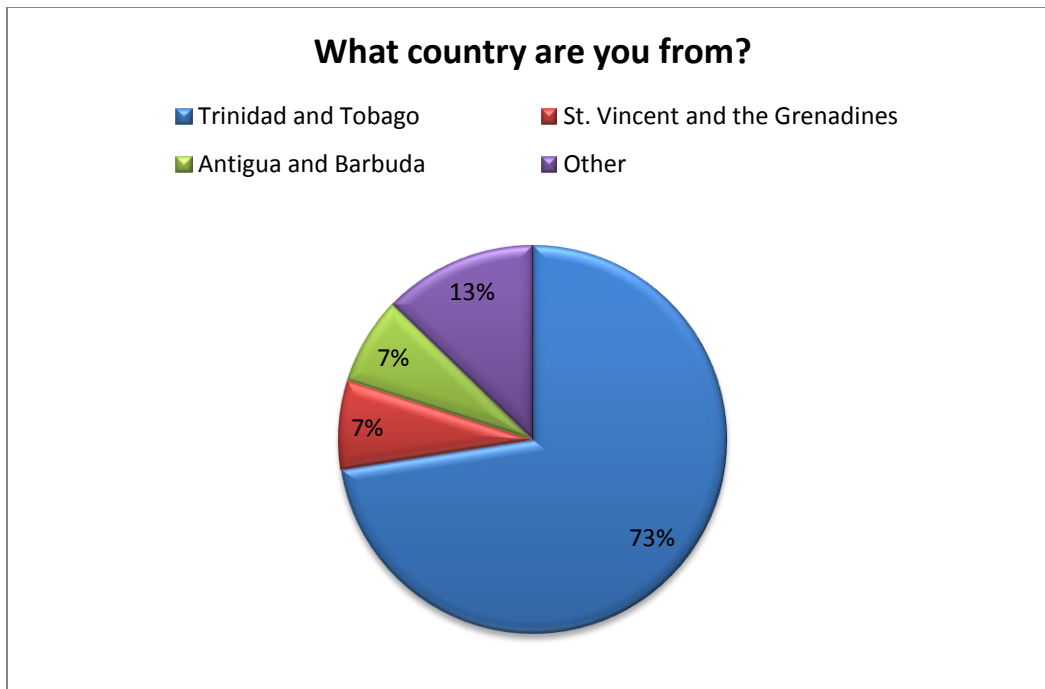
Results: Questionnaires “Panorama-Competing Internationally and Locally”

The first question asked the age range of respondents. According to the results, one participant did not respond to the first question. Out of the two hundred and three respondents, thirty six persons belonged to the Under 18 age range; one hundred and thirty two persons ranged from ages 19-30 years; and thirty five persons belonged to the over 30 category (see Figure below).



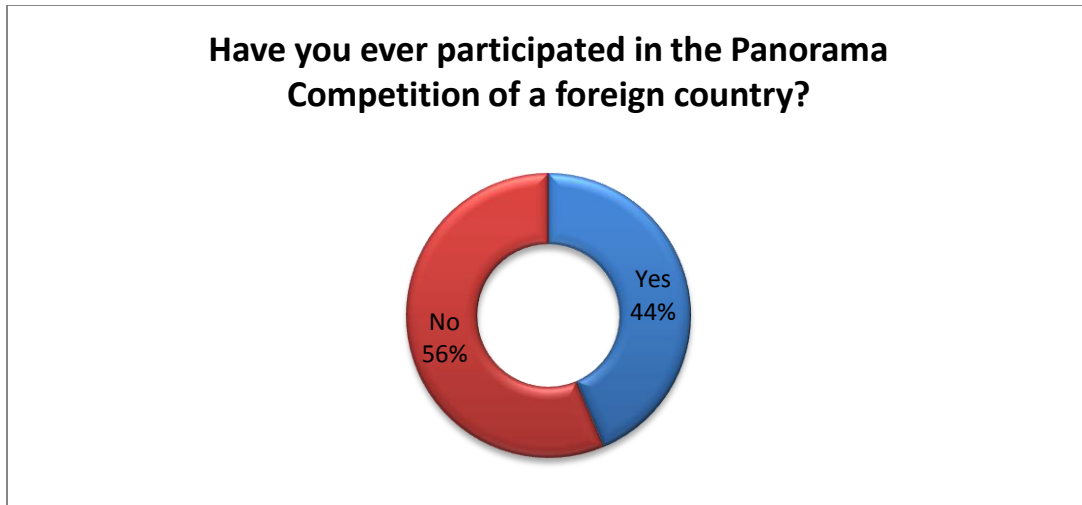
Column graph showing the age range of respondents

The second question gained 100% responses. The question asked participants which country they were from. According to results, 73% of participants are from Trinidad and Tobago; 7% are from St. Vincent and the Grenadines; 7% are from Antigua and Barbuda; and the remaining 13% are selected "Other" (see Figure below).



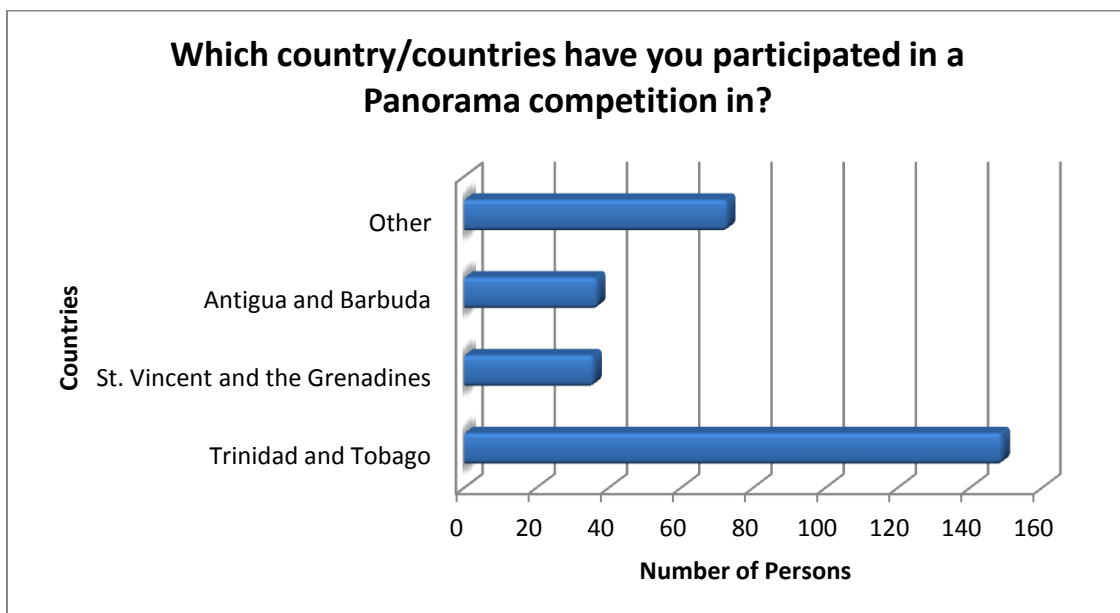
Pie chart showing the percentage of respondents from the listed countries

The third question stated “Have you ever participated in the participants Panorama Competition of a foreign country?” According to the results, 44% of the 204 participants have participated in a Panorama Competition of a foreign country, whilst 56% have not (see Figure below).



Doughnut chart showing if respondents participated in the Panorama of a foreign country

The next question asked participants to identify which country/countries they have participated in Panorama with. The results show that 149 persons participated in Trinidad and Tobago; 36 persons Participated in St. Vincent and the Grenadines; 37 persons in Antigua and Barbuda and the remaining 73 persons in Other (See Figure below).

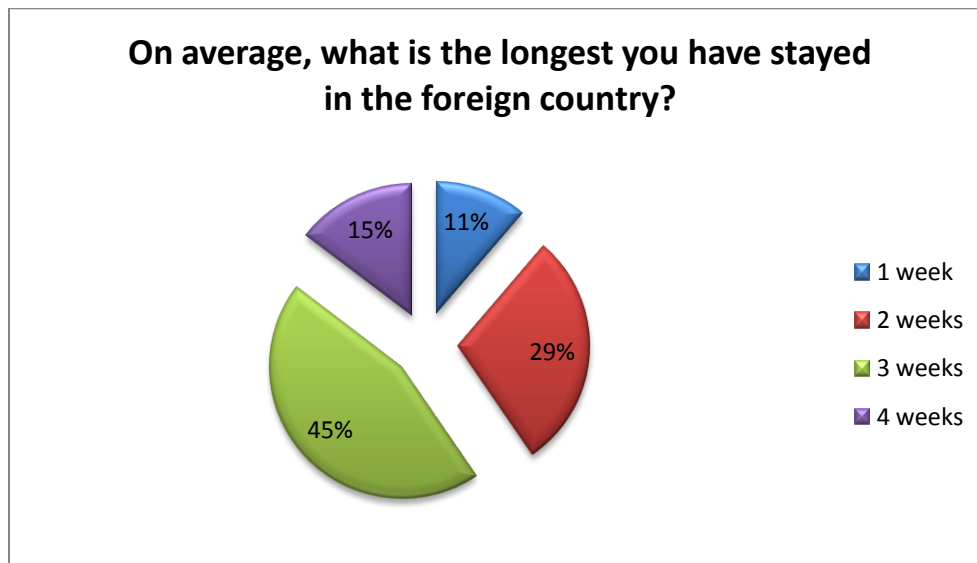


Bar graph showing the number of respondents who participated in the listed Country/Countries

Question 5-18 are geared towards persons who answered “Yes” to Question 3.

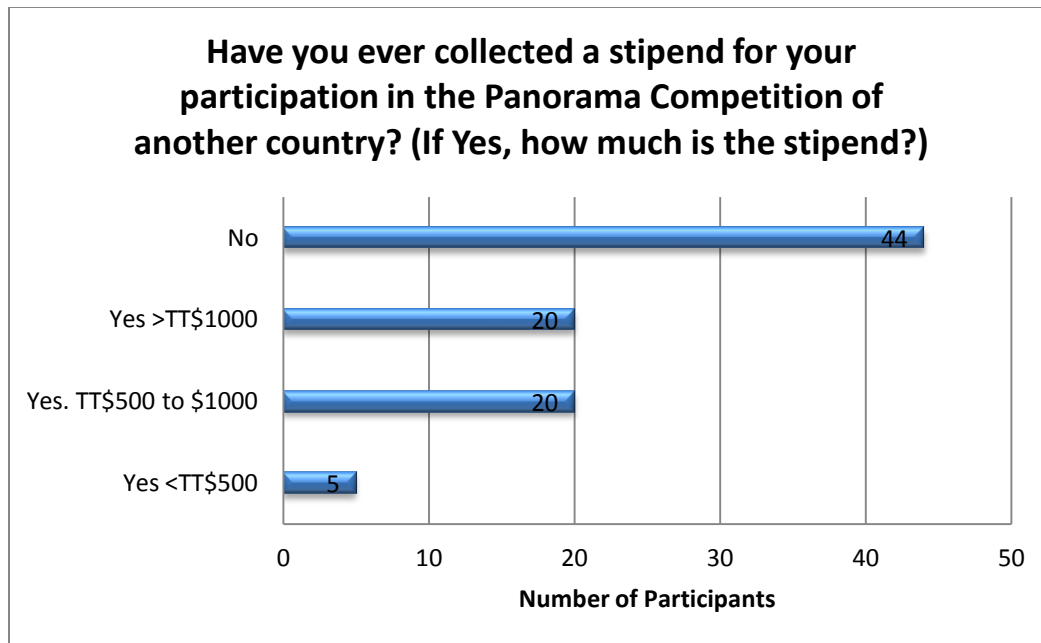
Therefore 44% (89 respondents) would move on to this section of questions.

The fifth question asked about the length of stay within the foreign country. The results showed that 11% of these participants stayed for 1 week; 29% stayed for 2 weeks; 45% stayed for 3 weeks; and 15% stayed for 4 weeks (See Figure below).



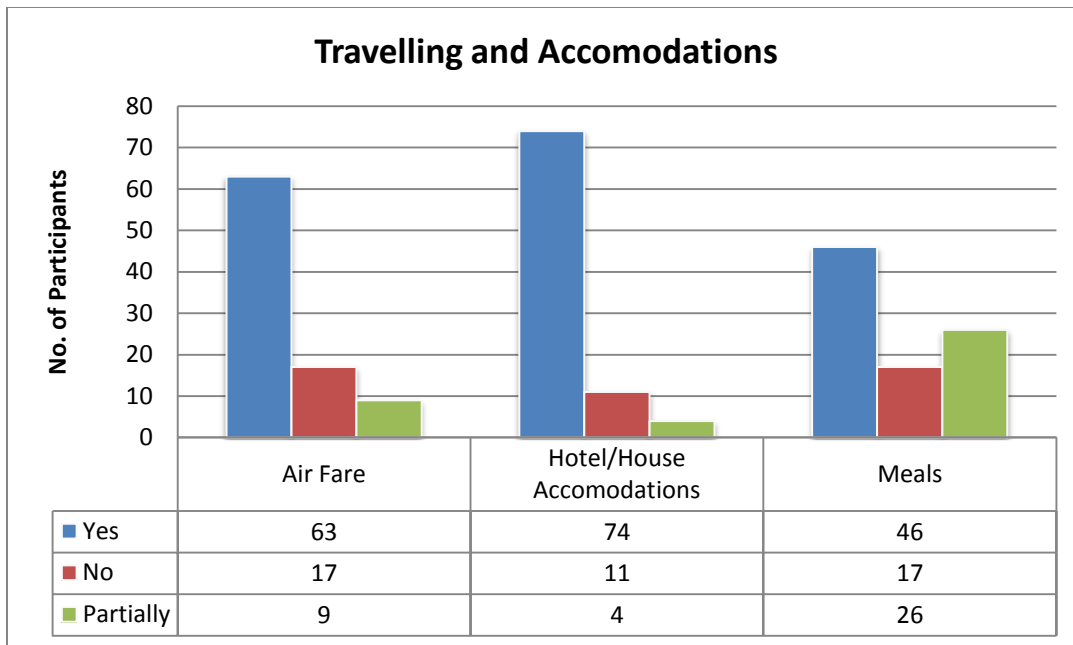
Pie chart showing the average length of stay in the foreign country

The next question asked if participants were given a stipend for their services and what was the range of this stipend in TT\$. The results show that 44 persons do not collect a stipend; 5 persons do collect and it is <TTT\$500; 20 persons do collect and it is TTT\$500 to TT\$1000; and 20 persons do collect and it is >TTT\$1000 (See Figure below).



Bar graph showing the number of foreigners who collect a stipend and the range of this stipend

Questions 7, 8 and 9 dealt with the band/organization funding certain expenses for the musician (participant) in question. Question 7 dealt with the travelling expenditure, particularly air fare. The results showed that 63 persons have this expense covered by the band/organization; 17 persons do not have this expense covered; 9 persons are partially covered for this expense. Question 8 dealt with the living accommodation expenditure, particularly house/hotel. The results showed that 74 persons have this expense covered by the band/organization; 11 persons do not have this expense covered; 4 persons are partially covered for this expense. Question 9 dealt with the living accommodation expenditure, particularly being provided three square meals a day. The results showed that 46 persons have this expense covered by the band/organization; 17 persons do not have this expense covered; 26 persons are partially covered for this expense. (See Figure below)



Column graph showing the Travel and Accommodation allowance received by foreigners

The tenth question stated “Do you believe you are an asset to the band?” According to the results 92% of participants who have participated in a foreign country’s Panorama believe they are an asset to the band; and 8% of the participants do not.

The next question asked participants if they think their presence has a positive effect on the mindset of the local players. According to the results 93% of the participants believe they do have a positive effect on local players and 7% do not

Question 12 asked the participants if they think the band would perform the same without the use of foreign players. According to the results 17% of the participants said “Yes”; 36% said “No”; and 47% said “Maybe” .

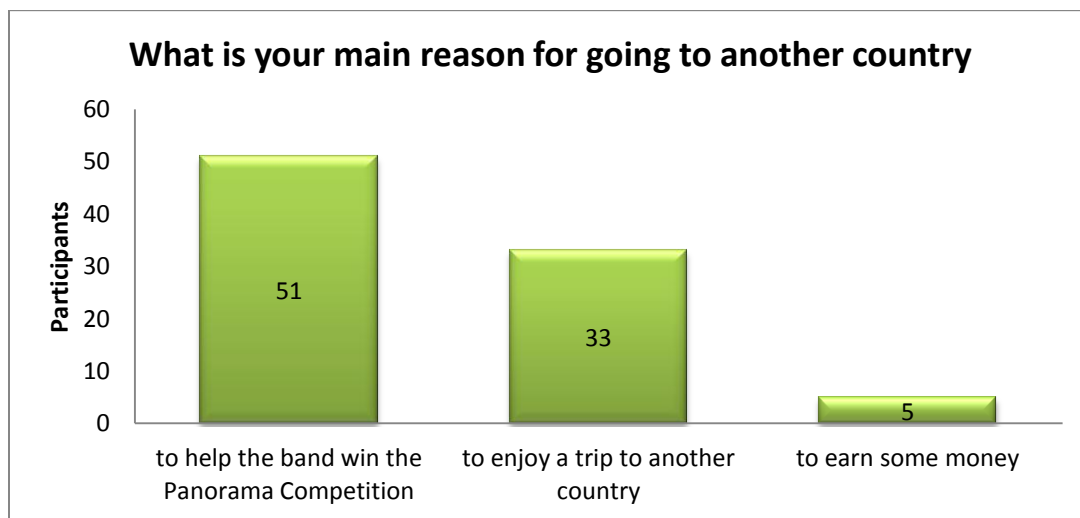
The next question stated “Do you participate in other Panorama preparations? (cleaning, packing, moving/loading instruments, painting, etc)” The results showed that 39% of the

participants engage in other Panorama preparation activities; 45% of the participants do not; and 45% of the participants sometimes engage .

The next question stated “Do you keep in contact with the local players after you leave the country?” According to the results 92% said yes and 8% said no.

The next question stated “Do you think it’s easier to interact with other foreigners in the band rather than interacting with the local players?” According to the results 39% said yes and 61% said no.

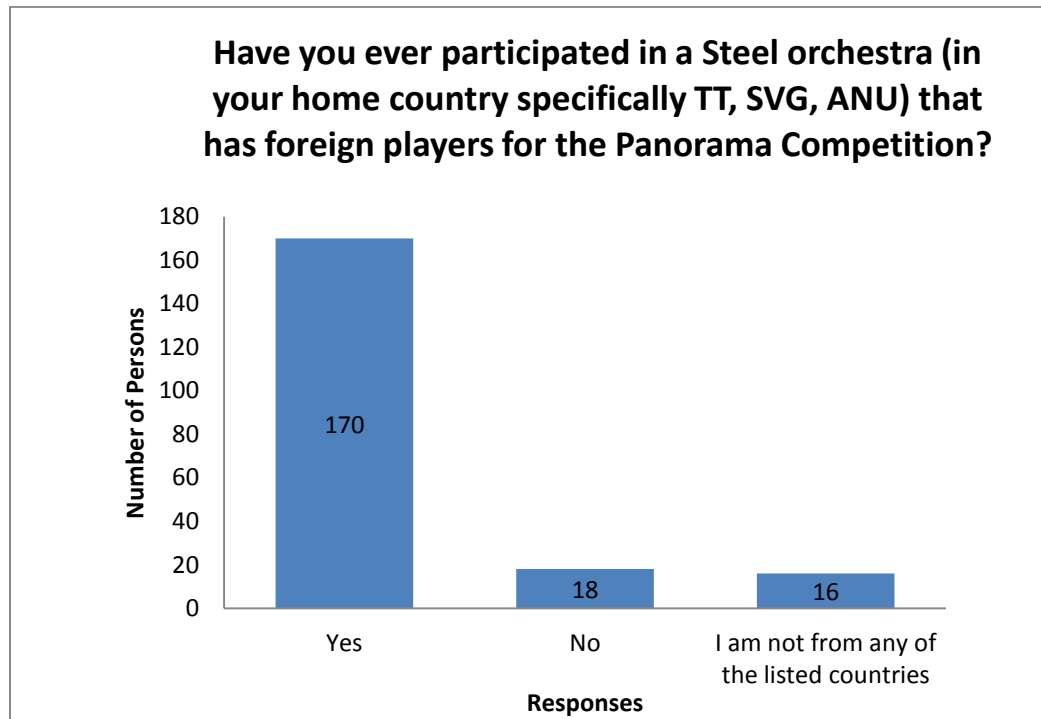
The next question stated “What is your main reason for going to another country?” According to the results: 51 persons selected “to help the band win the Panorama Competition”, 33 persons selected “to enjoy a trip to another country”, and 5 persons selected “to earn some money” (See Figure below).



Bar graph showing the choices of foreigners for the main reason of going to another country

The eighteenth question stated “Have you ever participated in a Steel orchestra (in your home country specifically TT, SVG, ANU) that has foreign players for the Panorama

Competition?” According to the results 170 persons selected “Yes”; 18 selected “No” and 16 persons selected “I am not from any of the listed countries” (See Figure below).



Column graph showing if respondents have ever participated in a Steel Orchestra that had foreign players for Panorama

The following questions are based off the responses from question 18. Only participants who answered “Yes” (170 respondents) will proceed to this section.

Question 19 stated “Do you believe the foreign players are of a high standard in terms of playing ability?” According to the responses, 72% of the participants said “Yes” whilst 28% said “No”.

The next question if the participants think the band would function differently without foreign players. According to the results 49% of participant selected “Same”; 20% selected “Better”; and 31% selected “No difference”.

Question 21 stated “Do you believe the foreign players motivate the other players in the band to practice harder?” Accordingly to the results 48% selected “Yes”; 38% selected “No”; and 14% selected “Sometimes”.

The next question stated “Does the cultural differences make it a challenge to interact in the band?” The results showed that 7% of persons said “Yes”; 7% of persons said “No”; and 28% of persons said “Sometimes” .

The twenty-third question stated participants to “Do the foreign players interact well with the local players or do they keep to their own social circles?” According to the results 150 persons selected “They interact well with locals” and 20 selected “They keep to their own circles”.

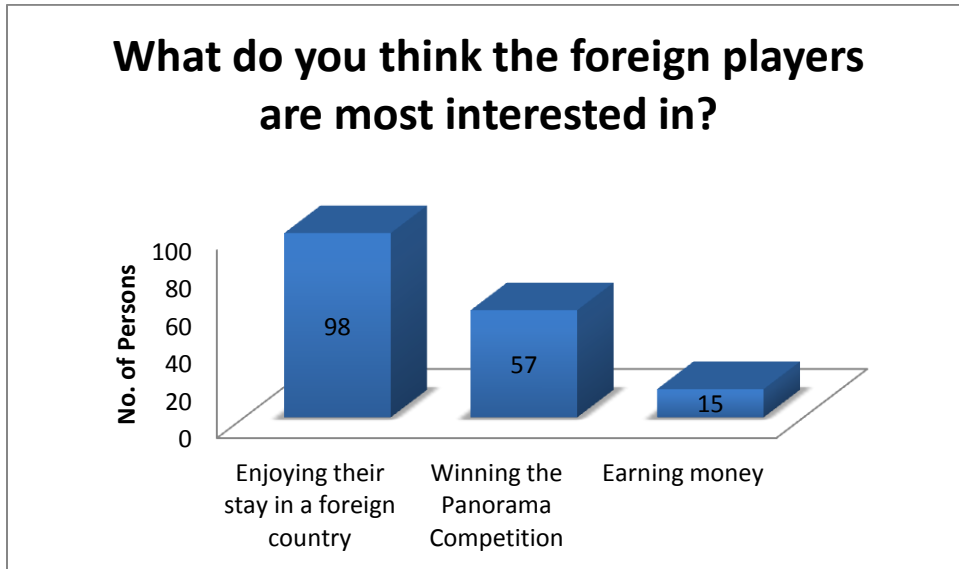
Question twenty four asked if participants interact with foreign players outside of the Panyard setting. The results indicated that 51% of the participants selected “Yes”; 14% selected “No”; and 35% of persons selected “Sometime”

The next question asked participants if they think foreign receive better treatment. According to the results 24% of person said “Yes”; 42% said “No”; and 34% of persons said “Sometimes”

The following question asked persons if they think foreign players showed the same level of dedication as local players. According to the results 63% of the persons selected “Yes”; 11% selected “No”; and 26% of persons selected “Sometimes” .

The final question stated “What do you think the foreign players are most interested in?”. According to the results 98 persons selected “Enjoying their stay in a foreign country”, 57

persons selected “Winning the Panorama Competition”; and 15 persons selected “Earning money” (See Figure below).



Bar graph showing what locals think is the main interest of foreigners

Appendix B

5/2/2020

Panorama Competition: Band

Panorama Competition: Band

Hi good day, my name is Michael Joseph. I am a final year Music undergraduate student of UWI St. Augustine. This questionnaire is part of my final project and it explores the social and economic aspects of steelpan players who travel to other countries (specifically Trinidad and Tobago, St. Vincent and the Grenadines, Antigua and Barbuda) for the Panorama Competition. Your contributions would be greatly appreciated. This survey is confidential and any answers given would not be published. This survey is intended for Committee members or Steelband management only. Thank you for being a willing participant.

* Required

1. Which country are you from? *

Mark only one oval.

- ☐ Trinidad and Tobago
☐ St. Vincent and the Grenadines
☐ Antigua and Barbuda

2. What was the most number of foreigners you had in your band for a Panorama competition? *

Mark only one oval.

- ☐ 1-5
☐ 5-10
☐ >10

3. Is there a limit to the number of foreign players allowed in the band for the Panorama Competition? if yes, what is the limit? *

5/2/2020

Panorama Competition: Band

4. Is there a limit to the number of players allowed in the band for the Panorama Competition? if yes, what is the limit? If no, what is the number of players the band usually performs with? *

5. What country/countries are these foreign players usually from? *

6. Do you pay for flights of the foreign players? *

Mark only one oval.

- ☐ Yes
☐ No
☐ Partially

7. What is the estimated range for the cost of a flight for a foreign player? State currency *

8. Do you pay for living accommodations for the foreign players? *

Mark only one oval.

- ☐ Yes
☐ No
☐ Partially

5/2/2020

Panorama Competition: Band

9. What is the estimated range for the cost of a room and board for a foreign player?
State currency *

10. In terms of meal accommodations, what is your approach towards this with the foreigners? *

11. Is there an additional registration fee for foreign players in the Panorama Competition? *

Mark only one oval.

☐ Yes

☐ No

12. Is the money earned at the Panorama Competition sufficient enough to cover the cost of accommodating these foreign players? *

Mark only one oval.

☐ Yes

☐ No

5/2/2020

Panorama Competition: Band

13. Do you have assistance from a sponsor to cover the cost of accommodating these foreign players? *

Mark only one oval.

- ☐ Yes
☐ No

14. Is it necessary to have assistance from a sponsor to cover the cost of accommodating these foreign players? *

Mark only one oval.

- ☐ Yes
☐ No

15. Does the band have to undergo fund raising measures to cover the costs of accommodating these foreign players? *

Mark only one oval.

- ☐ Yes
☐ No

16. Do you believe these foreign players improve the overall performance of the band? *

Mark only one oval.

- ☐ Yes
☐ No

5/2/2020

Panorama Competition: Band

17. Do you think the band will still function at the same level without these foreign players? *

Mark only one oval.

- ☐ Yes
☐ No

18. Are the foreign players required to sign any contracts? *

Mark only one oval.

- ☐ Yes
☐ No

19. In your experience, on a scale from 1 to 5, How well do the foreign players interact with the local players of the band? *

Mark only one oval.

	1	2	3	4	5	
Not well	☐	☐	☐	☐	☐	Very well

20. Do you provide accommodations/meals/transport for your local players during the panorama season? *

Section II

5/2/2020

Panorama Competition: Band

21. If you contract foreign players, how do you choose which player to bring to your country? *

22. Do you expect the foreign players to do more in the preparation of Panorama rather than just play their instrument? Please give detail *

23. What are the main reasons for contracting foreigners to perform in your band? *

5/2/2020

Panorama Competition: Band

24. What would be the consequences for a foreign player if he/she does not perform well with regards to practice before Panorama? (The foreigner is not able to perform the music) And, does the band still incur the cost of accommodating this player? *

25. Do you believe that the value the foreign players bring to the organization exceed the overall cost of accommodating them? Please explain *

26. Do you believe the local players are in agreement with the bands decision to bring foreigners for the Panorama competition? *

Mark only one oval.

☐ Yes

☐ No

27. Would you continue to contract foreign players? why? *

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Google Forms

Results: Online Survey: “Panorama-Band”

From ANU steelband, West Side Symphony Steel Orchestra, Derel Jarvis; the results are as follows:

1. Which country are you from?

Response: Antigua and Barbuda

2. What was the most number of foreigners you had in your band for a Panorama competition?

Response: 5-10

3. Is there a limit to the number of foreign players allowed in the band for the Panorama Competition? if yes, what is the limit?

Response: 0

4. Is there a limit to the number of players allowed in the band for the Panorama Competition? if yes, what is the limit? If no, what is the number of players the band usually performs with?

Response: 110

5. What country/countries are these foreign players usually from?

Response: Trinidad, St.Kitts

6. Do you pay for flights of the foreign players?

Response: Partially

7. What is the estimated range for the cost of a flight for a foreign player? State currency

Response: 10,000EC

8. Do you pay for living accommodations for the foreign players?

Response: Yes

9. What is the estimated range for the cost of a room and board for a foreign player?

State currency

Response: I have no idea. That's above my paygrade

10. In terms of meal accommodations, what is your approach towards this with the foreigners?

Response: An emoji sign suggesting "I do not know"

11. Is there an additional registration fee for foreign players in the Panorama Competition?

Response: No

12. Is the money earned at the Panorama Competition sufficient enough to cover the cost of accommodating these foreign players?

Response: No

13. Do you have assistance from a sponsor to cover the cost of accommodating these foreign players?

Response: Yes

14. Is it necessary to have assistance from a sponsor to cover the cost of accommodating these foreign players?

Response: Yes

15. Does the band have to undergo fund raising measures to cover the costs of accommodating these foreign players?

Response: No

16. Do you believe these foreign players improve the overall performance of the band?

Response: Yes

17. Do you think the band will still function at the same level without these foreign players?

Response: Yes

18. Are the foreign players required to sign any contracts?

Response: No

19. In your experience, on a scale from 1 to 5, How well do the foreign players interact with the local players of the band?

Response: 4

20. Do you provide accommodations/meals/transport for your local players during the panorama season?

Response: Meals and transportation

21. If you contract foreign players, how do you choose which player to bring to your country?

Response: Whatever the band needs we focus on that skillset .

22. Do you expect the foreign players to do more in the preparation of Panorama rather than just play their instrument? Please give detail

Response: Yes I do. Share knowledge and experiences with local players especially players new to the competition and instrument.

23. What are the main reasons for contracting foreigners to perform in your band?

Response: Because they want to play lol

24. What would be the consequences for a foreign player if he/she does not perform well with regards to practice before Panorama? (The foreigner is not able to perform the music) And, does the band still incur the cost of accommodating this player?

Response: If the player doesn't live up to expectations they have certainly terminated their opportunity to play with the band again. The band would still provide accommodations for the rest of the trip.

25. Do you believe that the value the foreign players bring to the organization exceed the overall cost of accommodating them? Please explain

Response: Most times no. Foreign players are brought in to do much more than play. For example; to educate younger pan minds, show example of a proper practice routine, to be basically role models (In my opinion). Alot of foreign players can really play but lack the proper practicing etiquette needed. No matter the expenses, the value of the players never exceed the overall cost of accommodations.

26. Do you believe the local players are in agreement with the bands decision to bring foreigners for the Panorama competition?

Response: Yes

27. Would you continue to contract foreign players? why?

Response: Yes, players need to experience a different type of culture. We learn from everybody. So the mixture is good for both parties.

From SVG Steelband, Starlift Steel Orchestra, Roddy Dowers; the results are as followed:

1. Which country are you from?

Response: St. Vincent and the Grenadines

2. What was the most number of foreigners you had in your band for a Panorama competition?

Response: >10

3. Is there a limit to the number of foreign players allowed in the band for the Panorama Competition? if yes, what is the limit?

Response: 20%

4. Is there a limit to the number of players allowed in the band for the Panorama Competition? if yes, what is the limit? If no, what is the number of players the band usually performs with?

Response: 75

5. What country/countries are these foreign players usually from?

Response: Trinidad & Tobago

6. Do you pay for flights of the foreign players?

Response: Yes

7. What is the estimated range for the cost of a flight for a foreign player? State currency

Response: US\$350.00

8. Do you pay for living accommodations for the foreign players?

Response: Yes

9. What is the estimated range for the cost of a room and board for a foreign player?

State currency

Response: US\$100.00

10. In terms of meal accommodations, what is your approach towards this with the foreigners?

Response: We provide 3 meals

11. Is there an additional registration fee for foreign players in the Panorama Competition?

Response: No

12. Is the money earned at the Panorama Competition sufficient enough to cover the cost of accommodating these foreign players?

Response: Yes

13. Do you have assistance from a sponsor to cover the cost of accommodating these foreign players?

Response: Yes

14. Is it necessary to have assistance from a sponsor to cover the cost of accommodating these foreign players?

Response: Yes

15. Does the band have to undergo fund raising measures to cover the costs of accommodating these foreign players?

Response: Yes

16. Do you believe these foreign players improve the overall performance of the band?

Response: Yes

17. Do you think the band will still function at the same level without these foreign players?

Response: No

18. Are the foreign players required to sign any contracts?

Response: No

19. In your experience, on a scale from 1 to 5, How well do the foreign players interact with the local players of the band?

Response: 5

20. Do you provide accommodations/meals/transport for your local players during the panorama season?

Response: Yes

21. If you contract foreign players, how do you choose which player to bring to your country?

Response: From observation and Reference

22. Do you expect the foreign players to do more in the preparation of Panorama rather than just play their instrument? Please give detail

Response: Assist in distributing music

23. What are the main reasons for contracting foreigners to perform in your band?

Response: To have our local players exposed to a higher level

24. What would be the consequences for a foreign player if he/she does not perform well with regards to practice before Panorama? (The foreigner is not able to perform the music) And, does the band still incur the cost of accommodating this player?

Response: No immediate consequence but the player would not be contacted again

25. Do you believe that the value the foreign players bring to the organization exceed the overall cost of accommodating them? Please explain

Response: No because it improves the band in the long run

26. Do you believe the local players are in agreement with the bands decision to bring foreigners for the Panorama competition?

Response: Yes

27. Would you continue to contract foreign players? why?

Response: Yes because it has served the purpose to date

From the TT Steelband, Silver Stars Steel Orchestra , Marcus Ash; the results are as followed:

1. Which country are you from?

Response: Trinidad and Tobago

2. What was the most number of foreigners you had in your band for a Panorama competition?

Response: >10

3. Is there a limit to the number of foreign players allowed in the band for the Panorama Competition? if yes, what is the limit?

Response: 20%

4. Is there a limit to the number of players allowed in the band for the Panorama Competition? if yes, what is the limit? If no, what is the number of players the band usually performs with?

Response: 125

5. What country/countries are these foreign players usually from?

Response: U.S.A, Belize, St. Lucia, England, Japan

6. Do you pay for flights of the foreign players?

Response: No

7. What is the estimated range for the cost of a flight for a foreign player? State currency

Response: I don't know

8. Do you pay for living accommodations for the foreign players?

Response: No

9. What is the estimated range for the cost of a room and board for a foreign player?

State currency

Response: \$1000.00 U.S per month but they split it

10. In terms of meal accommodations, what is your approach towards this with the foreigners?

Response: They provide their own

11. Is there an additional registration fee for foreign players in the Panorama Competition?

Response: No

12. Is the money earned at the Panorama Competition sufficient enough to cover the cost of accommodating these foreign players?

Response: No

13. Do you have assistance from a sponsor to cover the cost of accommodating these foreign players?

Response: No

14. Is it necessary to have assistance from a sponsor to cover the cost of accommodating these foreign players?

Response: No

15. Does the band have to undergo fund raising measures to cover the costs of accommodating these foreign players?

Response: No

16. Do you believe these foreign players improve the overall performance of the band?

Response: No

17. Do you think the band will still function at the same level without these foreign players?

Response: Yes

18. Are the foreign players required to sign any contracts?

Response: No

19. In your experience, on a scale from 1 to 5, How well do the foreign players interact with the local players of the band?

Response: 4

20. Do you provide accommodations/meals/transport for your local players during the panorama season?

Response: No

21. If you contract foreign players, how do you choose which player to bring to your country?

Response: They come on their own

22. Do you expect the foreign players to do more in the preparation of Panorama rather than just play their instrument? Please give detail

Response: No

23. What are the main reasons for contracting foreigners to perform in your band?

Response: They are interested so we allow them

24. What would be the consequences for a foreign player if he/she does not perform well with regards to practice before Panorama? (The foreigner is not able to perform the music) And, does the band still incur the cost of accommodating this player?

Response: They are dropped

25. Do you believe that the value the foreign players bring to the organization exceed the overall cost of accommodating them? Please explain

Response: No. Because they pay for their own expenses

26. Do you believe the local players are in agreement with the bands decision to bring foreigners for the Panorama competition?

Response: Yes

27. Would you continue to contract foreign players? why?

Response: Yes. There is no expense to the band besides the payment for playing at the end just like the local players

[Appendix C](#)

Interview: Panorama-Individual

Name:

Date of Birth:

Education :

- Primary school:
- Secondary school:
- Tertiary level:

Personal Information

- How long have you been playing steelpan? How long have you been travelling? Where have you travelled to as a result of playing steelpan?

Response:

Panorama Questions:

- 1) How did you get started in travelling to St. Vincent and Antigua for Panorama?
- 2) What are your personal reasons for going to another country for Panorama?
- 3) Please share your experience with living conditions. How does this occur in Antigua and St. Vincent?
- 4) How do the bands handle food and meals? How much do you think they spend on you or the group of foreigners?
- 5) If the treatment (accommodations) you are receiving is unsatisfactory, what do you do?

- 6) Do you think you should help the band in other aspects of Panorama other than just playing your instrument? (E.g teaching other players, cleaning of instruments)
- 7) Do you think the band should provide other activities for you to do? (carnival fetes, beach days, tours)
- 8) In a scenario where you learn the Panorama tune to a level that you deem satisfactory or as good as the other players in the band, do you think that you should still attend practice on a regular basis? Why?
- 9) Do you think you are a “better player” than local persons in the band?
- 10) Do you feel welcomed by the players of the country? Have you ever felt a sense of “not-belonging” or “outsider” in the panyard?
- 11) Are there any cultural differences you have noticed between the panorama competitions (TT, ANU, SVG)?
- 12) If the band does not perform well, how do you feel?

Results: Interview: “Panorama-Individual”

The interview was conducted on April 24th 2020 1:00p.m at the resident of Cathy Ann Joseph San Fernando, Trinidad.

Name: Cathy Ann Joseph

Date of Birth: 10th February 1992

Education :

- Primary school: St. Pauls Anglican School
- Secondary school: San Fernando West Secondary
- Tertiary level: BSc Business Management, School of Accounting and Management

Personal Information

- How long have you been playing steelpan? How long have you been travelling? Where have you travelled to as a result of playing steelpan?

Response:

I started playing pan when I entered secondary school in 2003. I was eleven so that would make it seventeen years that I have been playing pan. I started to travelling to play pan three years ago, 2017. I have been given the opportunity to travel to three countries; Antigua & Barbuda, St. Vincent & the Grenadines as well as St. Kitts & Nevis.

Panorama Interview Questions:

13) How did you get started in travelling to St. Vincent and Antigua for Panorama?

Response:

Well for St. Vincent you could say I had a link. I knew the arranger pretty well. The band would usually bring across players from Trinidad and they had their usual picks. However, that year I expressed my interest and he agreed to have my name be on the list.

Whereas for Antigua, at that point in time the band that I belonged to or was a member of got an invitation from a band in Antigua. They wanted 10 skilled players who could learn their music in a short space of time and also execute. They also required that the players be able to play front line pans, like tenor and double seconds. The captain of my band came to me and let me know that he wanted me to be a part of this team or group of player they were going to put together and that's it. I was going Antigua.

14) What are your personal reasons for going to another country for Panorama?

Response:

I love playing pan and I have always wanted to travel. My dream in life has always been to travel the world and experience new adventures, meet new people, learn about different cultures, cuisines, the list goes on. Traveling to another country for their Panorama just made that dream come to reality. I get to travel while doing something I love.

15) Please share your experience with living conditions. How does this occur in Antigua and St. Vincent?

Response:

Well for St. Vincent they took great care of us. They had us at a guest houses and everything was catered to in terms of groceries and whatever necessities we needed.

Antigua, I actually played for two different bands in Antigua. The first band I played for they housed us at a military based. It was nice. Everyone had their own room with blasting AC. There was a small fridge, a microwave and toilet and bath. And some rooms had those old time TV's with one station. The second band had us in a guesthouse. Six people, three bedroom and two toilet and baths, so some sharing had to take place.

16) How do the bands handle food and meals? How much do you think they spend on you or the group of foreigners?

Response:

In St. Vincent it was beautiful. They bought us whatever groceries and necessities we needed. We were provided with lunch or lunch money to buy whatever we liked or wanted. Then after practice we got dinner. So I would say they spent a lot. Groceries amounted to approximately \$3000EC or more cause sometimes things would run out, then \$50EC a day per player for lunch and then dinner which I think amounted to at least \$30EC per person. They had an average of 8 players, so you do the math.

In Antigua the first band I had access to free breakfast on the base which started 7am. However, that was tricky cause is military men and they does eat so it used to finish quick and most days I woke up late due to late practice sessions and liming with my friends who I went with. The band provided us with home cooked lunch and then a light meal at night such as, hotdog or fry bake and chicken. They didn't provide any groceries or money, anything extra we had to buy with our own money. The second band I played with, their approach was more towards what I got in St. Vincent. They provided us with groceries which amounted to about \$5000EC and a little more when things ran out. We had to cook our own breakfast and lunch which is why groceries was more. Then during practice we got light refreshments and sometimes food. It varied. There were 7 players and each person was given \$200EC as dust money they would say. A little spending money for anything extra we desired.

17) If the treatment (accommodations) you are receiving is unsatisfactory, what do you do?

Response:

For both St. Vincent and Antigua, if we had any issues we were comfortable to address it with management. Which was rare, but if it occurred they would listen to us and try to make the necessary adjustments. For example, in Antigua the internet box that the house had kept dropping and we couldn't get to use it. So management made arrangement to get a better router or box.

18) Do you think you should help the band in other aspects of Panorama other than just playing your instrument? (E.g teaching other players, cleaning of instruments)

Response:

Ideally I would just like to go learn the music, perform and relax the rest of the time. However, I do find myself helping because you become close to the people in the band and in that feel like a part of the band. So if there is someone in my section that needed music that I had, I would teach them. That is not a problem for me. In terms of cleaning pans, I would honestly make sure my pan is seen about and if the band asks me to help I would, if not I wouldn't. For example in St. Vincent I only need to see about my pan, whereas in Antigua I helped out with the loading of pans because in that band it was asked of me to.

19) Do you think the band should provide other activities for you to do? (carnival fetes, beach days, tours)

Response:

Beach days for sure yes. I think the band should at least want their visitors to see a piece of their country other than the panyard and panorama stage. Whereas carnival fetes, I don't think so. If you want to party and fete spend your own money. The band is already paying for so much as is.

In St. Vincent the band manager actually organizes a beach day and carnival fete tickets for us. Whereas, in Antigua the players in the band actually carried the visitors to the beach, not management.

20) In a scenario where you learn the Panorama tune to a level that you deem satisfactory or as good as the other players in the band, do you think that you should still attend practice on a regular basis? Why?

Response:

Yes, attending practice is a must. The main purpose of bringing players is to have them in the band at rehearsal. I would usually be in the country for 2 to 3 weeks before competition day and I would have the song confidently by the 3rd or 4th day. After that I would still go practice regularly. At the time they called rehearsal or transportation pick up time I would be ready. We as visitors have the entire day to do as we please and all the band expects in return is your attendance at practice which I believe is not too much to ask.

21) Do you think you are a “better player” than local persons in the band?

Response:

I have met players that I am less skilled than and vice versa. So no I don't think I am better than all just some because I know I am a strong player.

22) Do you feel welcomed by the players of the country? Have you ever felt a sense of “not-belonging” or “outsider” in the panyard?

Response:

When you first enter the band everyone's eyes are on you. Everyone knows you're not from there and it's a sense of curiosity as to who you are. The first day is always awkward but then you're introduced and you start talking to players in the band and they are so welcoming and interested in learning about you. A lot of players I now refer to as 'sis' and 'bro'. It's always a great experience

23) Are there any cultural differences you have noticed between the panorama competitions (TT, ANU, SVG)?

Response:

Not really, I think it's basically the same format. I believe that the other countries try to mimic Trinidad's way of doing things.

24) If the band does not perform well, how do you feel?

Response:

In that moment the band is my band, I am a member. If we don't perform or place well I feel sad and disappointed.

13. Do you stay for the carnival in the country? Did the band still take care of you during this period?

Response:

I have stayed for the carnival. The band actually booked the ticket dates like that so that I could experience their carnival. Go on the road and see the different bands and how they fete. Before booking they always ask what dates you are comfortable with and they give the option to stay for carnival or leave earlier as in the day after panorama. Whatever accommodations they provided before panorama is continued until I leave.

Emailed interview

Panorama- Foreign Players

Hi good day. I am a final year Music undergraduate student of UWI St. Augustine. This questionnaire is part of my final project and it explores the social and economic aspects of steelpan players who travel to other countries for the Panorama Competition. Your contributions would be greatly appreciated. This survey is confidential and any answers given would not be published.

* Required

1. Full Name, Date of Birth, Education *

2. Which country/countries have you traveled to in order to participated in their Panorama competition? *

Check all that apply.

- ☐ St. Vincent and the Grenadines
☐ Trinidad and Tobago
☐ Antigua and Barbuda

3. How long have you been playing steelpan? How long have you been travelling?
Where have you travelled to as a result of playing steelpan? *

4. How did you get started in travelling to other countries for Panorama? *

5. Please share your experience with travelling for Panorama. How does this occur?
What are the arrangements made between yourself and the band? *

6. If the band payed for you to come to their country, what was the reasoning for it?
(please state which country TT, SVG, ANU) *

7. If the treatment (accommodations) you are receiving is unsatisfactory, what do you do? *

8. Do you think you should help the band in other aspects of Panorama other than just playing your instrument? (E.g teaching other players, cleaning of instruments) Why? *

9. Do you think the band should provide other activities for you to do? (carnival fetes, beach days, tours) Why? *

10. In a scenario where you learn the Panorama tune to a level that you deem satisfactory or as good as the other players in the band, do you think that you should still attend practice on a regular basis? Why? *

11. Do you think you are a "better player" than local persons in the band? *

12. Do you feel welcomed by the players of the country? Have you ever felt a sense of "not-belonging" or "outsider" in the panyard? *

13. Are there any cultural differences you have noticed between the panorama competitions (TT, ANU, SVG)? *

14. If the band does not perform well, how do you feel? *

15. Do you stay for the Carnival in the country? Did the band still take care of you during this period? *

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Responses

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Full Name, Date of Birth, Education *

Akeam Hannaway, 13/02/92, secondary

Which country/countries have you traveled to in order to participate in their Panorama competition? *

☐ St. Vincent and the Grenadines

☒ Trinidad and Tobago

☐ Antigua and Barbuda

How long have you been playing steelpan? How long have you been travelling? Where have you travelled to as a result of playing steelpan? *

Started in 2001, first time I traveled was in 2004, went to Barbados England America and Trinidad

How did you get started in travelling to other countries for Panorama? *

It was the year 2014 I received a call and was asked if I want an opportunity to play pan in Trinidad and without a doubt I said yes because I've always dreamed of it and that's where it all began

Please share your experience with travelling for Panorama. How does this occur? What are the arrangements made between yourself and the band? *

2016 was one of the worst year for me in and out of my country where I could have gotten into trouble and was treated unfairly but nobody is perfect , 2020 I had an experience of my life and believe it was the best since traveling to TNT , personally I never really made any arrangements but there are times whenever agreements made things don't always go as planned but I'm always glad for the experience to play

If the band payed for you to come to their country, what was the reasoning for it? (please state which country TT, SVG, ANU) *

The reason for me coming to Trinidad to play in a band,I believe is to gain experience and meeting new people

If the treatment (accommodations) you are receiving is unsatisfactory, what do you do? *

Never play with that band again

Do you think you should help the band in other aspects of Panorama other than just playing your instrument? (E.g teaching other players, cleaning of instruments) Why? *

Yes , I see it as a motivation for some if they are willing it also helps to strengthen the section and band everybody has to be on point an a role to play ,I'm only helping myself by joining with others to clean the instruments as a player in the band

Do you think the band should provide other activities for you to do? (carnival fetes, beach days, tours) Why? *

Yes a tour would work for me , there is alot of places I'm only hearing about in Trinidad

In a scenario where you learn the Panorama tune to a level that you deem satisfactory or as good as the other players in the band, do you think that you should still attend practice on a regular basis? Why? *

Sure, practice never stops so I believe I should attend because it helps me to understand what I'm doing and sometimes changes might be made and we can only play as a band if we practice as a band

Do you think you are a "better player" than local persons in the band? *

I can't judge myself I don't think anybody is better than anyone some players practice more than others some don't as often

Do you feel welcomed by the players of the country? Have you ever felt a sense of "not-belonging" or "outsider" in the panyard? *

Yes most times by the players who I know and knows me,I've felt as an outside as well

Are there any cultural differences you have noticed between the panorama competitions (TT, ANU, SVG)? *

Cultural differences in Trinidad are Dancers, drags, time,choice of song could be of any Caribbean country

If the band does not perform well, how do you feel? *

I felt as though the hard work wasn't enough

Do you stay for the Carnival in the country? Did the band still take care of you during this period? *

Yes,not really

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Full Name, Date of Birth, Education *

Robert simmons 15/10/1994 i am currently readying for a BA in kusic at UWI

Which country/countries have you traveled to in order to participated in their Panorama competition? *

- ☒ St. Vincent and the Grenadines
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How long have you been playing steelpan? How long have you been travelling? Where have you travelled to as a result of playing steelpan? *

I've been playing for 23 years but seriously playing for 10. Ive been traveling for performances for around 9 years. Ive been to montseratte, guadeloupe, suriname, haiti, trinidad, St vincent and newy york

How did you get started in travelling to other countries for Panorama? *

After i graduated secondary school skiffle bunch aproaches the arranger for my band in antigua and he asked if id be willing to go. They took my information and by the next morning i got a call from skiffle saying i leave the day after

Please share your experience with travelling for Panorama. How does this occur? What are the arrangements made between yourself and the band? *

My first experience was amazing because it was the first ive traveled by myself. The band didnt really live up to what i expected and it was sort of uncomfortable being around the members in the band. Nobody wanted to show music, it was my first time playing 3 cello and a setting i wasnt accustomed to so it took me a little longer than usual to take music.

My second experience was different but still not the kost enjoyable. I was in a groupwe had people to show music and the band treated us well accomodation wise but i wasnt very happy with the way in which the band was run.

My third experience was amazing and that is the band ive been with in trinidad ever since.

St vincent was difficult but the difficulty came not so much on the bands part but on everyone else.

If the band payed for you to come to their country, what was the reasoning for it? (please state which country TT, SVG, ANU) *

For TT and SVG i believe it was to build player count and they wanted skilled players to help boost their execution

If the treatment (accommodations) you are receiving is unsatisfactory, what do you do? *

You should speak to those in charge. When i was younger i just accepted it but the best thing is to speak to those in charge.

Do you think you should help the band in other aspects of Panorama other than just playing your instrument? (E.g teaching other players, cleaning of instruments) Why? *

It depends on the type of relationship you have with the band. But I believe every player has a duty to help the band move and as a player you should be participating in any band activity.

Do you think the band should provide other activities for you to do? (carnival fetes, beach days, tours) Why? *

Some bands aren't able to but if they are it would be a nice gesture.

In a scenario where you learn the Panorama tune to a level that you deem satisfactory or as good as the other players in the band, do you think that you should still attend practice on a regular basis? Why? *

Yes. I wasn't brought here to lime, if they wanted that they wouldn't ask me to come. The point of me being there is to add value to the band it's not a vacation but more of a job and as a player regardless of being brought or not, you have a duty to the band and to the competition. One band one sound. And on a case where you spent your own money, yes you have a right to do what you want but at the same time you know the responsibilities of being a panorama player and it comes down to doing what is right.

Do you think you are a "better player" than local persons in the band? *

I am a good player I wouldn't say I'm better than anyone but I can play and I learn really quickly if I decided to put in the effort and even without effort I'm still pretty good.

Do you feel welcomed by the players of the country? Have you ever felt a sense of "not-belonging" or "outsider" in the panyard? *

In some bands yes and in others no. It's disconcerting especially because I'm not a social person

Are there any cultural differences you have noticed between the panorama competitions (TT, ANU, SVG)? *

Trinidad's competition is bigger. The players don't focus so much on people the music but more so performing the tune, arrangements are more focused on flash instead of the criteria. But one amazing thing I love about Trinidad's panorama is that panorama is a fete and a lime, people are die-hard supporters and it's amazing to me because you'dn't see it in any other island.

SVG is different because the culture is still developing and it will take some time. They have some really good players but most seem to focus on flash.

Antigua is slow moving and more relaxed than both countries. The arrangements are slower and have an overall different tone. There are band rivalries during the panorama season but nothing too serious. And again some players and arrangers focus more on flashy performances than criteria.

If the band does not perform well, how do you feel? *

I haven't felt any way in the past. If I believe they should have done better I might say but it's not my place to feel anything.

Do you stay for the Carnival in the country? Did the band still take care of you during this period? *

In my first year no I left on carnival Monday and on the Sunday after panorama I didn't hear anything from the band. My other experiences in Trinidad I did stay and yes the band was involved with us throughout the time. In SVG we left the day after the performance.

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Additional Information was provided by Joelle Michael. She is an ANU national and is currently pursuing a BA Music at UWI. St. Augustine. She is a steelpan player and member of Hells Gate Steel Orchestra ANU.