

Ministry of the Arts and Multiculturalism

ANNUAL ADMINISTRATIVE REPORT 2013 - 2014

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Vision

The premier government agency, responsible for cultural development and the empowerment of cultural practitioners to become beacons of social and economic transformation.

Mission

To harness our legacy and human resources in arts and heritage for maximum sustainable cultural, social and economic development.

Mandate

To foster and ensure an environment where the diverse cultures of Trinidad and Tobago can flourish in a spirit of understanding, tolerance and harmony. Further, to preserve the national heritage.

FOREWORD

The cultural sector of Trinidad and Tobago is representative of the expressions of our journey as a people. The Ministry of the Arts and Multiculturalism has responsibility for the advancement of the creative and cultural sector and for empowering the nation's artistes and cultural practitioners to become agents of social and economic development. The Ministry has embraced the creativity which is inherent to all citizens of this nation. With a national vision that "through creativity, innovation and collaboration, we shall prosper together", the Ministry continues to work towards the development of the creative industries in Trinidad and Tobago.

The role of the arts is reflective of the multicultural society in which we live and as such there is the need for continuous development of the creative industries to which they belong.

This Ministry speaks to the unique culture which belongs to each citizen of Trinidad and Tobago. Its strategic management has called for the major initiatives of the Ministry for fiscal 2014 to focus on:

- Sectoral Support
- Capacity Building
- Policy Development
- Cultural Exchanges.

SECTORAL SUPPORT

In fiscal 2014, the Ministry bolstered the support given to the creative industry thereby increasing its potential to contribute to national development.

Recognising the critical need to manage the resource allocation for the sector through the analysis of statistical data; reports and exercises were completed to analyse the impact of various approaches to cultural management, with special focus on the festival of Carnival. Recommendations were presented for improvement of this most important Festival.

Additionally, during the year, the Ministry was engaged in the development and expansion of the National Registry of Artists and Cultural Workers.

CAPACITY BUILDING

Through the Ministry's support for the creative and cultural sector, fiscal year 2013/2014 saw an increase in the measures for the development and strengthening of both the human and institutional resources.

At the Ministry of the Arts and Multiculturalism, one of the main priorities was the preservation of traditions- those critical aspects of our national cultural heritage which differentiates us as Trinidad and Tobago and which the Ministry must ensure, would never be lost. During the year in review the instalment of the Mentoring by the Masters programme contributed considerably to the transfer of knowledge from senior, accomplished artistes and cultural workers to new and upcoming talent.

The successful DeVos Institute workshop for Arts Managers and institutional development was extended to a one-year training programme in areas such as Effective Fundraising, Transformational Artistic Planning, Strategic Planning and Programmatic Marketing.

The expansion of the Music Schools in the Community programme facilitated musical training opportunities which allowed general exposure of cultural practices and art forms.

POLICY DEVELOPMENT

During this financial year, the Ministry continued the process of drafting policies which continue to be essential to the growth of the creative industries. These included work on the National Cultural Policy, the Policy on Grants and Subventions and the Cultural Exchanges Policy.

CULTURAL EXCHANGES

The Ministry of the Arts and Multiculturalism explored the sector's potential for increased cultural enterprise in the global market and also solidified our international connections with Colombia, Japan, China, South Africa and the United States by engaging in cultural exchanges with international entities such as "Hety and Zambo", the Chinese Disabled Troupe, Hugh Masekela, the Youth Orchestra of the Americas and the Steel pan Fiesta in Yokohama, Japan.

Furthermore, Trinidad and Tobago was the guest of honour at the 18th Cubadisco International Fair which was held in Havana, Cuba. This country was represented at the annual Cuban musical contest and folk festival by a contingent which included a tassa group, a rhythm section, folk performers, a steelband and various local artistes.

CONCLUSION

The Ministry of the Arts and Multiculturalism looks toward the future to continue its works with our international counterparts and local participants in this flourishing sector. As we concentrate on developing the competencies in the arts, on a national scale, we encourage citizens to embrace their inherent talents and expressions.

The Ministry will continue to ensure that our traditions live on as chapters in our journey as a nation and that we progress towards the new financial year with a commitment to pioneering the development of the creative and cultural sectors which exist in Trinidad and Tobago.

We have pride in our national festivals and are championing their exposure and awareness across the region.

GUIDING VALUES

The Ministry of the Arts and Multiculturalism was also guided by a number of values and principles that shaped its culture, beliefs and its day-to-day operations.



STRATEGIC PLAN

During the last quarter of fiscal 2012, the Ministry revised its Strategic Plan through a series of Strategic Visioning and Team Building exercises. This modification to the Strategic Plan arose due to the restructuring of the original Ministry; the need for the Ministry to clarify its role in accomplishing its remit in addition to the development of new strategies to improve the Ministry's delivery capacity. The Strategic Plan continues to be reviewed by the Executive Team of the Ministry.

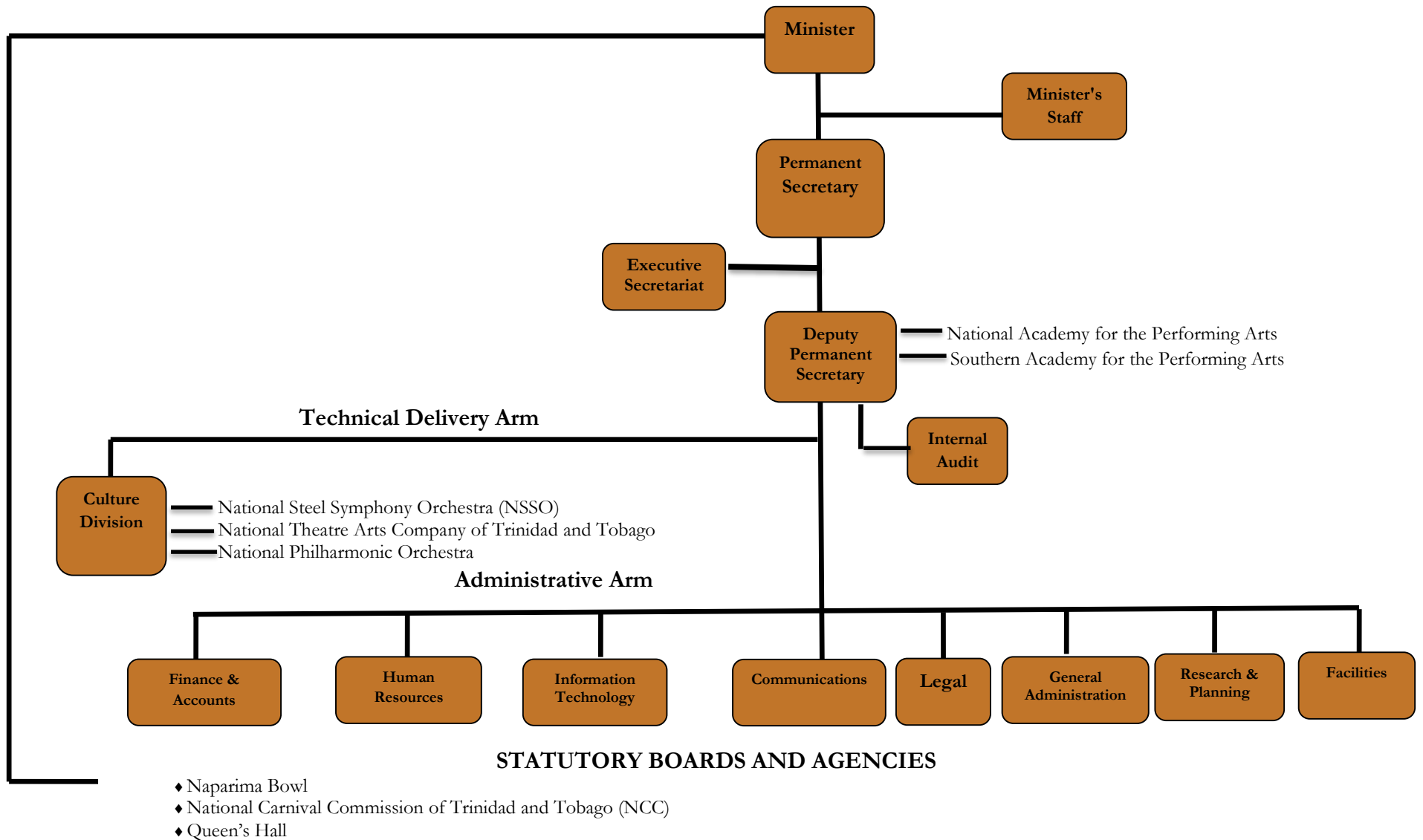
ORGANIZATIONAL STRUCTURE

In May 2010, through an amalgamation of the Culture Division, the National Museum and Art Gallery, the National Library and Information System Authority (NALIS), the National Archives of Trinidad and Tobago as well as staff from the former Ministry of Information, the Ministry of the Arts and Multiculturalism was formed.

Subsequently, in June 2012, with the creation of new Ministries as well as the realignment of departments and agencies to other Ministries, the portfolio of the Ministry of the Arts and Multiculturalism was adjusted with the transfer of the National Museum and Art Gallery and the National Archives to the newly created Ministry of National Diversity and Social Integration while the National Library and Information System Authority (NALIS) was subsequently transferred to the Ministry of Education.

For the fiscal period 2013/2014 the Ministry of the Arts and Multiculturalism comprised of the following Departments and Statutory Bodies/Agencies as outlined in the Ministry's Organizational Chart.

ORGANIZATIONAL CHART



DEPARTMENT PROFILES

General Administration

This unit is responsible for providing support services to the Minister, Permanent Secretary, Deputy Permanent Secretary and other departments within the Ministry. The Unit handles the procurement of goods and services and ensures that the material requirements of the Ministry of the Arts and Multiculturalism are supplied. It also maintains the inventory of stationery and supplies along with conducting office maintenance and improvements.

Facilities Management

The Facilities Unit is responsible for directing, planning and arranging the operational accommodation, including offices, building and equipment as well as maintenance of projects, ground operations and security.

Human Resources

This Unit is responsible for all human resource requirements at the Ministry of the Arts and Multiculturalism. The department maintains personnel records of all members of staff and other matters relating to the terms and conditions of employment. The unit is also responsible for the Training and Development of all employees.

Information Technology

This Unit is responsible for providing and managing the information technology and systems policy; which includes planning, administration, information system and application support, networking and communications and service support.

Communications

This Unit works as a team to achieve the corporate/marketing objectives of the Ministry of the Arts and Multiculturalism. The Unit is also charged with the dissemination of information and corporate messages to the sub-sections of the Ministry, the staff and the general public.

Research and Planning

The main responsibility of the Research and Planning Unit is the collection, analysis and evaluation of data. The unit also liaises and collaborates with other Research Units in Government Ministries and Departments to prepare status and achievement reports. Additionally, it assists in planning and organising research into areas related to the functions and objectives of the Ministry of the Arts and Multiculturalism.

Legal

This Unit provides legal advice to the Ministry on matters related to the operations of the departments of the Ministry of the Arts and Multiculturalism. The Unit is also responsible for preparing, reviewing and negotiating various contracts and other legal documents. It advances the legislative agenda of the Ministry. The Unit liaises with external counsel on matters relevant to the Ministry.

Finance and Accounts

The Unit is responsible for the receipt and management of the financial resources allocated to the Ministry of the Arts and Multiculturalism and for the management of the Ministry's expenditure in accordance with the relevant financial legislation, established procedures, policies and guidelines related to the adherence of proper accounting standards.

Internal Audit

Internal Audit ensures the accountability, transparency, efficiency and effectiveness in the financial operations of the Ministry by adopting a systematic, disciplined approach to evaluate and improve the effectiveness of risk management, control and governance process. The main functions of the Unit include monitoring the systems of internal controls and other related documents in the Ministry's financial operations and examining the financial processes and supporting documents to ensure there is compliance with the guidelines and procedures prescribed by the Ministry of Finance and the relevant legislation.

Culture Division

The Culture Division is a core division under the ambit of the Ministry of the Arts and Multiculturalism. Its mandate is to support and guide the development of the artistic manifestations of the country's culture through the support of the work of cultural and religious organizations as well as deserving individuals.

SERVICES PROVIDED

In accordance with the Ministries' mandate, several services are offered to promote the diverse culture of our nation, foster the development of our various artforms and the practitioners that are engaged in them, preserve our local traditions and transfer the knowledge and skills from one generation to the next. These services include:

- ❖ Performance spaces/facilities;
- ❖ Grant Funding – financial assistance to individuals and NGOs for cultural projects;
- ❖ Subvention funding to National Organizations and Statutory Boards;
- ❖ National Registry of Artistes and Cultural Workers – Registration of individuals and organisations in the cultural sector;
- ❖ Cultural Camps;
- ❖ Music Schools in the Community;
- ❖ Training in the Performing Arts;
- ❖ Digitization of Research Materials;
- ❖ Library of recordings (print, interviews, audio and audio visual) that comprise the Intangible Cultural Heritage of Trinidad and Tobago;
- ❖ Facilitating the waiver of custom duties for videos and CDs;
- ❖ Facilitating Cultural Exchanges;
- ❖ Musical Performances – via the National Steel Symphony Orchestra, National Philharmonic Orchestra, National Theatre Arts Company (NTACTT);
- ❖ Exhibitions;
- ❖ Capacity Building Workshops/Seminars.

LEGISLATIVE AND REGULATORY FRAMEWORK

The Ministry of the Arts and Multiculturalism was established within the guidelines of the Constitution of the Republic of Trinidad and Tobago and governed by several pieces of legislation. Following is a list of relevant legislation together with the mandate given to the Ministry/Agencies.

<p>The Constitution (the Schedule of the Republic of Trinidad and Tobago Act Chap 1:01) Act 4 of 1976</p>	<ul style="list-style-type: none"> • The Constitution establishes Ministries, Ministerial portfolios, appoints the various Ministers and sets out their tenure. The Constitution also establishes the offices of the Permanent Secretary.
<p>The Civil Service Act (Chap. 23:01) and Regulation</p>	<ul style="list-style-type: none"> • This Act makes provision for the establishment and classification of the Civil Service, for the establishment of the Personnel Department, for the establishment of procedures for consultation and negotiation between the Government and members of the Civil Service. The Public Service Commission Regulations - sets out the role of the Public Service Commission as it pertains to the holders of public offices.
<p>The Freedom of Information Act Chap. 22:02 (Act 26 of 1999)</p>	<ul style="list-style-type: none"> • This Act gives members of the public a general right (with exceptions) of access to official documents of public authorities.
<p>The Occupational Safety and Health Act 2004</p>	<ul style="list-style-type: none"> • This Act outlines rules and guidelines which seek to respect the safety, health and welfare of persons at work.
<p>The Exchequer and Audit Chap. 69:01, the Financial Regulations 1965 and the Financial Instructions 1965</p>	<ul style="list-style-type: none"> • This legislation provides the framework for the control and management of the public finances of Government Ministries and Agencies.
<p>National Carnival Commission of Trinidad and Tobago Act Chap. 42:01(Act 9 of 1991)</p>	<ul style="list-style-type: none"> • This Act creates the National Carnival Commission which is responsible for the overall management of Carnival.
<p>Queen's Hall Act Chap. 40:50 (Act 20 of 1969)</p>	<ul style="list-style-type: none"> • This Act establishes Queen's Hall as a legal entity and governs the management of this entity which has the responsibility to promote the performing arts. The Act was amended by Act No. 45 of 1979 and Act No. 12 of 1986.
<p>Naparima Bowl Act Chap. 40:51 (Act 19 of 1969)</p>	<ul style="list-style-type: none"> • It establishes Naparima Bowl as a legal entity with responsibility for promotion of the performing arts primarily in the southern area of Trinidad. This Act was amended by Act No. 45 of 1979.
<p>National Carnival Bands Association of Trinidad and Tobago Act No. 27 of 2007</p>	<ul style="list-style-type: none"> • This Act incorporates the National Carnival Bands Association. It seeks to promote the development and best interest of carnival and activities related to carnival. To represent the interest of the members of the Association in their transaction. Promote laws or policies in conformity with the aims of the association.
<p>Trinbago Unified Calypsonians' Organisation Act No. 33 of 1998</p>	<ul style="list-style-type: none"> • The organization is an amalgamation of the calypso association and the young upstarts who banded together to initially form the Trinidad Calypsonians Organization. The main aim of this Act is to promote the artistic social and economic welfare of its members and increase the exposure of calypso to the people of the world.
<p>PanTrinbago Act No. 5 of 1986</p>	<ul style="list-style-type: none"> • This Act established the PanTrinbago association as a legal entity, which is a union representing the interest of steel pan players. It is incorporated in an Act to better serve their interest.

INTERNATIONAL CONVENTIONS

As a member of UNESCO, Trinidad and Tobago has ratified a number of conventions that are related to the work of the Ministry of the Arts and Multiculturalism. These conventions sought to promote a wider and balanced cultural exchange in pursuit of intercultural respect and a culture of peace as well as the safeguarding of both tangible and intangible cultural heritage. The conventions are highlighted in the table below.

The Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)

- The Convention recognises the rights of Parties to take measures to protect and promote the diversity of cultural expressions, and impose obligations at both domestic and international levels on Parties.

The Convention Concerning the Protection of the World Natural and Cultural Heritage (1972)

- The Convention recognizes the duty of each State Party in ensuring the identification, protection, conservation, preservation, and transmission to future generation of cultural and natural heritage situated in a territory.

The Convention for the Safeguarding of the Intangible Cultural Heritage (2003)

- The Convention seeks to safeguard, ensure respect, raise awareness and provide international cooperation and assistance for the intangible cultural heritage of a community i.e. the practices, presentations, expressions, knowledge, skills as well as the instruments, objects, artefacts and cultural spaces associated therewith that communities, groups and individuals recognize as part of their cultural heritage.

The Convention on the Protection of the Underwater Cultural Heritage (2001)

- This Convention seeks to protect Underwater Cultural Heritage which encompasses all traces of human existence that lie or were lying under water and have a cultural or historical character.

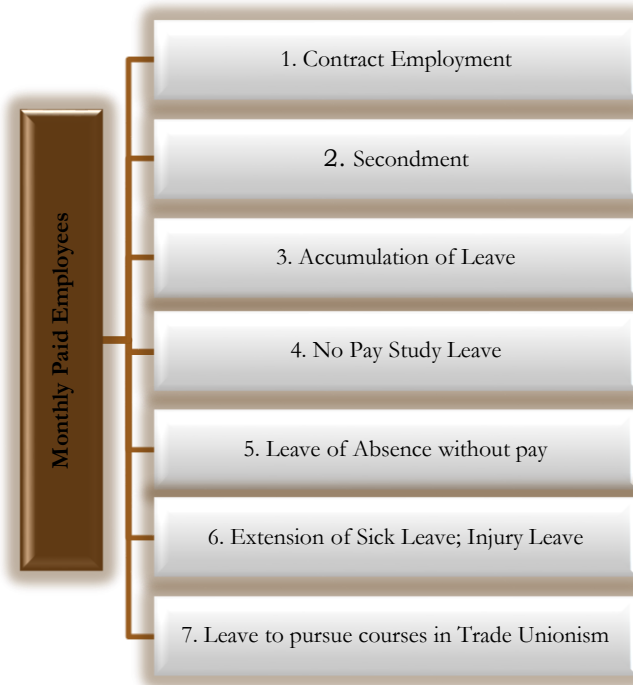
International Conventions

DELEGATED LEVELS OF AUTHORITY

Administrative Functions

The Permanent Secretary supported by the Human Resource Management Unit of the Ministry of the Arts and Multiculturalism continued to administer functions devolved by the Chief Personnel Officer and functions delegated by the Public Service Commission.

Functions Devolved by the Chief Personnel Officer (CPO)



Functions Delegated by the Public Service Commission (PSC)

Appointments, Promotions, Resignations

- ❖ Acting appointments up to Range 68 for a period not exceeding six (6) months except for positions that require consultation with the Prime Minister;

- ❖ Appointments on a temporary basis for periods not exceeding (6) months, on the expiration of that person's first (1st) appointment on a temporary basis by the Public Service Commission to that office, except in offices that require consultation with the Prime Minister;
- ❖ Confirmation of appointments;
- ❖ Power to make transfers within the Ministry's Divisions up to Range 68;
- ❖ Acceptance of Resignations;
- ❖ Noting of Retirements –voluntary after age 55; and compulsory at age 60;
- ❖ The exercise of disciplinary control in respect of minor infractions set out in the Code of Conduct.

Financial Functions

The Permanent Secretary, the Accounting Officer of the Ministry of the Arts and Multiculturalism was authorized to award contracts as follows:-

- ❖ for the procurement of goods and services up to a limit of TT\$1,000,000.00; and
- ❖ for consultancy services up to a limit of TT\$500,000.00¹.

The Permanent Secretary's delegated responsibility, only in respect of Goods and Services is as follows:

- ❖ Deputy Permanent Secretary – TT\$400,000.00 w.e.f. 1/11/2010;
- ❖ Designated Heads of Divisions – TT\$50,000.00; and
- ❖ Administrative Officer IV – TT\$20,000.00 w.e.f. 1/11/2011.

Reporting Functions - Within the Ministry

Reporting functions are critical to the efficient operations of the Ministry. The Ministry's organizational chart was drafted and re-examined during the fiscal period under review. Subsequently the organizational chart was submitted to the Ministry of Public Administration and is currently being reviewed with a view towards ensuring that a high level of transparency and accountability is achieved within the Ministry.

¹ Cabinet Minute No. 2028 dated July 30, 2009 agreed to the Amendment of the Central Tenders Board Act, Chap. 71:91, and Regulations made thereunder be amended to reflect the increases in the expenditure limit for the procurement of goods and services and consultancy services.

The (draft) organisational chart of the Ministry of the Arts and Multiculturalism outlines the hierarchy of order and the reporting relationship within the Ministry as well as the Departments and Statutory Bodies/Agencies assigned to the Ministry.

The organizational chart was designed to allow progress and achievement reports to reach the Permanent Secretary, prior to quality checks and due diligence by the Deputy Permanent Secretary and Heads of Departments/Divisions/Agencies. Written reports were completed in the timeframe required and the Permanent Secretary reported to the Minister as required.

Reporting to Other Ministries

The Honourable Minister continued to report to Cabinet and Parliament. Matters raised by the Auditor General, Comptroller of Accounts, Minister of Finance and Economy and other Permanent Secretaries/Heads of Departments were addressed by the Permanent Secretary as required.

The Table below outlines the reporting requirements to the central agencies in respect of financial, human resource and administrative functions in monitoring the work of the Ministry. It identifies the reports required on a monthly, quarterly, bi-annual and annual basis and the Receiving Agency.

Reporting Requirements

Report Document	Receiving Agency
Annual Operating Budgets	Line Minister Ministry of Planning and Sustainable Development Ministry of Finance and the Economy
Monthly/Annual Financial Reports	Line Minister Ministry of Finance and the Economy Auditor General
Annual Audit Report	Auditor General
Social Sector Investment Programme (Bi-Annual/Annual)	Line Minister Ministry of the People and Social Development

National Performance Framework Report (Bi-Annual)	Line Minister Ministry of Planning and Sustainable Development
Freedom of Information Act – Quarterly Report; Annual Public Statement	Office of the Prime Minister
Annual Administrative Report	Cabinet Office of the Parliament
Quarterly Reports on Delegated Functions	Public Service Commission
Quarterly Reports on Devolved Functions	Chief Personnel Officer
Performance Reports	Respective Ministry/Agency making the request

HUMAN RESOURCE DEVELOPMENT PLAN

HUMAN RESOURCE CAPACITY

Cabinet by Minute No. 2764 dated October 18, 2012 made adjustments to the structure of the Public Service of Trinidad and Tobago. Consequent on the reallocation of Ministerial portfolios, the portfolio of the Ministry of the Arts and Multiculturalism was adjusted as some of the agencies, inclusive of the National Archives and the National Museum and Art Gallery were transferred to the newly created Ministry of National Diversity and Social Integration while the National Library and Information Systems Authority (NALIS) was transferred to the Ministry of Education.

The Ministry's staff structure comprised of eight-seven (87) offices that were assigned to the permanent establishment and one hundred and forty-eight (148) contract offices. During the period under review, vacant offices were temporarily filled by officers who were given acting appointments so that the actual number of officers on the permanent establishment with which the Ministry operated for the reporting period was approximately seventy-eight (78). Nine (9) offices of the permanent posts are still without personnel performing the functions. The overall goal of the Human Resource Unit was not to only achieve optimum staff levels with the given staff establishment but also to promote a motivated competent workforce. Initiatives were taken to review the staff structure in the coming year to ensure that the Ministry had adequate numbers of staff, as well as appropriate levels of positions to carry out its mandate.

PERFORMANCE MEASUREMENT

The Unit utilized the relevant position descriptions which gave clear and updated statements of the responsibilities of employees to derive statements of performance standards. These performance standards were then used in the standard Annual Performance Appraisal Reports. The reports were completed in relation to all public officers, in order to evaluate their work performance.

This standard Performance Appraisal tool was used in accordance with stipulated objectives that included rewarding employees for good performance and identifying training and development needs which would enable employees to develop beyond their present capacities.

PROMOTION

In accordance with the Public Service Regulations Chapter 1:01, of the Laws of the Republic of Trinidad and Tobago, the Public Service Commission is the authorized agency responsible for the recruitment and promotion of employees to higher offices in the Civil Service on the basis of merit and seniority. In the year under review two (2) public officers were promoted to the Ministry.

VACANCIES

There were twenty-two (22) vacant offices in the Ministry; eleven (11) from the Administrative/Accounting/Auditing/Clerical Class and eleven (11) from the Technical Class. Requests were made to the Public Service Commissions in respect of filling these offices. One hundred and forty-eight (148) contract offices were vacant, however during the fiscal period 2013/2014, eleven (11) offices were filled. This was due to the delay in Cabinet's approval of the Ministry's Six-Year Contract Employment Staffing Plan.

RECRUITMENT AND SELECTION PROCESS

The Public Service Commission is vested with the Authority to recruit and select employees in the Public Service of Trinidad and Tobago. In respect of the contract employees, the positions were advertised in the daily newspapers. Applicants were short-listed to ensure that they met the specific requirements of the job and interviewing panels were selected and conducted interviews. These panels comprised both internal and external persons who were experienced in the kind of duties and responsibilities attached to the contract positions. Recommendations were then forwarded to the Minister of the Ministry of the Arts and Multiculturalism through the Permanent Secretary by way of Ministerial Notes for approval to employ the successful candidates. Salary proposals were then forwarded to the Personnel Department for approved Terms and Conditions of Employment.

TRAINING PROGRAMME

Pending the development of the Ministry's Training Plan, training was sought from two (2) Central Human Resource Agencies; Personnel Department and Service Commissions Department, for training of personnel in areas such as, Determination of Incremental Dates,

Performance Appraisals, Personnel Department Devolved Functions and Service Commissions Delegated functions. In addition, a number of employees underwent training in a number of different areas as the need arose and also with the recommendations of supervisors.

A total of seventeen (17) employees underwent training during the reporting period **October 2013 to September 2014**. Areas of training included: Integrated Global Payroll (IGP) Monthly Payroll, Anger Management Techniques, Emotional Intelligence, Preparation for Retirement, Effective Writing for Administrative Professionals, Proposal Writing and Development, Advanced Business Writing, High Impact Communications for Leaders, Managing, Monitoring and Controlling Projects, and Change Management Certification.

INDUSTRIAL RELATIONS

Internal records revealed that in the period under review, no Industrial Relations issues have arisen in this Ministry.

FINANCIAL OPERATIONS

BUDGET FORMULATION

After submissions from the various Departments/Units of the Ministry, the Draft Estimates were submitted to the Budget Division and approved by the Ministry of Finance and the Economy.

EXPENDITURE VERSUS BUDGET

The Total Allocation for the fiscal year 2014 inclusive of Recurrent and Capital Expenditure was Three Hundred and Eight Million, Nine Hundred and Thirty-Four Thousand, Four Hundred and Sixty Dollars (\$308,934,460.00).

The Actual Expenditure as at 30th September, 2014 was Three Hundred Million, Six Hundred and Forty-Two Thousand, Three Hundred and Twenty-One Dollars and Sixty-Seven Cents (\$300,642,321.67).

Following is a detailed breakdown of expenditure.

SUB-HEAD	BUDGETED EXPENDITURE \$	ACTUAL EXPENDITURE \$	VARIANCE \$
01 - PERSONNEL EXPENDITURE	8,567,019.00	7,417,975.19	1,149,043.81
02 - GOODS AND SERVICES	30,428,021.00	28,173,442.64	2,254,578.36
03 - MINOR EQUIPMENT PURCHASES	1,798,345.00	1,246,721.23	551,623.77
04 - CURRENT TRANSFERS AND SUBSIDIES	58,599,400.00	57,263,797.94	1,335,602.06
06 - CURRENT TRANSFERS TO STATUTORY BOARDS AND SIMILAR BODIES	188,796,675.00	188,569,059.00	227,616.00
09 - DEVELOPMENT PROGRAMME	20,745,000.00	17,971,325.67	2,773,674.33
TOTAL	308,934,460.00	300,642,321.67	8,292,138.33

The main reasons for the variance between the Budgeted Expenditure and the Actual Expenditure were as follows:

- 1) Personnel Expenditure - Posts on the establishment were not filled.
- 2) Goods and Services -
 - a. Travelling posts were still not scheduled;
 - b. Some Contract positions were not filled; and

c. All planned activities were not implemented.

3) Minor Equipment Purchases - Purchase of furniture was deferred.

4) Development Programme - All planned works were not finalized.

INFRASTRUCTURE DEVELOPMENT FUND

The Ministry was allocated Twenty-Three Million Dollars (\$23,000,000.00), under the Infrastructure Development Fund. The fund incurred no expenditure for fiscal year 2014. The Infrastructure Development Fund projects were managed by Urban Development Company of Trinidad and Tobago (UDECOTT).

INTERNAL AUDIT PROCEDURES

Internal Auditing is an independent, objective assurance and consulting activity designed to add value and improve an organization's operations. It helps an organization accomplish its objectives by bringing a systematic, disciplined approach to evaluate and improve the effectiveness of risk management, control and governance processes.

THE OBJECTIVE OF INTERNAL AUDITING

The Internal Audit Unit is responsible to the Accounting Officer; to report to him whether the internal controls and accounting systems are in effective operations. In order to accomplish this, the Internal Audit examines the business activities of the Ministry of the Arts and Multiculturalism to evaluate the effectiveness of the systems and controls ensuring accountability and transparency.

The overall objective of Internal Auditing assists members of the organization in the effective discharge of their responsibilities. To this end, Internal Auditing furnishes Management with analyses, appraisals, recommendations, counsel and information concerning the activities reviewed.

LEGISLATIVE FRAMEWORK

The legal basis for dealing with matters relating to revenue and expenditure by the Ministry is found in the following documents:-

- ❖ The Constitution of the Republic of Trinidad and Tobago
- ❖ The Exchequer and Audit Act, Chapter 69:01
- ❖ The Financial Regulations to the Exchequer and Audit Act
- ❖ The Financial Instructions 1965
- ❖ Ministry of Finance and Comptroller of Accounts Circulars
- ❖ Manual of Terms & Conditions of Employment
- ❖ Chief Personnel Circulars
- ❖ Commissions and Relevant Acts
- ❖ Civil Service Act Chapter 23:01
- ❖ Civil Service Regulations
- ❖ Civil Service (External Affairs) Regulations
- ❖ Public Service Commission Regulations, 1966.

AUDIT SCOPE

All divisions/departments that falls under the portfolio of the Ministry of the Arts and Multiculturalism.

WORK UNDERTAKEN BY THE AUDIT DEPARTMENT

1. *Expenditure Records*

Checked and verified on a quarterly basis:-

- ❖ Vouchers
- ❖ Schedules of Accounts
- ❖ Vote Books
- ❖ Release of Funds/Virements
- ❖ Daily Abstract of Payments
- ❖ Notification of Expenditure

- ❖ Reconciliation of Monthly Abstract of Payments and Lists of Unpaid Cheques.

Checked and verified monthly/when submitted:-

- ❖ Applications for Grants of Credits on the Exchequer Account
- ❖ Previous Year Accounts.

Checked and verified on a quarterly basis:-

- ❖ Register of Invoice Order Books
- ❖ Register of Blank Cheque Forms.

2. *Payroll*

Checked and verified biannually:-

- ❖ Personnel Emolument Record Cards.

Checked and verified when submitted (Public Officers):-

- ❖ Arrears of Salaries and COLA
- ❖ Acting allowance
- ❖ Increments
- ❖ Travelling.

Checked and verified when submitted (Contract Officers):-

- ❖ Arrears of Salaries
- ❖ Allowances
- ❖ Vacation Leave Buyout.

3. *Registers/Ledgers*

Checked and verified all Registers biannually:-

- ❖ Travelling
- ❖ Motor Vehicle Advances
- ❖ Overpayment.

4. *Revenue*

Checked and verified quarterly:-

- ❖ Revenue Account for NAPA/SAPA.

5. *Benefits*

Checked and verified when submitted:-

- ❖ Pension and Leave Records for Public Officers.

Checked and verified when submitted:-

- ❖ Contract Gratuity for Contract Officers.

6. *Human Resource Management*

Examined the internal controls, ensuring accountability/transparency in the activities of the HR Department annually:-

- ❖ Delegation of Authority
- ❖ Contract employment
- ❖ Training
- ❖ Employee Assistance Programme
- ❖ Staff arrangements - Acting, vacation leave, extended sick leave.

7. *Vehicle Management*

Checked and verified biannually:-

- ❖ Vehicle Log Books and Register
- ❖ Vehicle Inventory.

8. *Inventory of Office Furniture and Equipment*

Checked and verified biannually the safety and security of the assets in:-

- ❖ All departments/offices of the Ministry of the Arts and Multiculturalism.

9. *Inventory of Office Stationery and Supplies (Stores)*

Checked and verified biannually:-

- ❖ Register and physical stock.

10. *Audit checks on Agencies of the Ministry of the Arts and Multiculturalism*

Routine examination of Accounts for compliance with established policies, regulations and procedures and to report to the Permanent Secretary/Accounting Officer on the activities of:-

- i. Culture Division – 51 – 55 Frederick Street, Port of Spain
- ii. Queen’s Hall – 1 – 3 St. Ann’s Road, St. Ann’s
- iii. Naparima Bowl – 19 – 21 Paradise Pasture, San Fernando
- iv. National Academy for the Performing Arts – 119 Frederick Street, Port of Spain
- v. Southern Academy for the Performing Arts – Corner Todd Street and Rienzi Kirton Highway, San Fernando.

11. *Meetings/Training*

Attended meetings/training sessions as directed by the Permanent Secretary, Ministry of the Arts and Multiculturalism.

12. *Miscellaneous*

Conducted audit checks based on any other activity or directive from the Permanent Secretary, Ministry of the Arts and Multiculturalism.

SPECIAL PLANS/PROJECTS

Cross Cutting Endeavours

POLICY RESEARCH

The Ministry, has been engaged in policy research for many years. Fiscal year 2014 saw the unveiling of some of its work in the public domain for the first time and during the month of September three studies were published by the Ministry. These included:-

- ❖ *The Blueprint, Carnival: Trinidad and Tobago Style,*

- ❖ *Towards Improvement and Excellence: Report on Carnival Observations 2012-2014, and*
- ❖ *Culturing Development: The Dynamic Significance of the Arts and Cultural Industries in Trinidad and Tobago.*

These studies were placed online at the following link: <http://www.culture.gov.tt/#home>.

CARNIVAL: TRINIDAD AND TOBAGO STYLE, THE BLUEPRINT

This blueprint is a guide to conceptualizing, planning, implementing and managing a successful Trinidad and Tobago-style Carnival that can result in significant social, economic and cultural benefits to the user. Trinidad and Tobago has successfully planned and hosted Carnival for many years. While some of the success can be attributed to some common sense factors such as strong planning, organizing and conceptualizing, much of it is as a result of innovative, visionary and organic approaches. This blueprint sought to collate and document such factors and approaches. Contained within are some key considerations and issues that should be addressed when seeking to develop a Trinidad and Tobago-style Carnival.

Through the years, countries, organisations and individuals have approached Trinidad and Tobago for information and advice on staging a Carnival. The Ministry has facilitated this interest by providing opportunities for representatives to visit and experience the Carnival first hand. A decision was taken by the Ministry of the Arts and Multiculturalism in 2014 to develop an over-arching guiding document that would assist persons in developing a greater understanding of what is needed to put on a Trinidad and Tobago-style Carnival. The guide entitled “Carnival: Trinidad & Tobago Style – The Blueprint” will also spell out the ‘who, what, when, where and how’ for festival developers and implementers.

TOWARDS IMPROVEMENT & EXCELLENCE: Report on Carnival Observations 2012-2014

The Ministry embarked on a three year programme of research related activities designed to question the impact of current approaches to festival management on the celebration. The guiding hypothesis for the process was as follows:

The continued implementation of techniques based on outdated models in festival management and artistic presentations in Trinidad and Tobago’s Carnival was having an adverse effect on the creativity, relevance and commercial success of the core Carnival art forms and the general artistic, audience and societal development associated with the festival.

Officers were assigned to attend various genres of Carnival productions from Carnival 2012-2014. The main areas for assessment included programming and production, event administration, media presence and audience profile. Annual reporting on each year's observation and literary reviews formed the basis of this three year report. Recommendations were developed for each area of scrutiny.

The Ministry participated in consultations on Carnival conducted by the Minister's Office and the National Carnival Commission (NCC). These events yielded similar issues and solutions which mirror the findings of the technical officers at the Ministry. Some of these solutions have found resonance in a familiarization tour to Brazil Carnival which has demonstrated that the suggested techniques have viability in a large festival.

The three aforementioned studies were placed online and released to the public in September 2014. This process generated a series of newspaper articles covering their contents. A sample of these links and media houses are as follows:

1. Carnival in Danger, by Iana Seales Sunday, September 28 2014, <http://www.newsday.co.tt/news/0,200946.html>
2. Whither Carnival, Monday, September 29 2014, Editorial, <http://www.newsday.co.tt/editorial/0,200979.html>
3. Cultural Development: Developing and Marketing T&T's Cultural Sector, Posted by [TriniView Reporters](#) on October 14, 2014, <http://www.triniview.com/blog/?p=614>
4. Developing and Marketing T&T's Cultural Sector in pictures: www.triniview.com/gallery/main.php?g2_itemId=776365
5. Douglas: Never underestimate the impact of culture on economy, <http://www.trinidadexpress.com/news/Douglas-Never--underestimate-impact-of-culture-on-economy-275543711.html?comments=y>
6. Ministry of Arts and Multiculturalism launches "Blueprint" for Carnival 2015, <http://www.news.gov.tt/content/ministry-arts-and-multiculturalism-launches-blueprint-carnival-2015#.VHTaBYvF-So>

NATIONAL CULTURAL MAPPING EXERCISE

This exercise was created to develop a baseline of data to commence monitoring of the Cultural Sector and to determine the effect of policy instruments on the sector with the passage of time. The Management and Policy Planning Institute was contracted to conduct the project and issued survey instruments to approximately four hundred and five [405] individuals and organizations across the following areas of inquiry:

- ❖ Baseline Data;

- ❖ Creative Arts;
- ❖ Cultural Industries;
- ❖ Festivals;
- ❖ Facilities; and
- ❖ Public Organisations.

They produced several maps, a summary document and four [4] subsector reports covering the areas of Creative Arts, Cultural Industries, Festivals and Facilities. The main findings were as follows:

Creative Arts

- The cultural sector is a diverse sector with variety of activities including creating art, teaching, marketing, technical and event production.
- Most creatives are holding down two jobs.
- The majority [80%] of creatives devote more than forty (40) hours per week towards creative work.
- Levels of earning vary, with those in music earning the most, additionally working the most hours.
- There is a paucity of purpose-built venues for the arts.
- Insufficient and unpredictable levels of investment from private/public sector.
- Uneven levels of income and employment (ensembles, dancers). Cannot live on art.
- Absence of viable, responsive trade associations.

Cultural Industries

- Investment and funding are the main challenges.
- There are insufficient policies to incentivize investment.
- Technology provides both a threat and an opportunity. Sound Engineering equipment is more accessible, but the advent of Ebooks threatened book publishing. Competition from Netflix and YouTube threatens traditional cinema.
- Agglomeration of business models and locations. Bookstores dominated by chains (RIK, Charrans) and independents closing (Paper Based).
- Insufficient collaboration between various sectors (i.e. Booksellers and Book Publishers).
- Low attendance at Trade Shows, with the exception of cinemas and sound engineers.

- Low involvement with the Trade Associations (TA) i.e. 72% of sound engineers are not members of TAs even though the Recording Industry Association of Trinidad and Tobago (RIATT) exists.
- Working conditions are uneven – e.g. Media & Communication workers (long hours, low pay) and no standards for working on films etc.
- Operating environment tend to be hostile - taxes on imported equipment (20% sound); rental of commercial property is high.
- Initial reasons for starting up creative enterprise:
 - o Putting creativity to use: 74%
 - o Contributing to the culture: 71%
 - o Self-development & independence: 39%
 - o To earn money: 24%, for business opportunities: 9%
- Current motivations:
 - o To 'earn money' grew the most: 19% to 43%
 - o Take advantage of business opportunities 15%, and for prestige moved to 13%.

Festivals

- Most festival organisations were not structured to stage festivals and about 66% were Faith Based Organisations (FBOs) or Non-Governmental Organisations (NGOs).
- Festivals were staged primarily for intangible values such as affirming identity, social cohesion, and tradition. Economic benefits were secondary.
- Festivals were expensive to produce; dependent on sponsorship & volunteers.
- Competition for private/public investment was stiff.
- Collaboration among festival producers was more 'organic than organized'.
- Music festivals were more dynamic, market driven and mature - employed more persons, attracted more investment and made the most money.

Facilities

- Small number of venues were fully utilized and costly to rent - mostly in urban areas and promoted more popular types of events to a limited but loyal market segment.
- Majority of other venues were underutilized due to limited amenities, poor maintenance and insufficient marketing. Many persons in rural areas were not as exposed to creative arts activities.

- Inadequate record-keeping was pervasive - so therefore the appropriate interventions were not informed.

Cultural & Trade Organisations

These comprised diverse organisations with membership ranging in number from twenty to ten thousand.

- Many were involved in improving operating environment for members, hosting events, and training.
- Majority of organisations hosted between 2-4 events per year.
- Very dependent on external sources of funding.
- Eighty-three percent [83%] dependent on government funding.
- Retention of membership was a challenge (Writers Union 1,200 registered but 150 active; Art Society had 800 registered but approximately 500 were active).
- Insufficient collaboration between organisations.
- Lack of trust of leadership - transparency, promoting mission, relevance.
- Shortage of competence in areas such as management, funding, and negotiation skills.

Public Organizations

Most utilized state agencies surveyed

- i. Ministry of the Arts and Multiculturalism (37%);
- ii. Ministry of Education (12%); and
- iii. About 20% did not interface with any state agency at all.

Top performing agencies were:

- i. NALIS (5);
- ii. TT Film (4.3);
- iii. Ministry of the People and Social Development (4);
- iv. Ministry of the Arts and Multiculturalism (2.8); and
- v. Media (2.97).

There was an overlap and confusion among practitioners regarding Mandates.

Review of the Ministry of the Arts and Multiculturalism

Benefits:

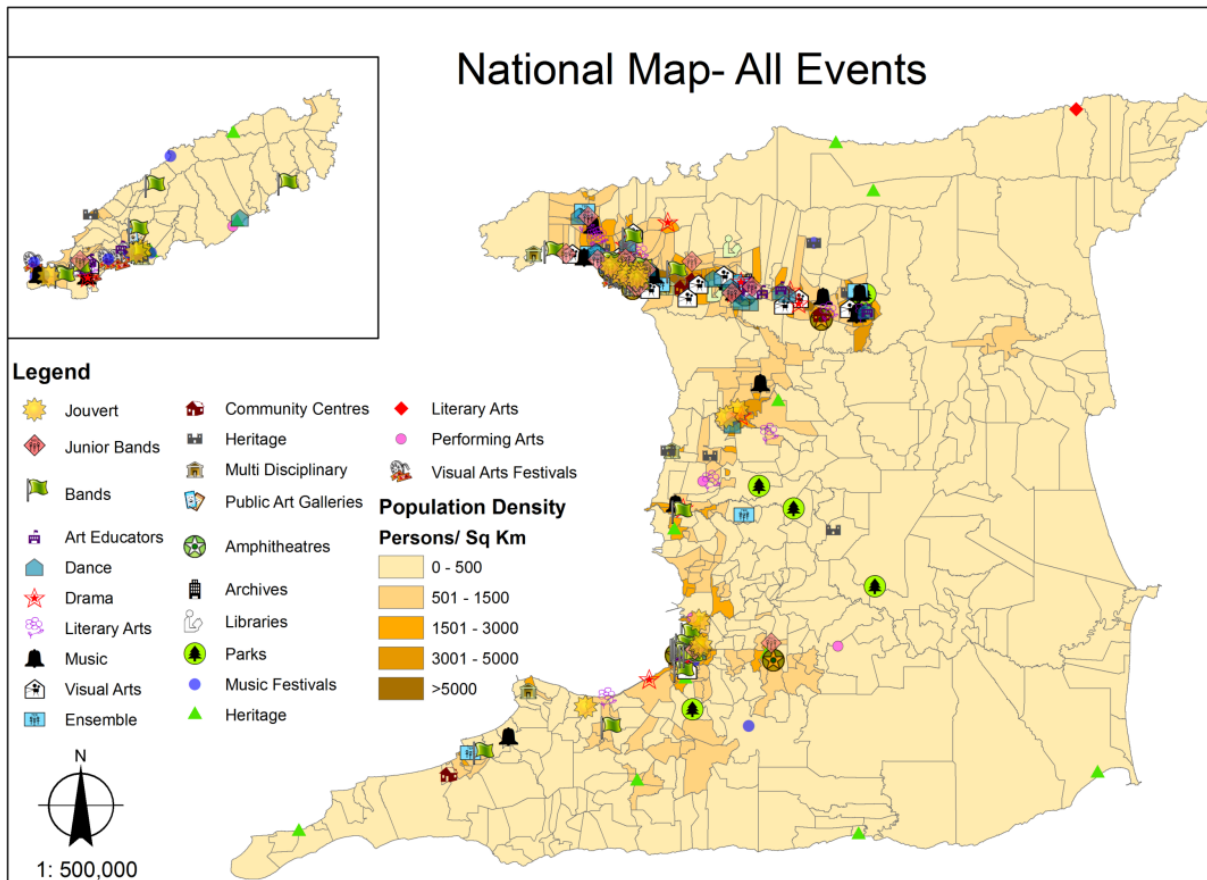
- i. Fulfillment of contractual arrangements in a fairly timely fashion in terms of service provision.
- ii. Creating more opportunities for artists given resources at its disposal.
- iii. Improved capacity to conceptualize and manage events.
- iv. Officers have better understanding of the nature of cultural work than technocrats in other ministries.
- v. Open to listening to stakeholders and adherence to vision.

Challenges:

- i. Unsatisfactory processing of payment for services.
- ii. Uneven internal communication (officers in one unit may not know what is going on in another).
- iii. Uneven external communication (public not aware of process for submission of proposals).
- iv. Untimely decision-making.
- v. Operational framework (objectives, strategies) not very effective.
- vi. Some projects introduced for 'political expediency'.

Recommendations

- i. Policies for the arts and cultural industries must be customized to fit the complex characteristics of the sector.
- ii. Creative enterprises and cultural practitioners need to establish commercial vision as a priority.
- iii. Develop programmes to professionalize the sector.
- iv. Evidence based decision-making must be integrated into the planning and development of the cultural sector.
- v. Establish incentive programmes to support innovation of cultural products and processes.
- vi. Develop a cohesive vision and agenda for the cultural sector.
- vii. Standardization of processes related to preservation and presentation of archives and holdings at museums, libraries and other facilities.
- viii. Strong correlation with urban centres - Port of Spain, San Fernando, Chaguanas, Arima, Scarborough:
 - a. Suggests that a cluster strategy can be developed. Creative clusters defined as 'geographic,
 - b. concentration of a creative industry that pools its resources in order to optimize the creation,
 - c. production, dissemination and exploitation of creative works' (World Intellectual Property Organization -WIPO).



SAMPLE MAP GENERATED FROM THE PROJECT

DEVELOPMENT OF COMPETENCIES IN THE VISUAL, LITERARY AND PERFORMING ARTS

2014 was a year of growth and expansion of the developmental agenda for capacity building. Existing programmes were expanded, inclusive of institutional strengthening via the DeVos Institute programmes, musical training via the Music School in the Community and a general exposure to cultural practices and art forms via the Cultural Camps. These programmes are highlighted below.

NATIONAL ARTS MANAGEMENT INTENSIVE PROGRAMME

The DeVos Institute of the Kennedy Centre of Washington DC, University of Maryland was contracted in the latter part of the fiscal year 2014 to conduct a one year National Arts Management Intensive programme. This programme comprised one year of continuous activity as follows:

1. 3 group seminars,
2. Site Visits for each participating entity,
3. 6 Webinars,
4. One-on-one Consultation via individual telephone calls,
5. Set up of a dedicated website to distribute learning materials,
6. Development of a Strategic Plan for each participating organization.

The first Workshop and site visits were held from September 8-11, 2014 at Movie Towne. Salient points on implementation are as follows:

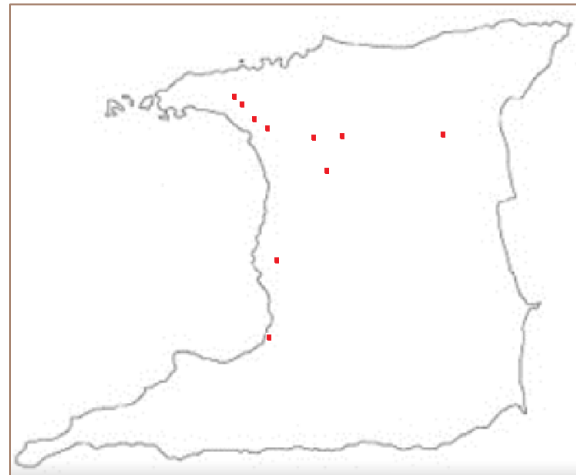
1. No. of participants: 60
2. No. of organizations: 21
3. No. of site visits: 7
 - a. Golden Hands
 - b. DianJen Media Co Ltd
 - c. National Council of Indian Culture
 - d. Perfect Cadence Steel orchestra
 - e. Trinidad and Tobago Music Festival Association
 - f. Secondary Schools Drama Association

g. Wenz and Frenz.

MUSIC SCHOOL IN THE COMMUNITY

The Music School in the Community programme underwent significant expansion in 2014, adding Children's Homes, Correctional Facilities and Pre-existing Music Schools to its clientele. Its basic objectives for the fiscal period 2013 - 2014 were as follows:

1. To change lives through music education.
2. To improve the level of music literacy and musicianship.
3. To expose participants to holistic professional development in music through a programme that comprises a twelve [12] week cycle of eighty-four [84] contact hours with fifty [50] participants in classes at each venue.



Geographical Spread of Music Schools

The venues that were a part of the 2014 Music School programme included the Correction Facilities (115 students), Indian Music School (60 students) and the Panyards (246 students).

A summary of student intake over the three years of the programme is as follows:

YEAR	Casablanca	Exodus	Potential	Cordettes	Joylanders	Skiffle	St. James Police Youth Club	Golden Hands	Youth Training Centre	St. Michael School for Boys	St. Mary's Children's Home	Amaryjoth Sabha Mandir	Total
2012	69	64	49	44	72	55	N/A	N/A	N/A	N/A	N/A	N/A	353
2013	51	44	34	41	48	56	N/A	N/A	N/A	N/A	N/A	N/A	274
2014	35	N/A	45	35	35	N/A	90	51	37	10	23	60	421
Total	155	108	128	120	155	111	90	51	37	10	23	60	1048

Three artists-in-residence also worked with the programme. They provide necessary mentoring for the students and tutors in the programme. They are Messrs. Errol Ince, Roy Cape and Leston Paul.

CULTURAL CAMPS

This fiscal period also saw an expansion of the Cultural Camps programme. These cultural camps served as platforms for re-formation and re-establishment of national cultural pride, through re-learning and sharing of traditions. The programme was divided into Technical and Vacation Camps. Implementation details are as follows:

Technical Camps

Approximately two thousand, one hundred and eighty [2180] beneficiaries were accommodated across fifty-seven [57] venues. There were sixteen [16] technical camps which focused on skills development for the young adult. It sought to enhance the participants' technical skills, enabling them to earn some sort of income from those skills learnt. It also engendered interest in the arts, heritage and a culture of peace which facilitated the development of the professional level skills in young adults. Approximately three hundred and thirty-seven [337] persons were trained via this exercise.

Hereunder are the disciplines that were covered in the Technical Camps:

1. Jewellery Making
2. Carnival Arts – inclusive of cardboard sculpting, wire bending, moulding
3. Graphic Design
4. Hair and Make Up for performance
5. Technical Theatre - Stage management, lighting, sound, set.
6. Fashion
7. Script writing and Screen writing
8. Literary Arts - poetry, song writing, short stories, novels
9. Musician craftsmanship: making and repair of instruments (cuatro, guitar, drums, chac chac etc.)
10. Photography.

Vacation Camps

Vacation Camps were conducted at forty-one [41] venues and catered to approximately one thousand, eight hundred and forty-three [1843] children. These camps were designed as meaningful vacation activities that enlightened children about the arts, heritage and culture of Trinidad and Tobago during their time away from regular school. In so doing, these camps contributed to the retention of the various cultural art forms along with providing a forum for further development of the nation's next generation. It additionally provided an alternative, creative use of leisure time.

The Cultural Camps are now a major platform of the Ministry's Public Sector Investment Programme (PSIP) and Social Sector Investment Programme (SSIP).

DEVELOPMENT OF CULTURAL INDUSTRIES

This agenda provided for Sectoral Support, Capacity Building, Policy Development and the Legislative Agenda as it pertains to the management of Cultural Industries by the Ministry of the Arts and Multiculturalism.

THE NATIONAL REGISTRY OF ARTISTS AND CULTURAL WORKERS

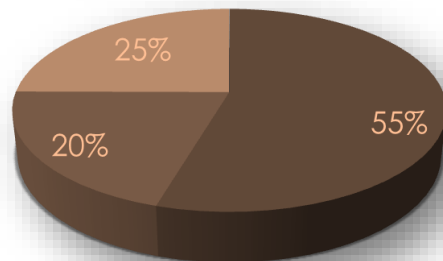
The Secretariat of the National Registry is comprised of the members of the Cultural Industries Team of the Ministry of the Arts and Multiculturalism. Managing this project included:

- Processing applications to the Artist Registry.
- Providing customer service in person and over the phone to stakeholders.
- Marketing and promotion of this initiative.
- Coordinating the monthly meetings of the Assessment Committee of the Artist Registry.
- Ensuring the website and database is effectively managed.
- Creation, management and coordination of projects/activities that supported the objectives of this initiative.

During the period under review, just over three hundred [300] applicants were approved by the Assessment Committee for the National Registry.

Approved Applicants

- Registered Individuals
- Registered Organisations
- Certified Works



MENTORING BY THE MASTERS

The Mentoring by the Masters programme aims to transfer knowledge from skilled masters to practitioners in the field. During the second instalment of the programme which commenced in August 2014, over one hundred [100] participants were mentored by the following individuals in their respective fields:

1. Mr. Earl Lovelace [Literature],
2. Mr. Joseph Valley [Heritage preservation through Videography],
3. Mrs. Lindyann Ritch [Music],
4. Mrs. Marina Salandy-Brown [Festival Development],
5. Ms. Renee Cummings [Professional Development].

Other developmental work included:

The National Registry of Artists and Cultural Workers

- Processing Applications.
- Marketing (e.g. the new National Registry Newsletter).
- Continued work on the Registry's Web Presence.
- Tobago Relations & Promotions.
- International Recognition of National Registry Certificates.
- Sensitisation of Stakeholders to the National Registry.

National Registry Digital Information Hub

1. Artist Registry Newsletter: digitally disseminated on a quarterly basis.
2. Compendium of International Opportunities: populated by information from national and international stakeholders.

Outreach Activities

1. Best Village Folk Fair.
2. Chamber of Commerce Innovation Conference.
3. Closing of Mandela Week.
4. Tobago Heritage Festival.

5. The Board Intensive Workshop conducted by the DeVos Institute.
6. Trinbago Interactive Music Expo.
7. Trinidad and Tobago Film Festival.

Developmental Partnerships

1. Culture Works Connect.
2. Building the Beats.
3. Trinidad Tunes.
4. Trinidad and Tobago Film Festival 2014.
5. New Vision Competitive Award.

FESTIVAL DEVELOPMENT

Under the Festival Development agenda, the Ministry provided professional support for the development and implementation of special events via:

- Artistic and Technical Direction;
- Marketing;
- Documentation;
- Collaborative Exercises and Linkages; and
- International Cultural Initiatives.

Key areas included:

- Festival Interventions
- Festival Support
 - Internal Events
 - External Events
- Cultural Exchanges
 - Management
 - Policy.

FESTIVAL INTERVENTIONS

The **National Parang Association of Trinidad and Tobago** (NPATT), being the national body responsible for parang music and culture, presented themselves for developmental assistance for their 2013 parang festival season. The objectives of the partnership were to:

- Streamline the relationship between the NPATT and the Ministry.
- Provide resources and support to the NPATT to help realize their objectives.
- To aid in the development of a high quality festival.
- Employ marketing strategies towards increased audiences for the festival.

Trinbago Interactive Music Expo (T.I.M.E.)

T.I.M.E. was designed to bring musicians and other practitioners of the creative industry in contact with industry professionals from around the world. This was achieved through interactive sessions (Seminars and Speed Dating) and showcased events from February 27th – March 2nd 2014. Its objectives were:

- To provide musicians and artistes with the opportunity to present to and network with creative industry professionals from around the world.
- To expose artistes to potential signing deals for entry into global markets.
- To provide musicians and artistes with solid advice related to advancement in the creative industry.
- To create a platform between local and foreign creative markets.
- To develop audiences for ‘new music’ and creative products.

CULTURAL EXCHANGES

“Hety & Zambo”

The hosting of “Hety & Zambo” - The Kings of Creole from Colombia from Thursday 12th – Monday 16th December, 2013.

Chinese Disabled Troupe

The Ministry hosted the China Disabled People’s Performing Art Troupe, of the People’s Republic of China between February 11th and 16th, 2014. Their two performances in Trinidad and one in Tobago were well attended and received by audiences.

Visit of the Youth Orchestra of the Americas

The Ministry facilitated two members of the Youth Orchestra of the Americas during the period May 11 -16, 2014. The purpose of the visit was to expose local musicians to the international opportunities available to them as part of the orchestra. The beneficiaries included students from the NAPA and UTT music programme, Holistic School, Music Schools in the Community, Court Street Chamber Orchestra, T&T Youth Philharmonic Orchestra and St Barb's Government Primary School.

Steelpan Fiesta Yokohama, Japan

Participation of a delegation from the Ministry of the Arts and Multiculturalism in the Yokohama Steelpan Fiesta, Yokohama, Japan, August 02 -03, 2014.

“CALYPSO ADJUDICATION DEVELOPMENT WORKSHOP”

The Calypso Adjudication Development Workshop (CADW) held from August 15th – 21st 2014 was a training program established for prospective judges under the direction and guidance of the Trinbago Unified Calypsonians' Organization (TUCO) in collaboration with the Ministry of the Arts and Multiculturalism. The criteria for participation included:

- Training and/or experience in musical performance and/or education.
- Training and/or experience in any other performance and creative discipline.
- Literary experience as writers, journalists and poets.
- A sound working knowledge of Trinidad and Tobago's Calypso and indigenous music of the region.
- Sound knowledge of happenings on a national, regional and international level.

Overall objectives were:

- To develop the requisite competencies in adjudicators.
- To increase the pool of competent adjudicators.
- To improve the current judging criteria to best serve the needs of the industry.
- To improve the efficiency and transparency of the Calypso adjudication system.

Other projects included the:

- Launch of the *'From Siparia to Soweto'* album (a collaboration between the Petrotrin Siparia Deltones Steel Orchestra and the legendary Hugh Masekela, world-renowned South African musician).

- A day of performances on the Brian Lara Promenade for the *International Mandela Day Celebrations* (in collaboration with the Ministry of National Diversity and Social Integration).
- Ongoing provision of production and Technical Support for the Ministry's special events.

2014 CARNIVAL FAMILIARIZATION EXERCISE

Forty (40) individuals from Sierra Leone, Ghana and Nigeria were hosted during the 2014 Carnival season to share our main events and managerial practices. Objectives of the visit were:

- To familiarize visiting Officials with main activities and practices with Carnival.
- To create opportunities to liaise with practitioners, policy makers and academics.
- To sign or negotiate Cultural Agreements with visiting State Officials.
- To develop methodologies to structure the technical support Trinidad and Tobago provides to African States in their quest to establish Carnivals based on our model.

Outcomes

- The Nigerian Government Officials were committed to sourcing space for the placement of the Trinidad and Tobago Institute of Cultural Cooperation in Nigeria.
- Trinidad and Tobago High Commissioner Nyahuma Obika produced a recommendation for a venue.
- Progress was made towards a formal agreement on culture between Nigeria and Trinidad and Tobago by the presentation of the latest recommendations to the Nigerian Officials.

CUBADISCO 2014

In April of 2014, the Ministry received a request for its participation in the **CUBADISCO 2014 Percussion Festival** in Havana, Cuba. This is an annual festival that celebrates all forms of percussive music that have been developed within the Western Hemisphere, and especially within South America and the Caribbean. Trinidad & Tobago was a special guest country, with an emphasis being placed on honoring the nation's contributions to percussion via the Steelpan.

The 18th Cubadisco International Fair was held in Havana, Cuba from May 17th - 25th 2014.

Trinidad and Tobago's contingent comprised seventy-five (75) individuals. The state agencies that sponsored individuals included the Ministry of the Arts and Multiculturalism, the Ministry of Community Development and the Tobago House of Assembly.

Major performances from Trinidad comprised:

- the percussionists,
- the artforms and representatives included Tassa (Outlaw International Tassa Drummers),
- rhythm section (Picton Folk Performers Rhythm Section), and
- Steelpan (Codrington Pan Family).

The performing troupe from Tobago included:

- folk dances,
- folk singers, and musicians including the Tambrin,
- an acrobat and a Soca artiste.

Performers from Trinidad and Tobago, with the inclusion of Bahamas, Haiti and Cuba, participated in several shows/presentations including a gala that sought to reflect cultural diversity. Shows also included performers from the host country and in some instances other participating countries.

In total, there were eight [8] formal and informal presentations of the musicians. The response on each occasion was excellent with musicians drawing accolades for their dexterity, musicianship and professionalism. The Codrington Pan Family in particular, received standing ovations on every occasion that they performed. Three [3] members of the contingent also presented at different sessions of the International Symposium of the Festival. Topics for presentations were:

- Intangible Cultural Heritage – Mrs. Ingrid Ryan Ruben
- Retention of African Cultural Traditions – Ms. Glenda Rose Layne
- Cultural Mapping – the Trinidad and Tobago Experience – Dr. Susan Burke.

During the festival, the **“Evolution of the Steelpan”** exhibition was also prepared and presented on flat boards. The information was presented in Spanish with some English. Booklets and brochures were also distributed to members of the public wherever the exhibition was displayed. Additionally, the exhibition included videos on the Steelpan and Steelpan performances. The exhibition was mounted and displayed at three venues on three different occasions. These occasions were:

1. The inaugural gala for the Festival.
2. A gala celebrating cultural diversity.
3. The final performance of the Trinidad and Tobago contingent.

Benefits of participating in the festival included increased awareness of musicians, instruments and musicianship of Trinidad and Tobago; in addition to the introduction of the national instrument - the Steelpan, to the host Cuba, as well as the other countries attending the Festival.

GRANTS AND SUBVENTIONS

The Ministry continued to provide financial support via grants to both individuals and nongovernmental organizations towards projects that are aligned to the goals and objectives as stated in the cultural policy. These included celebration of the National Days and Festivals² as well as projects that were geared towards passing on traditional skills and imparting knowledge of the rich, diverse heritage of Trinidad and Tobago; all of which are important to the sustainability and development of the cultural sector.

NO.	AREAS FUNDED	TOTAL REQUESTS	TOTAL
1.	General Grants ³	221	8,427,245.52
2.	Eid ul Fitr 2013 ⁴	14	1,095,000.00
3.	Divali 2013	14	2,431,000.00
4.	Carnival 2014 ⁵	*	1,090,201.25

² Cabinet Minute No. 2154 of August 08, 2013 agreed to the provision of funding for the celebration of Religious Days and Festivals, on an annual basis with effect from fiscal 2014, to the Ministry of National Diversity and Social Integration to meet the expenditure in respect of the celebration of the religious days and festivals indicated hereunder: Shouter Baptist Liberation Day, Corpus Christi, Indian Arrival Day, Labour Day, Emancipation Day, Republic Day, Eid-ul-Fitr, Divali, Amerindian Heritage Day and Santa Rosa Festival, Ramllela and Phagwa.

³ General Grants refer to the assistance provided throughout the year in response to requests from individuals and NGOs for a variety of projects that fall under the purview of the Ministry of the Arts and Multiculturalism. They are processed individually on a case by case basis and are separate from subventions which are paid by Cabinet authority.

⁴ Unconfirmed Cabinet Minute No. 2128 dated July 31, 2013 agreed to the provision of funds to Muslim Organisations on the occasion of Eid-ul-Fitr. The figure represented above reflects the final payment to these organisations in this fiscal year.

⁵ The number of NGOs at the time of the preparation of this report could not immediately be determined. That number though, can be estimated to be between 5 and 10. The total figure allocated however, is accurate.

NO.	AREAS FUNDED	TOTAL REQUESTS	TOTAL
5.	Calypso Tents 2014	17	3,796,000.00
6.	Un-sponsored Steel bands	176	2,800,000.00
7.	Chutney Soca Monarch 2014 prizes	3	2,800,000.00
8.	Soca Monarch 2014 ⁶ prizes	8	4,130,000.00
9.	Hosay	1	40,000.00
10.	Chutney Soca 2013 ⁷ (supplementary)	16	630,000.00
11.	Regional Super 50 Cricket Tournament ⁸	1	1,500,000.00
12.	Annual Subventions ⁹	9	550,000.00
13.	Slinger Francisco	1	386,400.00
TOTAL			29,675,846.77

⁶ Cabinet Minute No. 496 dated February 13, 2014 agreed to the payment of prize monies for the Chutney Soca Monarch Competition and the International Soca Monarch Competition to be met from the budgetary allocations of the under-mentioned Ministries, as indicated: The Ministry of the Arts and Multiculturalism, The Ministry of Tourism, The Ministry of Trade, Industry and Investment and The Ministry of Community Development.

⁷ Cabinet Minute No. 923 dated March 27, 2014 agreed to the payment of outstanding monies to winners of the Chutney Soca Monarch Competition 2013.

⁸ Cabinet Minute No. 572 dated February 20, 2014 agreed to the Sponsorship of the 2014 and that the Government, through the under-mentioned Ministries, provide funding to support the Tournament: The Ministry of Trade, Industry and Investment, The Ministry of Tourism, The Ministry of the Arts and Multiculturalism, The Ministry of Energy and Energy Affairs.

⁹ Subventions are paid by Cabinet Minute No. 3281 of December 11, 1997, sections (a) to (c).

FESTIVAL VILLAGES DEVELOPMENT

One of the Ministry's undertakings was centred on the creation and/or development of functional festival spaces throughout Trinidad and Tobago, geared towards the arts and creative endeavours. This area of focus was aligned to the national policy shift that sought to build a sustainable future that encompasses creative industries and new knowledge.

These festival spaces are not intended to compete with or duplicate the function community centres, sporting facilities or any other public gathering spaces. Instead, the establishment of these cultural spaces will act as 'cultural laboratories' for the excavation of new ideas in cultural disciplines. Activities at these spaces will include, but are not limited to:

- Community Carnival
- Heritage Festivals
- Community Theatre and Performance
- Community Visual Art
- Community Film
- Community Herbal Arts and Practices
- Exhibitions
- Workshops
- Inter-Cultural and Inter-community exchanges and dialogue.

During the fiscal period under review, proposals were developed by the Ministry. Subsequently, Cabinet Notes were drafted and submitted to Cabinet. Some works were initiated in 2014 and had been scheduled to continue in fiscal 2015. These included the establishment of the:

- i. **National Ramleela Facility**, Brechin Castle, Couva – The construction of the Ramleela Facility at the former Brechin Castle, Couva, was approved within this fiscal year 2013/2014. The land acquisition process was initiated, in addition to consultations being held with stakeholders.
- ii. **Mausica Festival Village** – The land acquisition process was initiated and the land earmarked is situated next to the George Boyce Recreation Ground on the Arima Old Road, Mausica. Conceptual designs were completed and an initial consultation was held with members of the community.
- iii. **TUCO National Festival Centre** - Lands have been vested in TUCO. Scope for the earthworks were also being developed during this fiscal period.

HERITAGE PRESERVATION

Continuing its focus on the preservation and promotion of the various aspects of Trinidad & Tobago's rich heritage, the Ministry was engaged in numerous undertakings in fiscal year (2013-2014). The documentation and dissemination of various aspects of the rich history and traditions of our society remains a central focus of preserving our nation's heritage. Some of this was achieved through numerous exhibitions and inventorying exercises throughout Trinidad and Tobago. It is through our efforts and those of others that a greater understanding of our heritage (tangible and intangible) can be had by peoples of Trinidad and Tobago.

TARGETS SET FOR 2013-2014

The following projects were proposed and implemented in fiscal 2013-2014.

PROJECT	TARGET ACHIEVED	NOTES/UPDATES
Continuance of our Remember When Travelling Exhibition	Yes	Mounted in Rio Claro
Monthly Exhibitions to commemorate national holidays, observances and festivals	Yes	All exhibitions held in the Atrium of the Piarco International Airport. A number of displays were also set up at City Gate, Water Taxi Hub North & South, the ANR Robinson Airport in Tobago, and Gulf City Mall, Tobago.
Community Based Inventorying in Siparia	Partially Completed	Multimedia Training for community members continuing. Community to decide on script for documentary.
Commemoration of Calypso History Month	Yes	Mounted in Piarco International Airport

PROJECT	TARGET ACHIEVED	NOTES/UPDATES
Commemoration of the 100 year Anniversary of Rio Claro	Yes	Mounted in Rio Claro
Documenting Parang in the rural communities	Partially completed	Videography completed. Footage to be edited.
Continued digitization of Research Material	Ongoing	To date, 4,300 pieces of media have been digitized.
Establishment of the Remember When Institute (Physical space)	Partially Completed	A proposal for the lease of building has been sent to Cabinet for consideration.
Uploading data to the Remember When Institute website for public viewing	Yes	Information being provided to the Content Manager and is being uploaded to the various websites.

SPECIAL OR ADDED PROJECTS FOR 2013-2014

Projects that were later added based on request received from other Ministries, and cultural agencies are as follows:

PROJECT	TARGET ACHIEVED	NOTES/UPDATES
Evolution of the Steelpan Exhibition in Havana, Cuba	Yes	Story-Boards given as gift to Cuban High Commission.
Special exhibition commemorating the life of Nelson Mandela	Yes	Large-scale, multi-venue display done in collaboration with the Ministry of National Diversity and Social Integration.
Development of a special exhibition on the history of Siparia	No	Information was collected and prepared for this exhibition, but exhibition was canceled at the last minute by Ministry officials.
Participation in crafting of Carnival Report & Carnival Blue print for Management of Trinidad Style Carnival.	Yes	Technical Officers from all units, including Research, participated in a third year of observing, evaluating and making recommendations for various Carnival events, both traditional and contemporary.

THE REMEMBER WHEN INSTITUTE

The recording and continuance of our local traditions for future generations is of priority, both in terms of keeping our distinct heritage alive, and in terms of furthering sustainable development in the creative sector. For these reasons, the Ministry developed the **Remember When Institute**, launching it as an exhibition and Webpage in 2011, with the overall goal of developing a physical repository for safeguarding our memories and heritage data, inclusive of traditional knowledge, folklore, practices, intangible cultural heritage and previously established cultural art forms from bygone eras. This proposed audio-visual, tactile and interactive archival unit was designed to employ the latest in multi-media technology and research-based techniques to document and disseminate our heritage information to our citizens, and the world at large.

The webpage has been actively updated, with various new elements being incorporated into its design and function in 2014. To date, there have been over nine thousand [9,000] hits to the current page (www.culture.gov.tt/rememberwheninstitute), with numbers increasing periodically. Although online presence has been maintained and various exhibitions presented since 2011, in 2014, a physical space was located for the set-up of the actual institute in Port of Spain. Final cabinet approval for acquisition of this space is being awaited, with projected set up moving into 2015. In the interim, a new, semi-permanent display space is currently being outfitted on the Second Floor, JOBCO Building, Frederick Street, Port of Spain.

EXHIBITIONS

Trinidad & Tobago remains one of the most uniquely diverse nations in the region, and consequently one with the greatest number of diverse holidays, observances and festivals per annum. In celebration of our rich heritage and diversity, a number of creative displays have been developed to commemorate each particular event. These displays may take place anywhere in the nation, but for the past three years, the prominent venue has been the North Atrium of the Piarco International Airport. These displays have been successful and consistent in this area and the Airport Authority of Trinidad and Tobago (AATT) now refers parties interested in using the venue for cultural displays to the Ministry for probable use of the space. To date, the various displays which have been undertaken include:

- Divali
- Christmas
- Carnival
- Spiritual Baptist Liberation Day
- Indian Arrival Day
- Emancipation
- Independence
- Eid-ul-Fitr.

Other displays related to specific, non-denominational events have also been created and held in this space. The development of other exhibitions and the use of this venue, as well as searching for other suitable venues for display throughout the country, has continued to be one of the Ministry's most pressing endeavors.

COMMUNITY BASED INVENTORYING IN SIPARIA

This was the pilot project for the Ministry's documentation of the submissions made for the National Inventories of Intangible Cultural Heritage (ICH) and World Cultural and Natural Heritage project that started in 2012. Members from the community of Siparia were present during the initial training sessions for the UNESCO-supervised ICH documenting in 2013. Their heritage elements, which included the celebrations of **La Divina Pastora** and **Soparee Mai**, centered on the tangible element of the statue of La Divina kept in the Siparia Roman Catholic Church. This became the first in what will be a series of community-based inventorying projects. For six [6] weeks, various members of the community and members of the Ministry, were trained in proper documenting and interviewing techniques. On the festival days, the various practices were recorded by these members, and this footage will be compiled into a documentary.

COMMEMORATION OF CALYPSO HISTORY MONTH

2013 marked the 100th anniversary of the first Calypso recording, and was considered a banner year in Calypso History. To honor one of our prominent local art forms, the month of October was dedicated to Calypso History. The **Trinbago Unified Calypsonians' Organization (TUCO)** sought to partner with the Ministry in creating an exhibition series which commemorated the great accomplishments and history of our Calypso performers. To that end, a two-phase exhibition was produced: one display was shown on the façade of the Ministry's Frederick Street building, while the other major presentation was set up in the North Atrium of the Piarco International Airport. Both displays ran for the month of October, generating much public interest.

COMMEMORATION OF THE 100 YEAR ANNIVERSARY OF RIO CLARO

The community of Rio Claro had its centennial observation in 2014. As part of the Ministry's community outreach, as well as the documenting of significant history of various areas of the nation, the Ministry undertook the task of detailing information about the locality and its people, as well as crafting a display specific to the history of the area. This data collection will become a part of the greater Remember When Institute series which highlights specific histories and attributes of the various localities of Trinidad & Tobago.

DOCUMENTING PARANG IN THE RURAL COMMUNITIES

Parang is a highly expressive and rich musical tradition in addition to being an art form that is undertaken in conjunction with one of our most widely celebrated national holidays, Christmas. Due to its highly intricate nature, encompassing everything from the music to language to food, and the distinct way in which it is expressed in differing communities, the specific traditions of Parang needed to be documented. Various performances were captured at live traditional Parang events, and many individuals who are prominent within the art form were interviewed to showcase the multitude of ways in which the art

is still kept alive. This project can be considered on-going, as Parang celebrations is an annual tradition, and many other communities still need to be observed and recorded to add to the knowledge base.

CONTINUED DIGITIZATION OF RESEARCH MATERIAL

This is one of the primary continuing projects carried out by the Ministry. A key element of the project was centred on the building of the nation's heritage-based knowledge and cultural data banks. A vast amount of the information that was collected by the now defunct National Cultural Council in the 1970s was identified, restored and digitized to new media for preservation. Added to this is the recording and digitization of information that comes into the Ministry under our various projects. To date, over four thousand, three hundred [4300] various audio visual files, have been digitized and compiled into memory books, which can be used in different cultural projects, or made available to the public.

VIDEO AND PICTORIAL DOCUMENTATION

In addition to documenting festivals and traditions via interviews or digitizing and recording information related to culture, the Ministry also documented some of these cultural aspects via videotaping and photography. This will help in capturing the imagination of and edifying the public in a more dynamic capacity. The recording of this work is crucial to the promotion of the Ministry's work. Many of these events have drawn the public's interest to the work of the Ministry. Photos and footage also provided a visual reference for the online presence via its various websites. The information garnered from the successes and trials of these projects also go a long way to helping the Ministry as a whole refine the skills needed to carry out the work, and provide another means by which we can "see" public response to our various projects.

SPECIAL EXHIBITION COMMEMORATING THE LIFE OF NELSON MANDELA

To honor the legacy of the great hero Nelson Mandela and celebrate his accomplishments, the Ministry of the Arts and Multiculturalism in collaboration with the Ministry of National Diversity and Social Integration honored Mandela by mounting a large-scale photographic exhibition. The series of displays was held throughout Trinidad & Tobago during the month of July. The exhibition also included a pop art series put up on the external walls of the Ministry, in addition to displays at City Gate and the Water Taxi Terminal in the capital city.

PERFORMING ARTS ENTITIES

THE NATIONAL PHILHARMONIC ORCHESTRA

The National Philharmonic Orchestra (NPO) was established with the goal of contributing to the Government's strategic sector that centers on the creative industries as an area of critical endeavour for diversifying the economy. The NPO supports the effort for a sustainable economy and national outcomes that are people-centred and development where "...all can contribute." The NPO contributes to this through its stated objectives:

- Engendering an appreciation for and awareness of classical symphonic music as part of the performing arts.
- Broadening and enhancing the cultural scope of Trinidad and Tobago (and, by extension the region).
- Developing and supporting music education and instrument learning.
- Providing an avenue for musicians to engage in professional employment.
- Acting as a vehicle for the development of local classical symphonic music.
- Reflecting the diversity of Trinidad and Tobago culture.

The NPO thus seeks to be a significant contributor to Government's 2011-2014 priority goals.

Accomplishments for Fiscal Year 2014

1. Selection and Recruitment of Staff (part-time):
 - a. A Music Director/Conductor, thirty-two [32] Musicians and Administrative support were hired on a part-time basis.
2. Developmental Work:
 - a. Workshop sessions and sectional rehearsals facilitated by the teaching staff of the University of Trinidad and Tobago (UTT) to improve musicianship through workshops and led rehearsals.
 - b. Staff members from the UTT were invited to work with the Orchestra as Mentors/Section Leaders.
 - c. One [1] professional workshop with visiting musicians of the Youth Orchestra of the Americas (May 2014).

3. Performances & other activities:

- a. One [1] major public performance, which was free to the public, aimed at developing existing connections while building new relationships with a wider pool of stakeholders. *Estimated total of 600 persons.*
- b. Two [2] informal performances for a select audience (Dec 2013 & July 2014). *Estimated total of three hundred [300] persons.*
- c. Collaboration with classically trained vocalist.
- d. The Orchestra was engaged in outreach activities through community engagements with two of the Ministry's music schools: - St James Police Youth Club and the Amarjyoth Hindu Mandir. *Estimated total of forty [40] young people.*

4. Administrative:

- a. Space at NAPA was approved and partially furnished/outfitted as a rehearsal hall.
- b. Acquired high quality, professional chairs and music stands.

5. Music/repertoire:

- a. While much of the Orchestra's repertoire encompassed work in the public domain, the Orchestra was able to include in its repertoire local music arranged by the Music Director, as well as by individual members of the Orchestra. Through collective workshops, the new pieces were refined by the Orchestra.

Challenges

Some of the main challenges experienced by the Orchestra during this fiscal period included:

1. **Funding** - no funds were allocated in 2014 for the Orchestra. Money was vired to the Vote in order to undertake the activities in fiscal 2014.
2. **Financial Management** - coordination of financial and accounting activities for the project was happening remotely. It was proposed that the Vote Book for the National Philharmonic Orchestra be lodged at the Ministry's Frederick Street office, in order to ensure payments to vendors and remuneration to the part-time staff would be expedited.
3. **Space** – the home base for both the National Theatre Arts Company of Trinidad and Tobago (NTACTT) and the National Philharmonic Orchestra (NPO) at Level Three of the Lord Kitchener Auditorium at the National Academy for the Performing Arts (NAPA) was shared by not only these two performing arts entities, but also the technical staff of the Auditorium. Although the Level Three space was approved for their use, both entities remain cramped in a space that is half the sanctioned size.
4. **Staffing** - limited programming was undertaken as a result of delays in the recruitment of artistic, technical and administrative staff.

THE NATIONAL THEATRE ARTS COMPANY OF TRINIDAD AND TOBAGO

Cabinet by Minute No. 2049 of 2009 approved the establishment of the National Theatre Arts Company of Trinidad and Tobago (NTACTT) to “...**develop the theatrical ethos and preserve and explore the folk idioms of Trinidad and Tobago, via the creation of works which will present us and challenge us as a society.**”

The NTACTT objectives included:

- i. Exploring the various styles and theories on local theatre produced by local writers/creators and directors.
- ii. Presenting selected works which advance the indigenous theatrical ethos.
- iii. Exposing works of ‘masters’ and ‘cutting edge’ dramatists twice yearly in an Artist-in-Residence programme.
- iv. Incubating and developing new works and ideas which expand upon our purpose, and explore the country’s folk heritage.
- v. Creating a repository of works produced/explored to preserve the physical records and accoutrements generated.
- vi. Generating interest in the art form through new, high quality local work.

Expected Outcomes:

- i. Provide a professional avenue for theatrical performers inclusive of actors, vocalists, dancers and musicians.
- ii. Serve as a developmental arena for directors, choreographers, playwrights and other designers.
- iii. Increase the appreciation for the theatre.
- iv. Continue the development of indigenous theatrical ideas.

Accomplishments for the Fiscal Year 2014

1. Selection and recruitment of staff (full-time)

Thirteen [13] persons accepted the offer of one-year contracts with the Ministry of the Arts and Multiculturalism.

2. Developmental Work - Orientation & Induction

A Performing Arts Facilitator was contracted to train and guide the Apprentice Players. This facilitation included exposure to various theories, techniques and approaches related to theatre (including stagecraft, directing and stage management) as well as dance and voice. The sessions were facilitated by experienced theatre practitioners.

This period of induction assisted the Company in capturing, enhancing, developing and exploring the performing arts competencies of the Players; exploring the theatrical ethos of Trinidad and Tobago; and sharing the knowledge and skills of professional/experienced practitioners. Deliverables achieved for this period included:

1. A three-month work programme.
2. Assessments of the Company's Players (pre and post workshops).
3. Three (3) months of intensive and interactive workshops (1 man-month theatre; 1 man-month dance and movement; 1 man-month singing and voice).
4. Written report and evaluation with recommendations for ongoing work.

Challenges

The main challenges are as follows:

1. **Staffing** - limited programming as a result of delays in the recruitment of artistic, technical and administrative staff.
2. **Space** – limited space to accommodate both performing arts entities - (NPO & NTACTT) since the allocated space is shared with the technical staff of the Lord Kitchener Auditorium, resulting in all the entities being cramped into a space that is half the approved size.

NATIONAL STEEL SYMPHONY ORCHESTRA

The National Steel Symphony Orchestra (NSSO) was formed in December, 2007 and is composed of auditioned players who have received tertiary level training in music with the Steelpan as their primary instrument. The NSSO's musicians represent the best combination of technique and literacy among Steelpan players in Trinidad and Tobago.

Accomplishments for Fiscal Year 2014

1. Professional Development

The professional development intervention took the form of a four [4] day workshop conducted by the Odyssey Consult Inc. Ltd at the Ortinola Great House, Maracas, St. Joseph in July, 2014. Focus of the intervention was Cultural Ambassadorship - an essential element of the on-stage and off-stage work of the Orchestra.

2. Identification and selection of suitable workspace

New space is being pursued for the NSSO.

3. "Pan on a Higher Note" 2014

The “Pan on a Higher Note” concert held on the August 2nd and 3rd, 2014 continued to be a marquée event of the National Steel Symphony Orchestra (NSSO). Its presentation for the fiscal period continued in a collaborative vein and featured pannist Mr. Len “Boogsie” Sharpe, vocalist Ms. Janine DeBique and pianist Mr. Sean Sutherland. Mr. Sharpe’s composition ‘In the Rain Forest’ was scored especially for the orchestra to play.

Challenges

The main challenges in providing organizational assistance to the Orchestra are as follows:

1. Staffing

- a. All the Musicians are on short-term contracts. Delays in long term recruitment.
- b. Limited programming as a result of delays in the recruitment of additional players, technical and administrative staff.

2. Space

- a. At present, the Orchestra is headquartered at a Second Floor space with no elevator access. The space was not originally designed for use by an Orchestra.
- b. Lack of preventative maintenance on the part of the owners of the building has resulted in deterioration of the space, which has posed hazardous to the health and safety of members of the Orchestra.

ESTABLISHMENT OF A NATIONAL ARTS CENTER (EAST PORT OF SPAIN)

In keeping with Government’s Strategic Investment Growth Poles, it has been proposed that the Ministry of the Arts and Multiculturalism procure and outfit the Agostini Compound at South Quay to be purposed as an Arts Center with the following:

- A museum for the memorabilia of the Mighty Sparrow - permanent museum-type display of artifacts from an iconic Calypsonian.
- Headquarters for the three [3] national performing arts entities to expand their present capacity through the provision of accommodation that is fit-for-purpose and better suited to their operations. This would include festival space, office space, storage and an exhibition space.

This proposed acquisition gives the opportunity to bring a veritable Arts-based facility and social space to the East Port-of-Spain area; an area that is known for its contribution to the Arts and Culture of the national community.

Accomplishments for 2014

Foundation work included:

1. A note was sent to Cabinet seeking permission to purchase the Agostini Compound, which resulted in a budgetary 2014/15 allocation being given for this purpose.
2. The Property and Real Estate Division (P&RED) approached the Town & Country Planning Division for a needs assessment on the proposed space.

3. The Valuations Committee of the Property and Real Estate Division (P&RED) initiated negotiations with the property's owner on the lease rate for the interim rental agreement of the two aforementioned spaces.

Challenges

The main challenges in seeking to acquire this property are:

1. **Feedback** – continuous follow-up from the relevant parties at the Property and Real Estate Division (P&RED) on this matter had been slow.
2. **Needs Valuation** – the Facilities Manager from the Property and Real Estate Division (P&RED) was reluctant to grant permission to occupy the requested first floor space (identified for the Sparrow Museum) because of competing requests from other Ministries for this area.

CONCLUSION

The Annual Report for 2013/2014 is a collection of information on the overall administration, technical services and supporting agencies of the Ministry of the Arts and Multiculturalism.

The information provides evidence of the Ministry's performance and efforts to align its policies, procedures and systems to the National Strategic Plan. The Ministry will continue to build on the progress made in the 2013/2014 financial year as it seeks to fulfill its mandate.

The Ministry operates within a framework that supports sustainable development, and values the richness and beauty of the nation's multiplicity of ethnic, racial and cultural identities, with the aim of developing a more humane and cohesive society.

APPENDICES

The Appendices attached to this report comprised the Annual Administrative Reports for the Statutory Boards and Agencies under the ambit of the Ministry of the Arts and Multiculturalism. These Agencies include the following: Naparima Bowl, National Academy for the Performing Arts (NAPA), Queen's Hall and Southern Academy for the Performing Arts (SAPA).

APPENDIX I

ANNUAL REPORT OCTOBER 2013 – SEPTEMBER 2014 NAPARIMA BOWL

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1.1. Mission Statement

Naparima Bowl operates in compliance with its Mission Statement “To make the Naparima Bowl a true centre for the arts where artists can be supported and encouraged to pursue their dreams and where the community can access the beauty and truth that the arts can provide for their enjoyment and the enrichment of their lives.”

1.2 Vision Statement

To establish the Naparima Bowl as a premier arts centre that will be the forum for the expression and celebration of culture.

1.3 Philosophy

Our vision statement embodies our policy and management goals for the future destination of Naparima Bowl. Both the Mission & Vision of Naparima Bowl are driven by the dedication of our staff towards creating a better Naparima Bowl in terms of products and services as well as, the business of providing the most competitive and popular productions in theatre, music, drama, dance and the literary arts, and to always create a competitive edge.

1.4 Strategic Objectives

- To provide exceptional, efficient, affordable infrastructure and cultural facilities and opportunities for all the Arts.
- To provide job enhancement and job enrichment opportunities for all our staff in our quest to maintain a higher standard of customer service
- Continue to provide a cadre of expert professionals dedicated to the customized and unique needs of all our clientele.

2.0 ORGANISATION STRUCTURE

2.1 Organisational Profile

The Bowl is comprised of the Auditorium, dressing room facilities and Administrative Offices. The Auditorium accommodates 500 seats and hosts plays, musicals, oratorios, dance, comedies, weddings, seminars, graduations, Annual General Meetings, Music Festival, Secondary Schools Drama, Best Village,

and foreign acts. Immediately south of the Auditorium is a massive 2500-seater open-air Amphitheatre that often accommodates performances such as, Calypso, Comedy productions, concerts etc.

The Bowl is a preferred choice for local, national and international clients that include non-profit organisations, professional bodies, businesses, Ministries, churches and NGO's. Complementing services include secure parking for 140 vehicles, a Box Office, a Cafeteria/Bar, a kitchen and a patio with a scenic background. The Bowl is manned by a complement of 21 full-time staff members (permanent and contract) and 20 on-call workers. Our premises are protected by 24/7 Security.

The Board of Directors is working with the Ministry of the Arts and Multiculturalism for the redevelopment of the Bowl. At present the Bowl cannot provide conference and training facilities as part of our income stream neither can it accommodate meetings, rehearsals, classes etc. Parking is also limited hence inadequate. Refurbished steel shipping containers provide the venue for dressing rooms and offices. Office space is severely restricted and unable to accommodate Technical staff and Ushers.

2.2 Corporate Structure

The Chief Executive Officer is responsible for the management and financial operations of the Organisation. The Board provides governance and the CEO acts as the interface between the Bowl, its objectives and the Board. The Board of Directors is appointed by Cabinet and is accountable to the Minister of the Arts and Multiculturalism.

2.3 Services / Products Provided

a) Services –

Naparima Bowl continuously seeks to encourage and nurture a culture of customer service excellence in its systems, operations and procedures.

Naparima Bowl's product is strictly and essentially a Service defined as follows:

- 1) Rental of Auditorium,
- 2) Rental of the Amphitheatre,
- 3) Rental of Dressing Rooms,
- 4) Rental of Box Office, Cafeteria, Kitchen,
- 5) Rental of Grounds, for performing Arts and other affiliated activities.

- 6) In addition, clients enjoy the essential up-to-date technical services which are an integral component of theatrical productions: lights, sound, multi-media scenery and properties.
- 7) Maintenance and clean-up form part of post events service.
- 8) Ushering services are also provided.

b) Special Projects

Ministry of the Arts and Multiculturalism embarked on a Special Projects Programme to alleviate infrastructural problems being experienced by the Bowl, since funds for refurbishment of the Bowl was released to the Ministry. These included:

- i) Refurbishment and replacement where necessary, of Floors in Administration, Cleaners' and Labourers' work stations, corridors leading to backstage were covered with heavy-duty rubber matting.
- ii) Construction of a driveway/emergency exit through to the 'Burke' Property. A guard booth was also erected. Parking will be available in this area, which can also be used as another exit, to alleviate the problem of traffic back-up at the main gate, especially when shows are scheduled back-to-back.
- iii) Refurbishment of Amphitheatre; steps were rebuilt, sealed and painted.
- iv) Dressing rooms, housed in containers were repaired.

2.4 Delegated Levels of Authority

Hierarchical levels of Authority: Minister of the Arts and Multiculturalism, Permanent Secretary, Board of Directors, CEO, Supervisors, Staff. (See Appendix 1).

2.5 Legislative and Regulatory Framework

Monthly paid and contract employees operate within guidelines set by the Chief Personnel Officer. National Union of Government and Federated Workers (NUGFW) bargain with Naparima Bowl for terms and conditions for daily-rated employees.

Naparima Bowl and National Union of Government and Federated workers (NUGFW) signed off the 2011-2013 Collective Agreement in August 2014.

A grievance concerning the dismissal of a former worker, Franklin Miller, was referred to the Industrial Court. A second matter concerning a Female Cleaner, Shelly-Ann Joseph, for arrears of salary for days not worked, has been settled in favour of Naparima Bowl.

2.6 Reporting Functions

Departments submit monthly and annual reports which are used to prepare a consolidated report. These reports provide statistical data on the use of the Auditorium by clients and patrons. Annual reports are submitted to the Board of Directors of Naparima Bowl and to the Ministry of the Arts and Multiculturalism.

3.0. **POLICIES AND DEVELOPMENT INITIATIVES**

3.1 Short, Medium and long term plans

- ✓ Short Term Plans: A large portion of the Bowl was demolished in 2005 and to date, redevelopment work has not begun. In the short term, extensive repairs are being effected towards drainage and building maintenance.
- ✓ Long Term Plans: The Board of Directors approved plans for the redevelopment of Naparima Bowl in three (3) phases:

Phase I – Refurbishment Works – Heritage Site Restoration.

Phase 2 – New Works – Administration and Arts and Cultural Facilities

Phase 3 – New works – Support Facilities (Parking and Maintenance)

3.2 Performance Objectives and Accomplishments

- Naparima Bowl signed an MOU with the Ministry of Labour to implement an HIV/AIDS policy in the workplace.
- Lighting system in the Auditorium was upgraded; Audio visual equipment introduced.
- A temporary stage was set up on the grounds with lighting and sound equipment to stage a theatre. (New initiative).
- Naparima Bowl finally got approval for nine (9) contract positions – 6 of which went to the technical field; Naparima Bowl operated without such positions from its' inception and depended on the services of freelance personnel.

- Project ICON (Integrated Communications Outreach Network), was launched by the Ministry of Trade, Industry, Investments and Communications. This project aims to distribute news about Government’s achievements, projects, programmes and policies to as wide a population as possible. To this end, the Ministry, in conjunction with Flow Columbus Communications Ltd., will be installing large monitors that would be individually programmable. Naparima Bowl is in line to receive one of these monitors. Installation expenses will be met by the MAM.
- On August 13th 2014, the Fire Certificate for Naparima Bowl was delivered by the Fire Services.

Although we continue to serve the public on a smaller scale than what was offered prior to 2005, the Bowl remains fully booked. The full redevelopment of Naparima Bowl has not started under UdeCOTT to date. However, refurbishment works in Phase I started in 2014.

4.0 **FINANCIAL OPERATIONS**

4.1 Budget Formulation:

Budget formulation is an essential step in the process of securing financial resources for the Naparima Bowl. A general budget is prepared once per year within the framework drawn up by the Ministry of Finance. Each department is requested to submit their budgetary requests to the accounting unit, giving detailed information and justification for their proposals. The budget is prepared by March of the current year for the next fiscal year, and submitted to the Board of Directors for their approval. It is then submitted to the Ministry of the Arts and Multiculturalism.

4.2 **EXPENDITURE VERSUS INCOME:**

a) Expenditure for the fiscal year totalled \$5,328,678.

b) The amount received under Government Grant was \$5,297,954 and revenue earned through rentals was \$687,033 a total of \$5,984,987.

Income exceeded expenditure by \$656,309.

4.3 Debt Policy:

Although the Naparima Bowl Acts states in part...”may, subject to the approval of the Minister of Finance borrow sums required by it for meeting any of its obligations and discharging any of its functions...” it has not been the policy of the Board to accrue debts.

4.4 Investment Policy:

The Act states in part...”Funds of the Board not immediately required to be expended in the meeting of any obligations or the discharge of any functions of the Board may be invested from time to time in securities approved by the Minister for investment by the Board.” As such, the Board has investments in its name held at RBTT Bank Limited, RBTT Merchant Bank and Republic Bank (Total: \$1,231,000).

5.0 **HUMAN RESOURCE DEVELOPMENT PLAN**

5.1 Organisational Establishment

Naparima Bowl (fondly referred to as the Bowl) was established by Act #19 of 1969 with the sole purpose of providing for the establishment of a Concert Hall in the Borough of San-Fernando. The Bowl is a Statutory Body guided by a Board of Directors, falling under the ambit of the Ministry of the Arts and Multiculturalism and receives an annual subvention from Government, based on the submission of annual estimates of anticipated revenue and expenditure.

5.2 Category of Employees

- *Public Officers* –
 - 1 Clerk/Stenographer II,
 - 1 General Foreman

- *Daily Paid* –
 - 3 Watchmen
 - 1 Agricultural Foreman
 - 4 Male Labourers,
 - 2 Female Labourers

- *Contract Staff* –
 - 1 Chief Executive Officer
 - 1 Accountant
 - 1 Accounts Clerk
 - 1 Technical Coordinator

- 1 Stage Manager
- 1 Lighting Technician
- 1 Sound Technician
- 1 Asst. Stage Manager
- 1 House Manager
- 1 Customer Service Representative
- 1 Courier/Driver

- *Casual Labour –*
10 Stagehands

5.3 Career Path Systems:

Naparima Bowl is a small organisation. However, casual workers are exposed to training in the technical field and are encouraged to pursue studies in the relevant fields. They are able to see the relationship between what they are learning and the career paths available to them because of their increased knowledge and skills. Ten (10) casual workers were taken on for the period under review. On the retirement/resignation of the holders of these technical positions, trainees would be in a position to fill vacancies.

5.4 Performance Assessment/Management Strategies

Performance Appraisals are conducted on all staff on a yearly basis. This enables the individual to be aware of his/her strengths and weaknesses, and management can make the necessary arrangements to assist the individual where needed, either by training or counselling. It also serves as a form of motivation.

5.5 Promotion – Selection procedures

- a) Promotion is based on the procedures listed in the Collective Agreement for daily-rated employees and Public Service Regulations for monthly-paid employees. There were no promotions during the fiscal year. However, from July 01, 2014, seven (7) contract positions which were approved by Cabinet were filled. These comprise:

- Technical Coordinator

- Stage Manager
- Lighting Technician
- Audio Technician
- Asst. Stage Manager
- House Manager
- Customer Service Representative

b) Selection Procedures

Staff recruitment to Daily Paid and Monthly Paid positions is by advertisement, interview and recommendation by interview panel to the Board, who in turn recommends to the parent Ministry. Personnel to fill contract positions are interviewed by the Board who makes the selection and recommends same to the parent Ministry who then seeks the approval of the Chief Personnel Officer to determine salaries.

5.6 Employee Support Services

One of the major support service offered to staff is training. A 3-day training programme was offered to the entire staff on ‘Self -Development’.

A pool of twenty (20) Ushers were also trained in their respective field.

With the implementation of designing a policy for Naparima Bowl on HIV/AIDS, three (3) members of the Safety Committee were accorded training by the Ministry of Labour.

6. PROCUREMENT PROCEDURES

6.1 No tenders were invited by Naparima Bowl during the period under review.

7. **PUBLIC AND COMMUNITY RELATIONS**

7.1 *Client and Public Access to services/service delivery systems:*

Access to the Bowl's services is through personal contact, telephone contact or through our website. A schedule of upcoming events is placed in the newspapers, on our bulletin board and on our website.

Activities during the year:

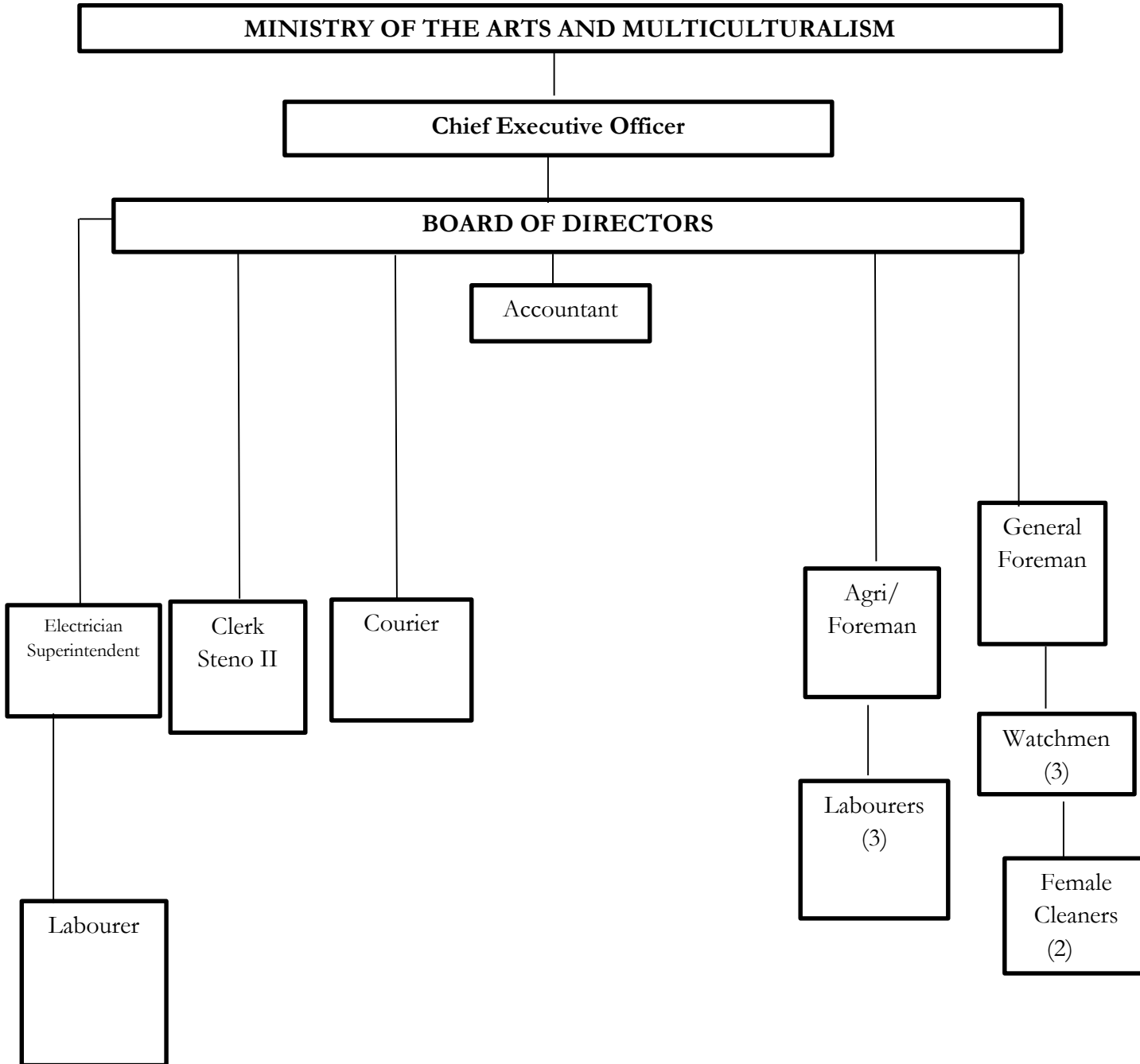
- One hundred and sixty-six (166) shows
- 8 functions held on the grounds – 3 fetes, 1 'Men who can Cook', 1 'Cheese & Wine', '1 Wedding', 1 'Garden Party', 2 'Christmas Parties'
- 6 days of music exams
- Seventy-three (73) technical rehearsals

An average of 54,000 patrons used the Bowl.

Camille Ramjohn (Ms.)
Chief Executive Officer
February 13, 2015

ORGANIZATIONAL CHART – NAPARIMA BOWL

APPENDIX I



NAPARIMA BOWL

FINANCIAL STATEMENTS

(Expressed in Trinidad and Tobago Dollars)

30 September 2014

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STATEMENT OF FINANCIAL POSITION
AS AT 30TH SEPTEMBER 2014

<u>ASSETS</u>	Notes	2014	2013
		\$	\$
Current assets			
Cash and cash equivalents	3	3,355,400	3,789,868
Accounts receivable and prepayments	4	109,499	95,674
Value added tax recoverable	5	<u>1,727,163</u>	<u>1,607,066</u>
Total current assets		<u>5,192,062</u>	<u>5,492,608</u>
Non-current assets			
Property, plant and equipment	6	<u>15,733,570</u>	<u>16,005,323</u>
Total Assets		<u>20,925,632</u>	<u>21,497,931</u>
 <u>EQUITY AND LIABILITIES</u>			
Accumulated Funds and Reserves			
General fund		8,387,310	8,452,546
Appeal committee fund	8	209,456	209,666
Revaluation reserve	6	4,290,164	4,515,962
Deferred income	9	<u>7,808,270</u>	<u>7,808,270</u>
Total shareholders' equity		<u>20,695,200</u>	<u>20,986,444</u>
Current liabilities			
Accounts payable and accruals	7	230,432	508,363
Taxation payable		<u>-</u>	<u>3,124</u>

Total current liabilities	<u>230,432</u>	<u>511,487</u>
Total Liabilities	<u>230,432</u>	<u>511,487</u>
Total Equity and Liabilities	<u>20,925,632</u>	<u>21,497,931</u>

The accompanying notes on pages 9 to 14 form an integral part of these financial statements

_____: Director

_____: Director

STATEMENT OF COMPREHENSIVE INCOME – GENERAL FUND
FOR THE YEAR ENDED 30TH SEPTEMBER 2014

	Notes	2014	2013
		\$	\$
Revenue			
Government subventions		<u>5,297,954</u>	<u>4,556,271</u>
Non-Government sources			
Rental auditorium and amphitheatre		387,295	145,685
Special services / events		246,512	290,035
Other income		43,960	62,684
Interest income		6,566	8,066
Recording and broadcasting income		<u>2,700</u>	<u>5,251</u>
		<u>687,033</u>	<u>511,721</u>
		<u>5,984,987</u>	<u>5,067,992</u>
Expenses			
Depreciation		941,562	873,789
Administration and other expenses		1,972,356	1,874,049
Staff costs		<u>3,356,322</u>	<u>2,810,698</u>
		<u>6,270,240</u>	<u>5,558,536</u>
General fund (loss)/income before taxation		(285,253)	(490,544)
Taxation	10	<u>(5,780)</u>	<u>(1,577)</u>
General fund Net (Loss)/Income for year end		<u>(291,033)</u>	<u>(492,121)</u>

The accompanying notes on pages 9 to 14 form an integral part of these financial statements.

STATEMENT OF COMPREHENSIVE INCOME – APPEAL COMMITTEE
FOR THE YEAR ENDED 30TH SEPTEMBER 2014

	2014	2013
	\$	\$
Revenue		
Interest received	<u>510</u>	<u>520</u>
Expenses		
Administration and other expense:		
Office stationary & supplies	300	75
Depreciation	<u>421</u>	<u>1,824</u>
	<u>721</u>	<u>1,899</u>
Appeal Committee Loss for the year	<u>(211)</u>	<u>(1,379)</u>

The accompanying notes on pages 9 to 14 form an integral part of these financial statements.

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 30TH SEPTEMBER 2014

	Deferred Income \$	Revaluation Reserve \$	General Fund \$	Appeal Committee \$	Total \$
Balance at 1 st October 2012	7,808,270	4,753,644	8,706,985	211,045	21,479,944
Income / (loss) for the year	-	-	(492,121)	(1,379)	(493,500)
Depreciation transfer on revalued building	-	(237,682)	237,682	-	-
Balance at 30th September 2013	<u>7,808,270</u>	<u>4,515,962</u>	<u>8,452,546</u>	<u>209,666</u>	<u>20,986,444</u>
Balance at 1 st October 2013	7,808,270	4,515,962	8,452,546	209,666	20,986,444
Loss for the year	-	-	(291,033)	(211)	(291,244)
Depreciation transfer on revalued building	-	(225,798)	225,798	-	-
Balance at 30th September 2014	<u>7,808,270</u>	<u>4,290,164</u>	<u>8,387,311</u>	<u>209,455</u>	<u>20,695,200</u>

The accompanying notes on pages 9 to 14 form an integral part of these financial statements.

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30th SEPTEMBER 2014

	Notes	2014	2013
Operating Activities		\$	\$
Operating (loss)/income for the year		(285,464)	(491,923)
Adjustments for:			
Depreciation of property plant and equipment		<u>941,983</u>	<u>875,613</u>
		656,519	393,690
Movements in working capital			
Decrease/ (increase) in accounts receivable and prepayments		(13,826)	59,169
Increase in value added tax recoverable		(120,097)	(145,984)
Increase / (decrease) in accounts payable and accruals		<u>(281,055)</u>	<u>317,133</u>
Net cash generated from operating activities		241,541	614,008
Taxation paid		<u>(5,780)</u>	<u>(3,739)</u>
Net cash from operating activities		<u>235,761</u>	<u>610,269</u>
Investing Activities			
Purchase of property, plant and equipment		<u>(670,229)</u>	<u>(458,239)</u>
Cash used in investing activities		<u>(670,229)</u>	<u>(458,239)</u>

Net increase (decrease) / in cash and cash equivalents		<u>(434,468)</u>	<u>152,030</u>
Cash and cash equivalents			
- at the beginning of the year		3,789,868	3,637,838
- at the end of the year	3	<u>3,355,400</u>	<u>3,789,868</u>
		<u>(434,468)</u>	<u>152,030</u>

The accompanying notes on pages 9 to 14 form an integral part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30TH SEPTEMBER 2014

1. **Incorporation and principal activity**

The Naparima Bowl was established on 1st July, 1969, in the Republic of Trinidad and Tobago by the Naparima Bowl Act Chapter 40:51 (an Act of Parliament to provide for the establishment of a Concert Hall in the City of San Fernando and for the management and control of its facilities thereof). The registered office is situated at #19 Paradise Pasture, San Fernando.

The principal activity of Naparima Bowl is for the hosting of national, social and cultural events.

2. **Significant accounting policies**

(a) **Basis of preparation**

These financial statements are expressed in Trinidad and Tobago dollars and have been prepared under the historical cost convention in conformity with International Financial Reporting Standards.

(b) **Use of estimates**

The preparation of financial statements, in conformity with International Financial Reporting Standards, requires management to make estimates and assumptions that affect the reported amount of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the reporting period. Actual results could differ from those estimates.

(c) **Property, plant and equipment**

Property, plant and equipment are stated at cost and are being depreciated on the reducing balance basis, at varying rates which are sufficient to write off the cost of the assets over their estimated useful lives as follows:

General fund assets:

Computer equipment	25%
Appliances and lamps	12.5%
Office equipment and furniture	10%
Water tanks	10%
Chairs and tables	10%
Building and leasehold property	5%
Piano and paintings	5%
Appeal committee assets:	
Lighting equipment and appliances	12.5%
Stage ramps and props	10%
Office furniture	10%
Steel chairs and tables	10%

Building is carried at a revalued amount less depreciation based on periodic valuations performed by the Valuations Division of the Ministry of Finance.

Land is not depreciated.

(d) Revenue recognition

i) Government subventions

These are contributions received from the Government towards the operation of the Bowl and are recognized on the accrual basis.

ii) Non-Government sources of income

This relates to income generated from the rental of premises, equipment and services in the ordinary course of the Bowl's activities. Rental income is recognized on the accrual basis and is shown net of value added tax and discounts.

iii) Interest income

Interest income is recognized using the effective interest method.

(e) Cash and cash equivalents

Cash and cash equivalents consist of highly liquid investments with maturities of twelve months or less and are carried at cost.

(f) Accounts receivable

Accounts receivable are amounts due from customers for goods sold or services performed in the ordinary course of business. All collections from sales are expected in one year or less and are classified as current assets.

Accounts receivable are initially recognized at the transaction price. They are subsequently measured at cost less provision for impairment. A provision for impairment of accounts receivable is established when there is objective evidence that the company will not be able to recover all amounts due according to the original terms of the receivables.

(g) Accounts payable

Accounts payable are obligations on the basis of normal credit terms and do not bear interest.

(h) Provisions

Provisions are recognized when there is a present legal or constructive obligation as a result of past events, from which it is more likely than not that an outflow of resources embodying economic benefits will be required to settle the obligation, and a reliable estimate of the amount of the obligation can be made.

3. Cash and cash equivalents

Cash and cash equivalents consist of cash on hand and balances with banks. Cash and cash equivalents included in the statement of cash flows comprise the following balance sheet amounts.

	2014	2013
	\$	\$
Petty cash	383	1,511
Cash at bank (General Fund)	2,083,915	2,524,031
Cash at bank (Appeal Committee)	40,085	40,386
Short term deposits (General Fund)	1,103,345	1,096,779
Short term deposits (Appeal Committee)	<u>127,672</u>	<u>127,161</u>
	<u>3,355,400</u>	<u>3,789,868</u>

The short term deposits are held with RBC Royal Bank (Trinidad and Tobago) Limited and RBTT Merchant Bank Limited and mature within twelve months. Interest rates vary between 0.20% and 0.50%.

4. Accounts receivable and prepayments	2014	2013
	\$	\$
Trade receivables	26,315	20,261
Prepayments and other	<u>83,184</u>	<u>75,413</u>
	<u>109,499</u>	<u>95,674</u>

All accounts receivable balances are less than one year and are deemed recoverable.

5. Value added tax recoverable	2014	2013
	\$	\$
	<u>1,727,163</u>	<u>1,607,066</u>

This balance relates to VAT refunds for several prior periods. The recovery of this balance is subject to the outcome of an ongoing assessment by the VAT Commission (See Note 10).

6. Property, plant & equipment

	Land	Buildings	Furniture & Equipment	Lighting Equipment	Stage Props and Furniture	Vehicles	Total
	\$	\$	\$	\$	\$	\$	\$
Cost							
Beginning of the year	2834,720	16980,356	6988,582	21,378	15,985	-	26841,021
Additions for the year		77,100	433,083	-		160,047	670,229
Disposals		-		-			-
End of the year	2834,720	17057,456	7421,665	21,378	15,985	160,047	27511,250
Accumulated depreciation							
Beginning of the year	-	8312,837	2490,220	18,475	14,166	-	10835,698
Charge for the year		391,791	536,434	239	182	13,337	941,983
Disposals		-					
End of the year		8704,628	3026,654	18,714	14,348	13,337	11777,681
Net Book Value 2013	2834,720	8667,519	4498,362	2,903	1,819	-	16005,323
Net Book Value 2014	2834,720	8352,828	4395,011	2,664	1,637	146,710	15733,570

Buildings are carried at fair value which was determined by a valuation carried out by the Valuation Division of The Ministry of Finance in September 2010. This increase in carrying amount arising on revaluation was applied to the revaluation reserve. The next valuation of Naparima Bowl is carded for the year 2014.

The carrying amount of buildings that would have been recognized as at 30 September 2011 using the cost model is \$3.75m. Each year the difference between the depreciation charged on the carrying amount of the building and the original cost is transferred from the revaluation reserve to the general fund.

7. Accounts payable and accruals	2014	2013
	\$	\$
Trade payables	90,619	281,492
Accruals and other	<u>139,813</u>	<u>226,871</u>
	<u>230,432</u>	<u>508,363</u>

8. Appeal committee fund	2014	2013
	\$	\$
	<u>209,456</u>	<u>209,666</u>

This represents donations received from Non-Government sources at the start-up of operations which were used for the purchase of specific assets and short-term investments. The balance is shown net of interest income received on deposits less expenses arising out of the committee's activities during the period.

9. Deferred income

Advances were received in previous years from The Ministry of the Arts and Multiculturalism from which funds were utilized during the current period to carry out the refurbishment of the Naparima Bowl. No further funding was received during the current period.

The cash received from the above advances was utilized in the current year as follows:

	2014	2013
	\$	\$
Capital expenditure	-	39,355
Repairs and refurbishment expenditure	<u>205,973</u>	<u>164,316</u>
	<u>205,973</u>	<u>203,671</u>

The repairs and refurbishment expenditure is included with other costs under "Repairs and maintenance (building)" in the Statement of Comprehensive Income.

10. Taxation	2014	2013
	\$	\$
Business levy - current year	1,028	1,051
- prior years	2,826	-
Green fund levy - current year	514	526
- prior years	<u>1,412</u>	-
	<u>5,780</u>	<u>1,577</u>

11. Contingent Liability

The Bowl has received an assessment from the VAT Authority for additional VAT totalling approximately \$0.6m in respect of several prior return periods. The Bowl has objected to the assessments and is awaiting a reply from the VAT Authority. No amounts have been accrued on the basis that management considers that the assessment can be successfully defended.

12. Employees	2014	2013
The number of employees at year end	<u>34</u>	<u>34</u>

13. Approval of Financial Statements

These financial statements were approved by management and authorized.

SCHEDULES TO THE STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 30TH SEPTEMBER 2014

	2014	2013
	\$	\$
1. Staff Costs		
Wages	1,368,092	1,210,280
Contract employment expenses	1,003,884	604,059
Remuneration to board members	338,200	350,201
Salaries	185,451	230,233
Pensions	108,000	108,000
Contribution to NIS	140,557	96,218
Overtime	104,035	87,023
Allowance	-	-
Janitorial	31,109	43,406
Uniforms	40,011	34,276
Contribution to group health	36,982	30,202
Gratuities	<u>-</u>	<u>16,800</u>
	<u>3,356,322</u>	<u>2,810,698</u>
2. Administrative and other expenses		
Electricity	248,052	230,220
Repairs and maintenance building	338,481	313,454
Repairs and maintenance - equipment	222,502	213,700
Security services	238,180	230,025
Miscellaneous (special events)	194,768	191,584
Insurance	126,515	114,977
Fees	43,962	52,617
Office stationery and supplies	75,742	68,783
Entertainment	41,336	36,761

Penalty and Interest	18,039	12,148
Other contracted services	152,727	150,840
Materials and supplies	35,694	37,718
Telephone	52,330	50,675
Promotions, publicity and printing	91,667	101,143
Water Rates	15,500	23,977
Travelling expenses	5,585	10,557
Training expenses	66,163	34,850
Vehicle Maintenance	<u>5,114</u>	<u>-</u>
	<u>1,972,356</u>	<u>1,874,049</u>

APPENDIX II

ANNUAL REPORT
OCTOBER 2013 – SEPTEMBER 2014
LORD KITCHENER (ALDWYN ROBERTS)
AUDITORIUM NATIONAL ACADEMY FOR THE
PERFORMING ARTS

ANNUAL REPORT 2013-2014
LORD KITCHENER (ALDWYN ROBERTS) AUDITORIUM - NAPA

INTRODUCTION

The National Academy for the Performing Arts formally opened its doors on November 9th, 2009. In preparation, a Multi-Disciplinary Committee was appointed by Cabinet Minute #1305 of May 23, 2008 to assume responsibility for the operation of the Public Auditorium of the National Academy for the Performing Arts, following its proposed completion date of September, 2009.

A Management Committee for the Public Auditorium was appointed in 2008 from members of the Queen's Hall Board with reporting responsibilities to the Ministry of Community Development, Culture and Gender Affairs.

The plan of action included:

- Arrangements for Market Research and Marketing
- Formulation of a Booking and Pricing Policy
- Development of a Web Site to provide information to stakeholders and allow online bookings
- Determination of the Human Resource requirements for management and operations of the Public Auditorium.

The plan had a time frame of one (1) month of soft testing of the facilities and systems prior to the formal opening. It was agreed that Senior Technicians from Queen's Hall would assist and provide hands-on-training.

Training Programme was implemented in August 2009 and nineteen (19) technicians were trained in the varied theatre disciplines of Stage, Audio and Lights.

In addition to the technical staffing needs, the immediate administrative needs identified included an Operations Manager, Front of House Manager, Bookings Coordinator, Maintenance Coordinator and Maintenance Technician.

The Public Auditorium was re-named “The Lord Kitchener” (Aldwyn Roberts) Auditorium in February 2011.

ORGANISATIONAL STRUCTURE

The Lord Kitchener (Aldwyn Roberts) Auditorium is a division of the Ministry and reports directly to the Permanent Secretary, Ministry of the Arts and Multiculturalism.

February 2014, a Management Committee was appointed. It is comprised of nine (9) persons headed by a Chairman and Vice-Chairman. The committee serves in an advisory capacity for both the Permanent Secretary and the Auditorium Management. Below is the Cabinet Minute information regarding the establishment of the Management Committee:

Cabinet Minute #965-2013/04/11 - Management Arrangements for the National Academy for the Performing Arts and the South Academy for the Performing Arts stated that:

- a) The Ministry of the Arts and Multiculturalism retain responsibility for the management, security, operation and maintenance of the NAPA and SAPA facilities with effect from April 30, 2013.
- b) The Ministry of Tertiary Education and Skills Training and the Ministry of Tourism enter into a Memorandum of Understanding (MOU) with the Ministry of the Arts and Multiculturalism with regard to the operation of the teaching/academic wings of both Academies and the Hotel at NAPA.
- c) **The appointment of two (2) Management Committees to provide oversight responsibility, policy advice and managerial expertise to both NAPA and SAPA.**

Since its institution, the Management Committee has felt that NAPA should be run in a similar manner to Queen’s Hall. The Committee has been discussing the possibilities of changing the organizational structure of the Lord Kitchener (Aldwyn Roberts) Auditorium to a Statutory Board by an Act of Parliament and the Management Committee would then be changed to a Board of Directors with the responsibility for overseeing the operations of the Auditorium and by extension NAPA as a whole. Discussions are still ongoing in this regard.

Additionally, with the change of the control of NAPA being assigned to the Ministry of the Arts and Multiculturalism, the Memorandum of Understanding (MOU) between the Ministry of the Arts and Multiculturalism and the resident entities at NAPA, the Hotel (under the Ministry of Tourism), and UTT – APA (under the Ministry of Tertiary Education and Skills Training), still needs to be finalized.

Corporate Structure

The Auditorium is managed by the Administrative Manager (AM). All Administrative personnel report to the AM, as well as the Technical Unit Coordinators, who supervise the technical departments of Stage, Lights and Audio.

The number of Cabinet approved positions for the Administrative and Technical areas are twenty-eight (28).

- Administrative – Four (4)
- Technical – Twenty-Four (24).

Services/Products Provided

The Lord Kitchener (Aldwyn Roberts) Auditorium rents performing space to external parties to host their shows/events. Auditorium staff assists clients to effectively produce their shows/events through technical advice and assistance during their site visits, load-in and rehearsals and facilitate the effective presentation of the show. Site visits are particularly important as they provide a wealth of information which assists in ensuring the final product meets all client requirements.

Although predominantly a performing space, the Auditorium hosts lectures, seminars, graduations, cocktail receptions, art and various displays and major state functions. We continue to explore other ways to utilize the space outside of the traditional activities.

POLICIES AND DEVELOPMENT INITIATIVES

Some of the Short, Medium and Long Term plans include:

Short Term Plans

- Continue to update technical equipment particularly in the Audio and Lighting departments. Currently the technical quality of the Audio equipment is being reviewed. The Lighting equipment is also being addressed. Additional equipment will have to be purchased in FY2015.

- Explore ways to increase the number of people coming to the Auditorium on an annual basis possibly through tours, or evening activities in the courtyard and exhibitions.
- Develop Online Bookings and Ticketing system.
- Strengthen our relationship with the UTT Academy to collaborate on projects that will facilitate the practical training of their students.
- Develop a Ministry presence on the compound through signage.

Medium Term Plans

- Workshops for schools in theatre production, management, and technical aspects, in collaboration with University of Trinidad and Tobago (UTT).
- Having shows during the day catering for cruise ship visitors/foreigners that visit the island. This can be done in collaboration with Ministry of Tourism.

Long Term Plans

- Develop database whereby information can be gathered to advise clients on opportune times to host events.
- Develop Friends of NAPA organization that will promote awareness and raise funds for the Auditorium that could sustain certain operations at Auditorium.
- Marketing of the Lord Kitchener (Aldwyn Roberts) Auditorium regionally and internationally with the view of attracting performing groups from abroad.

Performance Objectives/Accomplishments

- NAPA Signage approved will be installed in 2015, which will include a digital display board
- Brochures and Rate Cards being developed for distribution to clients and potential clients
- Improved Contract document that covers the areas of liability in order to protect the Ministry's potential liability
- Facebook page developed
- Website details being reviewed and developed
- New phone system installed
- New wireless system installed
- New camera system installed
- New tools purchased for technical departments

FINANCIAL OPERATIONS

As a division of the Ministry of the Arts and Multiculturalism, The Lord Kitchener (Aldwyn Roberts) Auditorium does not prepare financial statements for its operations. Additionally, it does not have a debt or investment policy.

Expenditure

Expenditure for the Auditorium is managed by the Accounting Department.

Accounting activity performed by the Auditorium:

- Invoices are certified by the Administrative Manager and sent to the Ministry for payment. (Cheques are cut and issued by the Ministry).
- Salary paysheets are prepared at the Auditorium and submitted to the Accounting Department for review and payment.
- Budget is prepared at the Auditorium based on historical data and estimates of plans for the coming fiscal year.

Total expenditure for FY2014 was **\$7,636,539**. The highest expenditure areas were Salaries – 42% and Maintenance – 36% of total expenditure. The next highest being Janitorial – 8%.

Revenue

Rental fees are the main source of revenue for the Auditorium, but the current rates cannot sustain the Auditorium's operations. Consequently, the Auditorium is heavily subsidized by the Ministry.

Accounting activity performed by the Auditorium:

- Monthly Deposits are prepared and signed off by Ministry Accounting Personnel before being deposited in Central Bank and the Treasury.
- Monthly Revenue Reports are prepared by the Auditorium and submitted to the Accounting Department.

Total Revenue earned for the period October 1st, 2013 – September 30th 2014 was **\$1,197,225**.

During this period the Auditorium hosted a total of **123** shows/events compared to 117 in the prior year. It should be noted that the Auditorium was closed for eight (8) weeks from August 6th – September 30th, 2014 due to health and safety issues identified by OSHA in their Prohibition Notice dated August 6th, 2014 and Inspection Report dated August 18th, 2014.

Total of thirty-two (32) Waivers were granted in FY2014, income lost was **\$603,750**. Without the waivers, the total revenue would have been \$1,800,975 (\$1,197,225 + \$603,750). The quantity of waivers granted needs to be addressed. Clients should be required to pay at least a reduced fee.

HUMAN RESOURCE DEVELOPMENT PLAN

Category of Employee

The total Cabinet approved staff for the Auditorium is twenty-eight (28). Comprised of:

- Administrative Manager
- Front of House Coordinator
- Bookings/Marketing Coordinator
- Business Operations Assistant
- 24 Theatre Technicians – Stage, Lights and Audio (8 each per department)

Additionally the Auditorium has sixty-seven (67) persons who work on a volunteer basis as needed:

- Ushers – 60 and;
- Box Office staff – 7.

Human Resources:

Currently the Auditorium employs twenty-six (26) persons on contract. A member of the Lights Department resigned in May 2014 and the Stage Department is short staffed by one (1). Therefore we need to hire two additional Technical persons one (1) each in the Lighting and Stage Departments. All staff are on contracts varying between three (3) years and two (2) years.

Staffing: Within the next year two (2) years, we need to add additional positions to the corporate structure such as:

- Receptionist
- Driver/Messenger
- Executive Assistant to the Administrative Manager
- Assistant Front of House Coordinator
- Technical – two additional Technicians per department. – six (6) persons total
- Maintenance Department – Supervisor and two technicians – three (3) persons

This will bring the organization's staffing to the level of competence needed to service the needs of clients and support the development initiatives.

Security: We need to engage an external Security Company to provide security services specifically to the Auditorium. This will reduce the reliance on the UTT Security and provide much needed service for the specific needs of the Auditorium e.g. Precepted Security Officer for the Box Office which handles cash on a daily basis; Security Officers for all external doors; and additional Security during the shows. The quantity estimated on a daily basis is seven (7), and increased to twelve (12) for shows. UTT Security would then be responsible for the external and car park areas.

Training: During 2013-2014 the staff were sent on various training courses:

- June 24-25, 2014 – 2-day workshop “Safety and Technology in the Performing Arts” conducted by Mr. Erich Friend, from Teqniqal Systems in Texas USA. The course covered areas such as Equipment Safety, Energy Safety, Performer Safety, and Operational Safety.
- August 7-8, 2014 – Four (4) members of staff - two (2) Unit Coordinators, and two (2) Technicians were sent on a 2-day training “HSE Leadership and the OSH Act” conducted by Mr. Sanjay Ramkissoon, at Arthur Lok Jack. The course covered areas such as Understanding the Roles and Responsibilities of Employers and Employees under the OSH Act.; Management’s Commitment to Safety; Recognize the Role of Leaders in their Safety Systems; Recognize the value of safety systems on operational efficiency and financial viability.
- September 18, 2014 - Unit Coordinators and Front of House Coordinator were sent on a 1-day “Industrial Relations Workshop” conducted by Mrs. Diana Mahabir-Wyatt. It covered topics such as “Principles of Good Industrial Relations Practice”, “Discipline Handling”, and “Handling Absenteeism.”
- August 16th, 23rd; September 13th, 20th; and October 4th, 2014 – “OSHA General Industry Training” – 5 days – 1 Saturday per week. The course comprised of 30-hour Mandatory Course Topics plus several electives culminating in an examination on the last day, as well as take home assignments. The workshop covered subjects such as Managing Safety and Health; Walking and Working Surfaces; Electrical, Exit Routes, Emergency Action Plans, Fire Prevention Plans and Fire Protection, to name a few.

PROCUREMENT PROCEDURES

Procurement procedures follow the Ministry guidelines. Therefore purchases on the open market must be supported by three (3) or more quotations that must be approved by the Permanent Secretary. Purchases for items that can be supplied by Bonded Contractors approved by the Central Tenders Board can be purchased without having to provide three (3) quotations.

All purchases are submitted to General Administration to be approved by the Permanent Secretary, before Invoice Orders are issued. Once the goods/services are received, the invoice is submitted to the Accounting Department for payment along with the invoice order where applicable.

PUBLIC AND COMMUNITY RELATIONS

The NAPA Employees Social Events Committee was formed by the staff to foster team building among all Auditorium employees – Technical, Administration, Ushers, and Box Office staff. Additionally, the committee sought to build community spirit by undertaking outreach activities for those less fortunate. The most significant of these activities is the Annual Children’s Christmas Party for underprivileged children of the country. The committee also hosts Movie Nights for children.

We have Strategic Partnerships with UTT and collaborate with them in terms of their labs and workshops, and end of semester practicum.

OTHER AREAS

LEGAL ISSUES

Current Litigation:

The matter before the High Court – *Leatrice Lucky v AG CV1540 of 2013* was finally settled on September 2nd, 2014. The judge ordered the following judgement:

- 1) That there be judgement for liability for the Claimant against the Defendant for forty percent (40%) of her claim;
- 2) That the sum of Seventeen Thousand Dollars (\$17,000.00) in damages inclusive of interest be paid to the Claimant by the Defendant in full and final settlement of this claim;
- 3) That costs in the sum of Two Thousand, Eight Hundred and Five Dollars (\$2,805.00) be paid to the Claimant by the Defendant in full and final settlement of this claim.

Food/Beverage Concessionaire

“Tastefully Simple” was selected to provide Food/Beverage Concessionaire service at the Auditorium in May 2014. They were selected from a group of four (4) catering companies who submitted proposals for consideration for the Food/Beverage concessionaire at the Auditorium. Each organization was given a weekend to provide concessionaire services and the best performing company was selected.

NAPA Closure – August 2014 – September 2014

July 31st 2014 several members of staff, primarily from the Technical Departments, submitted letters to the Chief Inspector of OSHA stating that “unsafe and unhealthy working conditions” existed at the Lord Kitchener (Aldwyn Roberts) Auditorium and as such, they were exercising their right under S.15 of the Occupational Safety and Health Act, 2004, as amended by Act No. 3 of 2006, of their right to refuse to work and requested an inspection of the premises in compliance with the Act. Pursuant to S18 (1) of the said Act.

August 4th, 2014, two (2) OSHA Inspectors, performed an inspection of the Auditorium and based on their findings, issued a Prohibition Notice that restricted access to Catwalk #2 and the Auditorium Catwalk due to No Lighting – natural or artificial; No clear access to and egress from Catwalk #2; No Handrails along the pathway; Low overhead beams along the Catwalk; and Open Access to the speaker box area that had no railings. In addition to the Prohibition Notice, the Inspection Report highlighted a number of areas that needed to be addressed under the following categories:

General Duty

- Structural Assessment
- Electrical Assessment
- Health and Safety Risk Assessment
- Air Quality Assessment

Health

- Stagnant water in drains and fountain
- Water under the Stage
- Hanging and frayed insulation material from ceiling in Extractor Room
- Accumulation of Dust in Basement, Air Handler Rooms, Extractor Room and
- Catwalks
- Indoor Air Quality required

Fire

- Fire Alarm and Sprinkler system not working.
- Improved Signage
- Replacement/servicing of Fire Extinguishers

Of the required assessments, the Air Quality Assessment was completed in August 2014, as the request was submitted for approval prior to the OSHA inspection. The following are the recommendations of the report:

- HVAC needs to be thoroughly inspected and serviced
- Mold infested Drapery should be removed.
- Other Drapery to be disinfected, steam cleaned and dried on a regular basis
- Building Envelope should be thoroughly inspected for any potential openings which may result in seepage and leaks within the indoor environment.
- Cleaning of all peripheral locations to remove the nuisance dust accumulated post construction. Also the raw concrete floors and walls should be painted to contain dust.
- Proper containment of all insulation on supply ducting to minimize risk of exposure to fibrous material.
- Post Air Quality survey to be done subsequent to completion remedial works.

In August, the PS assigned a Facilities Manager, Mr. Winston Chin Fong, to be onsite to assist, facilitate and supervise the works that needed to be done.

The other assessments required by OSHA will be performed in the new fiscal year 2015.

APPENDIX III

ANNUAL REPORT
OCTOBER 2013 – SEPTEMBER 2014
QUEEN'S HALL

INTRODUCTION

The Ministry of the Arts and Multiculturalism was established in May 2010 and Queen's Hall was one of the Agencies brought under the jurisdiction of this new Ministry. A new Queen's Hall Board was appointed in **May 2014 for a three year term ending April 2017.**

Under the Queen's Hall Act the Board is responsible for Management, Control and Maintenance of the Hall. The Board carries out this mandate through the establishment of Policy direction rather than executive action since implementation of Board policy and direction is the responsibility of the Executive.

The Board continued to uphold its Vision which is stated below:

“To create an organization which would facilitate a deep and lasting appreciation of all forms of the Arts among all sectors of society and promote the nurturing and development of excellence in the Performing Arts.”

The Board has set up the following Committees through which it functions:

- 1) Finance
- 2) Human Resources
- 3) Plant and Infrastructure
- 4) Marketing/Bookings
- 5) Legal
- 6) Tenders Committee

Financial Operations

Background

The Board continued its work in the strengthening of the financial management system at Queen's Hall. During the period 2013/2014 focus on this area was centered on the continued development of a Fixed Asset Register (FAR) for Queen's Hall as well

as the conducting of reconciliation exercises on accounts to ensure the values stated in the Financial Statements were accurately reported. The FAR will allow Queen's Hall to keep track of details of each fixed asset, ensuring control and preventing misappropriation of assets. It will also keep track of the correct value of assets, which allows for computation of depreciation and for Insurance purposes.

Strategic Objective:

Ensure a financial system that encourages good Corporate Governance through transparency and accountability and a financial system which is operated in accordance with Government's rules and regulations, while encouraging financial viability of the establishment within the framework of its government given mandate.

Results

- *Audited Accounts up to date and submitted to the line Ministry.*
- *Comprehensive review of the Financial Management System conducted in accordance with International Accounting Standards and International Financial Reporting Standards for Small and Medium Sized Entities Recommendations were reviewed by the Board for implementation.*
- *Continuous review and updating of the Manual of Accounting Procedures aimed at the furtherance of good Corporate Governance was conducted and approved by the Board.*
- *Development of a tracking system for each financial account to ensure that checks and balances are applied to each transaction. This system works in synch with the Accounting system.*
- *Recurrent and Capital Budgets formulated according to procedures set out by the Ministry of Finance and the Ministry of Planning and the Economy.*
- *Monthly financial reporting to the Board, Line Ministry and Ministry of Finance to ensure adequate budgetary and variance analyses are carried out based on stated projections.*

Human Resources

Background

Queen's Hall was renovated over the period 2001-2002 and equipped with highly sophisticated and technologically advanced theatre equipment, including sound, lighting, stage and rigging. Cabinet by Minute 3376, December 21st, 2006 approved the creation/abolition/reclassification of posts as requested with the proviso that the line Ministry and the Queen's Hall Board seek the advice of the CPO with respect to the final classification of the positions created. This advice was sought and the process for

classification was begun in March 2007 with the CPO. During the period 2010/2011 tremendous efforts were made by the Board to elicit the completion of this exercise by the CPO. To date this exercise is not yet complete. As a consequence, the Board with the approval of the Line Ministry and the collaboration of the recognized Union (Public Services Association) embarked on a Job Evaluation exercise for the organization in 2012.

Strategic Objective

To create an organization with highly trained personnel that are capable of providing managerial, technical, administrative and physical support to clients, which mirrors international best practices, while preserving the integrity of the facility and optimizing its use.

Results

- *The incompleteness of the regularization exercise has resulted in the Board's inability to permanently employ staff in critically needed positions resulting in low staff morale. As a result, key positions on the establishment have been filled on a contractual basis. This is both to provide the organization with needed manpower and to improve staff morale.*
- *As a result the Board agreed that the conducting of a Job Evaluation Exercise could be another method to accelerate the process. The Job Evaluation Exercise was conducted during 2012 and involved the collaboration of the Recognised Union for monthly paid workers, the Public Services Association (PSA), the Line Ministry, the QH Board, Management and Staff at all levels. . A draft Cabinet Note with recommendations was sent to the Line Ministry for its review and approval. The draft Note has since been forwarded to the Ministry of Public Administration for their review and analysis.*
- *Continued development and implementation of a comprehensive organization wide Training Programme for technical, non-technical, administrative staff and volunteer users has been taking place.*
- *Continued Implementation of a Health and Safety Programme for staff, sub-contractors and users of the Hall. Queen's Hall has finalized and distributed its Health and Safety Manual to staff, which outlines measures to be taken, in keeping with the OSHA Act, to safeguard employees in carrying out of their duties while on the organization's compound.*
- *The committee which coordinates staff activities has continued to solicit feedback from staff regarding their concerns and ideas for improvement of the organization. This provides an avenue for staff to have a voice in the operation of the facility. . This led to the Board's decision to move its*

Health Plan to the State Enterprises Medical Plan (S.E.M.P) offered with Beacon Insurance through Risk Management Services Limited (RMS) thus providing staff with improved health and medical coverage.

- *The approved Queen’s Hall Human Resource Manual which adheres to all Labour Laws and good Industrial Relations practice was distributed to all employees in order to assist in fostering a favourable working environment. To mark the implementation of the HR Manual, a question and answer session in which the HR Manual was reviewed with all staff was conducted.*

- *The use of technology in the development of various communication channels, so that staff are informed of the organization’s decisions, policies and procedures and general information.*

Organisational Structure

Corporate Structure

Queen’s Hall is a semi-autonomous agency which reports to the Ministry of the Arts and Multiculturalism. The Hall is managed by a nine-member board led by the Chairman and supported by a General Manager. Under the Queen’s Hall Act the Board is responsible for the ‘management, control and maintenance of the Hall’. The Board carries out its mandate through the establishment of policy direction rather than Executive action. Implementation of Board Policy and Direction is the responsibility of the Executive.

Services/Products provided

Currently Queen’s Hall operates as a rental facility in that Clients book the Hall and present and promote their productions. Since, as a venue, Queen’s Hall is intrinsically linked with the performances it hosts, it is necessary for Queen’s Hall to:

1. Further cement its “brand” by ensuring a presence in the market place;
2. Inform Clients of its new systems, procedures and facilities;
3. Satisfy its mandate of nurturing excellence in the performing arts through ensuring that events held at the Hall are promoted through the Queen’s Hall Website and other media.

Strategic Objective

- To promote Queen's Hall as a concert hall of choice for the performing arts.
- To provide communications to the wider community on the role of Queen's Hall in the enrichment of the lives of the nation and the performing arts community of Trinidad and Tobago.

Results

- *Queen's Hall has negotiated and implemented a "What's Going on in Theatre Column, which is published every Friday in the Trinidad Express newspaper. The column provides information on a weekly basis of shows being held at Queen's Hall, NAPA, SAPA, the Naparima Bowl, the Central Bank and the Little Carib Theatre. Additionally, Queen's Hall has developed quarterly bookmarks for "What's going on at Queen's Hall" which are distributed to hotels, Embassies, Queen's Hall client database and patrons attending shows.*
- *The Launch of the Queen's Hall Marquee/Electronic Signboard for the promotion of shows held at Queen's Hall and for public service and community announcements was held in February 2014 with positive response from clients and patrons.*
- *Implementation of a revised Booking Policy and New Rates for improved transparency in the bookings system*
- *The Board hosted a Feedback session for clients in November 2013 with the aim of providing a forum for discussion between the Board, Clients and Senior Management at Queen's Hall regarding products and service delivery.*

Staffing

There are currently Forty-eight (48) monthly and thirty-five (35) volunteer Ushers who comprise the staff at Queen's Hall.

Procurement of Resources

Strategic Objective

(1) To ensure that all technology (theatre-related and otherwise) procured and implemented at Queen's Hall remains up-to-date and that the physical plant is maintained and enhanced to the benefit of all users of Queen's Hall. (2) To ensure that all equipment, goods and services, etc. procured by Queen's Hall are accounted for and that the procedures used for their procurement are transparent and in accordance with government's procurement regulations.

Results

- *Queen's Hall has developed an organization-wide integrated system which has streamlined all of the organization's information from the various departments into one central storage space. This has allowed the output information from one area to be the input information in another area, thus improving efficiencies within the organization.*
- *This system has various modules which include a Bookings System, Event Management System, Accounting System (inclusive of the Fixed Asset Register) and an Inventory/ Stores system.*
- *The linkage of information will ensure that there are minimal areas where gaps in the process exist, since the Bookings, Event Management and Accounting Systems feed off of the same client information, and the Fixed Asset Register and Stores would feed off of the same information regarding purchases for the organization*
- *The integrated organization-wide system has enjoyed great success since its deployment in April 2014, this has led to the further development of an additional module for the Technical Specifications for events which was created and synchronised with the other modules that currently exist. The information in this module would feed into the Event Management and Accounting Systems.*
- *The Technical Specification module is currently being developed and it is expected that final testing and deployment would be completed by the second quarter of 2015.*
- *The inclusion of the Technical Specification module will allow the organization to gather additional useful information as per client requirements which will assist management with the services and equipment offered to clients.*

Tendering Procedures

Tender Committee Rules for Queen's Hall were set up with the assistance of the Central Tenders Board. These rules delineate the composition of the QH Tenders Committee, the power and duties of the committee, the recording of decisions, the method of invitation of tenders, the contents of the invitation to tender etc.

Results

- *The QH Tenders Committee has reviewed the tendering procedures for various services that are contracted by Queen's Hall through service providers.*
- *The QH Tenders Committee is also working on tendering procedures in order to develop an approved list of suppliers that fall outside of the standard contracted services. This is with an aim to again ensure transparency in the purchasing of goods and services.*

Reporting Functions

Monthly financial reports are submitted to the Ministry of the Arts and Multiculturalism and to the Ministry of Finance. Monthly Agency reports are sent to the Ministry of the Arts and Multiculturalism.

Special Plans and Projects for the year

This year, emphasis of the Development Programme projects, would again be placed on the replacement and upgrading of aged equipment and the installation of a product to enhance the marketing of shows/events at the Hall. An Electronic signboard was purchased and installed. New Pavers were installed in the rear Car Park. The tendering process was initiated and completed for the construction of a canopy covering for the backstage loading dock, the installation backstage for dressing rooms for physically challenged performers and for the construction of additional usable space for rehearsals and storage. Segments of the Audio and Lighting systems were upgraded. All of these projects allowed Queen's Hall to provide enhanced services to clients and patrons, as well as ensured that Queen's Hall maintained its status as the Grande Dame of the Performing Arts.

ANNUAL REPORT IV, SOUTHERN ACADEMY FOR THE PERFORMING ARTS (SAPA) FOR THE PERIOD
OCTOBER 2013 TO SEPTEMBER 2014

APPENDIX IV

ANNUAL REPORT
OCTOBER 2013 – SEPTEMBER 2014
SOUTHERN ACADEMY FOR THE PERFORMING ARTS
- SAPA

ABOUT

The Southern Academy for the Performing Arts (SAPA) was formally opened to the public on September 28th, 2012 for the development of the Performing Arts, arts education and our nation's vibrant culture.

MISSION

SAPA's mission is to provide an opportunity for all people to experience, understand and fully enjoy the best in the arts and performance through its programmes, events and activities.

To fulfill this mission, SAPA strives to host diverse performances that reflect the highest standard of excellence, and to make these performances accessible to the broadest possible audience.

PHILOSOPHY

Under the purview of the Ministry of the Arts and Multiculturalism, the recently named seven hundred and seventy (770) seats Sundarlal Popo Bahora Theatre, which boasts an international standard of acoustics, state-of-the-art equipment and a professional team of technicians, hosts a number of live concerts, comedy, theatre and corporate events throughout the year.

With the aim of being a leader in presenting quality events and providing clients with professional administration of arts and entertainment in Trinidad and Tobago, SAPA has set itself to be the southern home for the cultivation of the dynamic culture of Trinidad and Tobago, and a stage whereupon the world can present itself to our people.

ORGANISATIONAL STRUCTURE

SAPA is governed by a Management Committee who in turn reports to the Permanent Secretary. At present, the Operations Manager is responsible for the operations and the achievement of the SAPA's strategic priorities under the clear supervision of the Permanent Secretary and the Management Committee.

All members of staff are employed on a month to month service contract.

MANAGEMENT

The facility is managed by the Operations Manager who reports to the Management Committee which is under supervision by the Permanent Secretary.

PRODUCTION STAFF

Head Stage Manager, Senior Audio Technician, Head Lighting, with stage having eight (8) Technicians, Lighting Department having one (1) Technician and Audio Department comprising of five (5) Technicians.

ADMINISTRATIVE STAFF

Operations Manager, Bookings Coordinator, Business Operations Assistant, Office Assistant and Driver/Courier

SERVICES PROVIDED

Services consist of rental of the facility spaces for various performing arts, concerts, workshops, corporate events. Incorporated into these services is the provision of technical services such as lights, sound, multimedia, stage management.

MARKETING ACTIVITIES

Marketing activities done during the period are Facebook, Instagram, Daily Newspapers (via arrangement with Queen's Hall).