

MINISTRY OF THE ARTS AND MULTICULTURALISM

ANNUAL

ADMINISTRATIVE

REPORT 2014 - 2015

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PREFACE

This report is a compilation of the programmes, projects and other initiatives of the Ministry of the Arts and Multiculturalism (MAM). It represents an account of the Ministry's undertakings over the fiscal period October 1st, 2014 to September 30th, 2015.

It is produced in compliance with Section 66D of Act No. 29 of 1999 cited as the Constitution (Amendment) Act 1999 which states that Government Ministries:

“Shall submit to the President before 1st July, in each year a report on the exercise of its functions and powers in the previous year, describing the procedures followed and any criteria adopted by it in connection therewith and the President shall cause the report to be laid within sixty days thereafter in each House”

FOREWORD

The Ministry of the Arts and Multiculturalism is the government agency which is responsible for the advancement of the creative and cultural resources of our twin-island Republic towards national development. We are developing the creative sector while preserving the nation's cultural traditions.

The Ministry is assiduously working towards formulating and implementing projects, programmes, and other initiatives which serve to recognise and celebrate our unique culture and diversity.

During the financial year 2014/2015, our focus was on the development of competencies in the visual, literary and performing arts, the development of cultural industries, festival development and heritage preservation.

THE VISUAL, LITERARY AND PERFORMING ARTS

The Ministry of Arts and Multiculturalism is an advocate for developing the inherent talents of our citizens, especially our youth, artistes, and budding professionals of the creative and cultural industry.

Through programmes such as Music Schools in the Community, Cultural Camps and capacity-building through the De Vos Institute's yearlong National Arts Management Intensive Programme, the Ministry was able to provide opportunities for learning and improvement.

The Ministry recognises the potential for economic support and diversification through the creative and cultural sectors and as such, regards the development of competencies as an investment in the talent, potential and future of our nation.

CULTURAL INDUSTRIES

The Ministry has continued to improve on the National Registry of Artists and Cultural Workers as it pertains to developing the industry through funding, a formalised database, and optimising international benefits for members.

In addition, one of the Ministry's most acclaimed programme, Mentoring by the Masters prevailed during this financial year towards the development of the cultural sector. Knowledge transfer has been recognised as a crucial aspect of this development and the preservation of our unique traditions and art forms.

Fiscal 2014/2015 also saw the fruition of the Ministry partnering with Africa and the Pacific States in the Culture Works Connect: a project linking the creative

businesses of the Caribbean, specifically Trinidad and Tobago with international networks.

The Ministry of the Arts and Multiculturalism also facilitated workshops and other outreach activities to sensitise the public of our services as they relate to developing the cultural industries.

FESTIVAL DEVELOPMENT

The Ministry of the Arts and Multiculturalism is a proud supporter of each ethnic group and their respective festivals which contribute to the identity of Trinidad and Tobago. Our involvement in festival development was carried out through cultural exchanges, national performances, festival interventions, celebrations and presentations. We ensured that the diverse aspects of our culture and heritage were supported and portrayed through the existing art forms such as dance, fashion, music and our national instrument.

The Ministry also provided financial assistance to projects of individuals and non-government organisations which positively impacted the creative sector. This included the inaugural International Conference on Pan in 2015.

HERITAGE PRESERVATION

The Ministry of the Arts and Multiculturalism continued its work on preserving the intangible heritage of Trinidad and Tobago. The distinct feel and traditions of groups and communities which exist in our country include different aspects of music, dance, language, festivals and celebrations and the knowledge and skills which have transcended over time.

The Ministry was responsible for numerous displays throughout the nation; each pertaining to specific national days and festivals under our purview.

We continued and bolstered our annual signature events and exhibitions and supported various concerts of our Performing Arts Companies, the National Steel Symphony Orchestra (NSSO); the National Philharmonic Orchestra (NPO) and the National Theatre Arts Company of Trinidad and Tobago (NTACTT).

CONCLUSION

During fiscal year 2014/2015, we continued to work to bolster and transform the creative and cultural industry of which we are very proud.

EXECUTIVE SUMMARY

The Ministry of the Arts and Multiculturalism (MAM) was established in May 2010 through the amalgamation of the National Museum and Art Gallery, the National Library and Information System (NALIS), the National Archives, Culture Division and staff from the former Ministry of Information. The Ministry underwent a significant transformation in June 2012 due to the creation of new Ministries and the realignment of departments and agencies to other Ministries. The National Museum and Art Gallery and the National Archives were transferred to the newly created Ministry of National Diversity and Social Integration, while the National Library and Information System (NALIS) was reassigned to the Ministry of Education.

In fiscal 2014/2015 the Ministry continued to operate with its administrative departments along with other departments, Statutory Bodies and agencies such as the Culture Division, National Academy for the Performing Arts (NAPA), the Southern Academy for the Performing Arts (SAPA), Naparima Bowl, Queen's Hall, and the National Carnival Commission of Trinidad and Tobago (NCC).

Guided by the National Framework for Sustainable Development, as well as the mandate, mission and vision inherent within its structure, the Ministry continued its work towards the development of the cultural and creative sector. In accordance with the Ministries' mandate, several services were 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 included:

- 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 artistes and organisations in the cultural sector;
- Artistes access to increased funding;
- Optimised international benefits of performing artists
- Training in Music Literacy, Musicianship, Life Skills, Performing Arts etc. via the Cultural Camps; Music Schools in the Community; Mentoring by the Masters

- Digitization of Research Materials;
- Library of recordings (print, interviews, audio and audio visual) that comprise the Intangible Cultural Heritage of Trinidad and Tobago;
- Facilitating Cultural Exchanges;
- Musical Performances – via the National Steel Symphony Orchestra, National Philharmonic Orchestra, National Theatre Arts Company of Trinidad and Tobago (NTACTT);
- Exhibitions;
- Capacity Building and Developmental Workshops/Seminars.

In the fiscal year 2015, the Ministry was allocated the sum Four Hundred and Sixty-Four Million, One Hundred and Seventeen Thousand, Six Hundred and Ninety-Two Dollars (\$464,117,692.00) as the Recurrent and Capital Expenditure. The Actual Expenditure at September 30, 2015 was Four Hundred and Forty-Two Million, Seven Hundred and Thirty-Five Thousand, Seven Hundred and Ten Dollars (\$442,735,710.00) with an unspent variance of Twenty-One Million, Three Hundred and Eighty-One Thousand, Nine Hundred and Eighty-Two Dollars (\$21,381,982.00).

The Ministry's achievements in 2015 included the following:

Development of Competencies in the Visual Literary and Performing Arts

In fiscal 2015, the Music School's programme continued in its fourth semester. Three hundred and sixty young musicians received training in life skills and music literacy. Students were exposed to a number of instruments from the wind, string and percussion family. Groups participating in the Music School included steelbands (Potential Symphony Steel Orchestra, Casablanca Steel Orchestra, Sangre Grande Cordettes, Golden Hands and Couva Joylanders); the St. James Police Youth Club, the St. Mary's Children's Home, the Youth Training Center and Amaryjoth Sabha Mandir. In addition to receiving certificates of participation, students were able to execute what they learned through their performances at recitals that were held at every venue.

This fiscal period also saw an expansion of the Cultural Camps programme. These cultural camps served as platforms for the re-formation and re-establishment of national cultural pride, through re-learning and sharing of traditions. The camps were divided into Easter, Technical and Vacation Camps. Approximately three thousand and ninety-nine beneficiaries were accommodated across sixty-three (63) camps which were conducted as follows:

eight (8) Easter; eleven (11) Technical Camps (catering to skills development for young adults) and forty-four (44) Vacation Camps which were designed as meaningful vacation activities that enlightened children about the arts, heritage and culture of Trinidad and Tobago.

In the period under review, the Ministry contracted the De Vos Institute of the Kennedy Centre of Washington DC, University of Maryland to conduct a one (1) year National Arts Management Intensive programme. Sixty individuals and twenty-one groups received training, which focused on Strategic Planning, Asset Inventory, Board Development, Institutional and Programmatic Marketing. The year's activities also included twenty (20) site visits; phone consultations; six (6) online webinar Master Classes and two (2) De Vos Arts Management Training Seminars.

Development of Cultural Industries

The National Registry of Artists and Cultural Workers issued 74 certificates to individual artists, cultural workers and cultural organisations, in addition to certification of works for organisations and certification of work for individuals.

In 2015, the Mentoring by the Masters programme continued its Third Cycle aimed at transferring knowledge from skilled masters to up-and-coming artistes in their respective fields. The Mentors included Mr. Albert Laveau – Developmental Theatre, Mr. Narcenio ‘Señor’ Gomez – Wire Bending, Mr. Paul Keens Douglas – Storytelling, the Trinidad+Tobago Film Festival (TTFF) – Festival Development and Winsford Devine – Song Writer. One hundred and ten mentees participated in the third cycle.

As the Ministry continued its work to develop and strengthen the cultural industries and creative sector of Trinidad and Tobago, it was cognizant of the importance of establishing alliances and linkages with both internal and external networks. During the fiscal year 2014/2015, the Ministry of Arts and Multiculturalism through a global project known as ‘Culture Works Connect’ partnered with the Pacific Islands Culture and Arts Foundation, Fiji and Africa Centre, South Africa for a period of three years (2014-2017).

Festival Development

Central to the area of “Festival Development” is the creation of ‘new audiences’. To achieve this, the Ministry embarked on a number of Cultural Exchanges;

hosted, participated and/or sponsored marque performances, national celebrations, festival interventions, presentations and workshops.

As part of the Cultural Exchange initiative, cultural ambassadors and officials shared 'Trinbago's culture during the Barbados Crop Over and CARIFESTA XII via their performances and the hosting of developmental workshops. In addition to visiting other countries and sharing the nation's culture with others, Trinidad and Tobago also received and embraced cultural practitioners and ambassadors from India, China, England and the Caribbean.

The Ministry supported and sponsored several events including the Contemporary Choreographers Collective Dance Festival, Escape into Fashion, Art and Music, Live at Hyatt, the UWI Classic Concert Series, Decibel Conference and Workshop, Young Voices and the International Conference of Pan (ICP). These festival development interventions served to display the rich and diverse culture of Trinidad and Tobago, pay tribute to persons critical to the development of the Calypso artform, showcase the local talent and work of the cultural ambassadors and practitioners, as well as explore and promote the sustainable growth of the steelpan industry.

Grants and Subvention Programme for Cultural Artistes

In fiscal 2015, the Ministry continued to provide financial assistance to cultural and artistic organisations, as well as individuals. During the year under review, thirty-one million, three hundred and thirty-four thousand, one hundred and fifty-six dollars and thirty-eight cents (\$31,334,156.38) in financial support was provided to 366 individuals and nongovernmental organisations.

Heritage Preservation

As part of preserving the history and celebrating the rich intangible culture of Trinidad and Tobago, the Ministry continued to mount several exhibitions during fiscal 2015. These were centred on the national days and religious festivals including Divali, Eid, Shouter Baptist Liberation Day, Indian Arrival Day, Emancipation Day, Republic Day, and Christmas as well as significant events such as the 1990 Coup.

Other Cultural Activities

The Ministry also conducted a number of performances, concerts, workshops and school outreach programmes through the performing arts companies – the National Steel Symphony Orchestra, the National Philharmonic Orchestra and the National Theatre Arts Company of Trinidad and Tobago.

As a result of the Ministry's commitment towards building and strengthening the cultural industries and the creative sector of Trinidad and Tobago, artistes, groups and organisations were able to have greater access to increased funding to assist with their artform; increased job opportunities locally, regionally and internationally; greater opportunities to build and refine their skills and craft for the global market; foster and strengthen their capacity to market themselves as well as develop international linkages. The Ministry, through its recognition, preservation and promotion of the nation's cultural industries as a viable and valuable resource to society and the economy was able to contribute to the sustainable growth and development of the country.

MANDATE

The Ministry of the Arts and Multiculturalism mandate is aligned to the Government's Strategic Framework for Development. It is commissioned:

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.

The mandate has been shaped by some key elements/activities of the Ministry that includes:

- Preparation and implementation of a multiculturalism policy.
- Promotion of the celebration of our cultural traditions.
- Preservation and development of diverse cultures including the creative and festival arts.
- Preservation of cultural records and other forms of tangible and intangible cultural heritage.
- Facilitation of the development of the creative economy.

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.

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.

- Inclusion
- Trust
- Equity
- Fairness

- Advocacy
- Efficiency
- Transparency
- Accountability
- Service orientation
- Creativity

STRATEGIC GOALS

The Strategic Goals of the Ministry were aligned to the Government's Seven Pillars of development, particularly contributing to Pillar I – People-Centred Development and Pillar V – A More Diversified, Knowledge Intensive Economy.



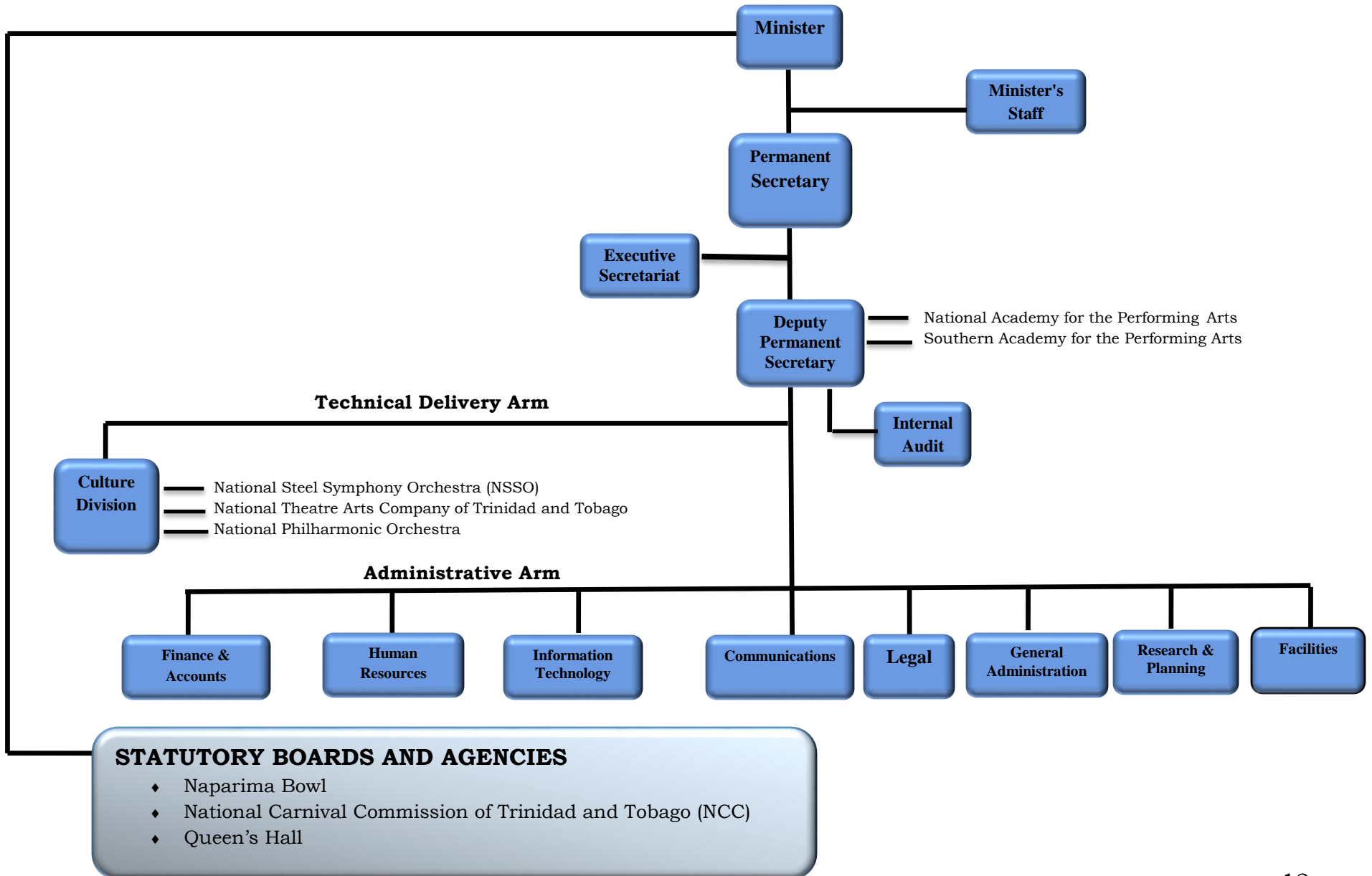
Figure 1: Strategic Goals

OVERVIEW OF THE MINISTRY

The Ministry of the Arts and Multiculturalism (MAM) was established in May 2010 through the amalgamation of the National Museum and Art Gallery, the National Library and Information System (NALIS), the National Archives, Culture Division and staff from the former Ministry of Information.

The Ministry underwent a significant transformation in June 2012 due to the creation of new Ministries and the realignment of departments and agencies to other Ministries. The National Museum and Art Gallery and the National Archives were transferred to the newly created Ministry of National Diversity and Social Integration, while the National Library and Information System (NALIS) was reassigned to the Ministry of Education.

Figure 2: ORGANIZATIONAL CHART



DIVISIONS AND SERVICES OF THE MINISTRY OF THE ARTS AND MULTICULTURALISM

For the fiscal period 2014 – 2015 the Ministry of the Arts and Multiculturalism comprised of the following Departments:

General Administration	Provides support services to the Minister, Permanent Secretary, Deputy Permanent Secretary and other departments within the Ministry; handles the procurement of goods and services and ensures that the material requirements of the Ministry are supplied. It also maintains the inventory of stationery and supplies along with conducting office maintenance and improvements.
Facilities Management	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 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	Responsible for the collection, analysis and evaluation of data. The unit 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	This 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.
Culture Division	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.

Table 1: Departments Within the Ministry of the Arts and Multiculturalism

Services Provided

In accordance with the Ministries' mandate, several services were 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;
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- Digitization of Research Materials;
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- Exhibitions;
- Capacity Building and Developmental 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 artistes 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.

Table 2: Legislative Framework and Regulations

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.

Table 3: 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.

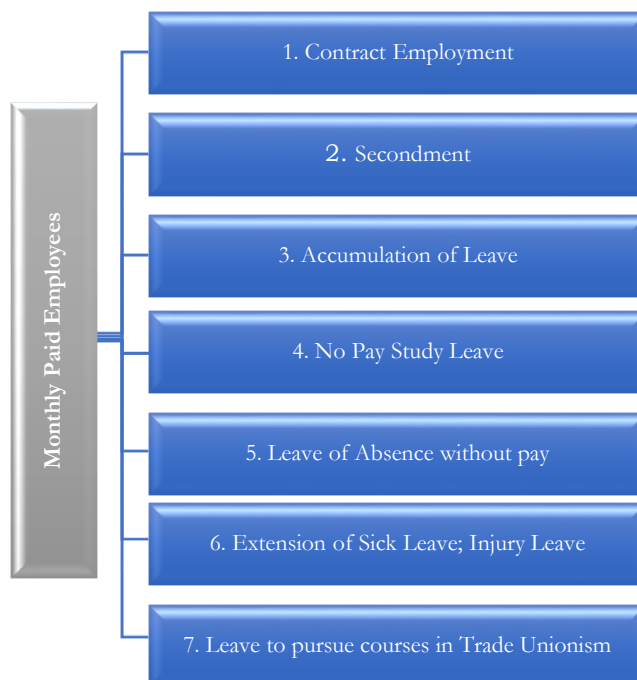


Table 4: Functions Devolved by the Chief Personnel Officer (CPO)

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. 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.

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.

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 the 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.

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

Table 5: Reporting Requirements

HUMAN RESOURCE DEVELOPMENT PLAN

During the period under review, the Ministry's staff structure comprised of ninety-two (92) offices within the permanent establishment and one hundred and seventy-three (173) contract offices. Vacant offices were filled temporarily with officers who were given acting appointments so that the actual number of officers on the permanent establishment which the Ministry operated for the reporting period was approximately sixty-three (63). Twenty-nine (29) offices of the permanent establishment 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 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 one (1) public officer was promoted to the Ministry.

VACANCIES

There were twenty-nine (29) vacant offices in the Ministry; eighteen (18) 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.

There were one hundred and seventy-three (173) vacant contract offices and forty-seven (47) were filled. However, one hundred and twenty-six (126) contract offices remain vacant. This was due to the delay in Cabinet's approval of the Ministry's Six-Year Contract Employment Staffing Plan.

RECRUITMENT AND SELECTION PROCEDURES

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 interviews conducted. 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 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 in areas such as, Determination of Incremental Dates, Performance Appraisals, Personnel Department Devolved Functions and Service Commissions Delegated Functions.

A total of eight (8) employees underwent training during the reporting period **October 2014 to September 2015**. Training was initiated as the need arose and also with the recommendations of supervisors. Areas of training included: Workforce Administration, Integrated Global Payroll, Leadership Skills for

Supervisors Boot Camp, Designing Compensation Systems to Deliver Performance, Facilities Management Conference and Expo 2015.

INDUSTRIAL RELATIONS

Internal records revealed that in the period under review no Industrial Relations issues arose within this Ministry.

FINANCIAL OPERATIONS

BUDGET FORMULATION

The Draft Estimates for the Ministry of the Arts and Multiculturalism were submitted to the Budget Division and approved by the Ministry of Finance and the Economy.

EXPENDITURE VERSUS BUDGET

The total funds approved and allocated to facilitate the operating expenditure of the Ministry for fiscal year 2014/2015, inclusive of Recurrent and Capital Expenditure, was Four Hundred and Sixty-Four Million, One Hundred and Seventeen Thousand, Six Hundred and Ninety-Two Dollars (\$464,117,692.00).

The Actual Expenditure on Recurrent and Capital Expenses as at 30th September, 2015 was Four Hundred and Forty-Two Million, Seven Hundred and Thirty-Five Thousand, Seven Hundred and Ten Dollars (\$442,735,710.00). This represented approximately 95% of the total sum allocated.

SUB-HEAD	BUDGETED EXPENDITURE \$	ACTUAL EXPENDITURE \$	VARIANCE \$
01 – Personnel Expenditure	11,816,460.00	9,289,223.00	2,527,237.00
02 – Goods and Services	32,298,718.00	29,528,455.00	2,770,263.00
03 – Minor Equipment	1,365,430.00	325,290.00	1,040,140.00
04 – Current Transfers	61,700,000.00	55,704,851.00	5,995,149.00
06 – Current Transfers to Statutory Boards and Similar Bodies	332,937,084.00	330,440,140.00	2,496,944.00
09 – Development Programme	24,000,000.00	17,447,751.00	6,552,249.00
TOTAL	464,117,692.00	442,735,710.00	21,381,982.00

Table 6: Allocation and Expenditure (Recurrent and Capital) for Fiscal Year 2014/2015

Variances Under Recurrent and Capital Expenditure

The MAM did not utilise 5% of the Recurrent and Capital Expenditure for fiscal 2015, denoted by a variance of Twenty-One Million, Three Hundred and Eighty-One Thousand, Nine Hundred and Eighty-Two Dollars (\$21,381,982.00).

The variance was largely attributed to the following:

- i. Personnel Expenditure** Posts on the establishment were not filled.
- ii. Goods and Services**
 - a. Travelling posts were not scheduled;
 - b. Some contract positions were not filled;
 - c. All planned activities were not implemented.
- iii. Minor Equipment Purchases** Purchase of furniture was cancelled.
- iv. Development Programme** All planned works were not completed.

INFRASTRUCTURE DEVELOPMENT FUND (IDF)

The Ministry also received Two Million Dollars (\$2,000,000.00) under the Infrastructure Development Fund (IDF). The Infrastructure Development Fund projects were managed by UDECOTT, and no expenditure was incurred for the fiscal year 2015.

INTERNAL AUDIT PROCEDURES

Internal Auditing is best described as an independent, objective assurance and consultancy 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.

At the Ministry of the Arts and Multiculturalism, the Internal Audit Unit is responsible to the Accounting Officer; to report on whether the internal controls and accounting systems are functioning effectively. In order to accomplish this,

the Internal Audit examines the business activities of the Ministry to evaluate the systems and controls ensuring accountability and transparency.

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

Works undertaken by the Audit Department are outlined below:

<p>1. Expenditure Records</p>	<p>a. Quarterly checks and verification of:-</p> <ul style="list-style-type: none"> ▪ 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 ▪ Register of Invoice Order Books ▪ Register of Blank Cheque Forms <p>b. Monthly (or when submitted) checks and verification of :-</p> <ul style="list-style-type: none"> ▪ Applications for Grants of Credits on the Exchequer Account ▪ Previous Year Accounts
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<p>2. Payroll</p>	<p>a. Biannual checks and verification of:-</p> <ul style="list-style-type: none"> ▪ Personnel Emolument Record Cards <p>b. Checked and verified when submitted (Public Officers):-</p> <ul style="list-style-type: none"> ▪ Arrears of Salaries and COLA ▪ Acting allowance ▪ Increments ▪ Travelling <p>c. Checked and verified when submitted (Contract Officers):-</p> <ul style="list-style-type: none"> ▪ Arrears of Salaries ▪ Allowances ▪ Vacation Leave Buyout
<p>3. Registers/Ledgers</p>	<p>a. Biannual checks and verification of all Registers:-</p> <ul style="list-style-type: none"> ▪ Travelling ▪ Motor Vehicle Advances ▪ Overpayment
<p>4. Revenue</p>	<p>a. Quarterly checks and verification of:-</p> <ul style="list-style-type: none"> ▪ Revenue Account for NAPA/SAPA
<p>5. Benefits</p>	<p>a. Checked and verified when submitted:-</p> <ul style="list-style-type: none"> ▪ Pension and Leave Records for Public Officers <p>b. Checked and verified when submitted:-</p> <ul style="list-style-type: none"> ▪ Contract Gratuity for Contract Officers
<p>6. Human Resource Management</p>	<p>a. Examined the internal control ensuring accountability/transparency in the activities of the HR Department annually:-</p> <ul style="list-style-type: none"> ▪ Delegation of Authority ▪ Contract employment ▪ Training ▪ Employee Assistance Programme

	<ul style="list-style-type: none"> ▪ Staff Arrangements - acting, vacation leave, extended sick leave
7. Vehicle Management	<p>a. Checks and verify biannually:-</p> <ul style="list-style-type: none"> ▪ Vehicle Log Books and Register ▪ Vehicle Inventory
8. Inventory of Office Furniture and Equipment	<p>a. Checked and verified biannually the safety and security of the assets in:-</p> <ul style="list-style-type: none"> ▪ All departments/offices of the Ministry of the Arts and Multiculturalism
9. Inventory of Office Stationery and Supplies (Stores)	<p>a. Checked and verified biannually:-</p> <ul style="list-style-type: none"> ▪ Register and physical stock
10. Audit checks on Agencies of the Ministry of the Arts and Multiculturalism	<p>a. 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:-</p> <ul style="list-style-type: none"> ▪ Culture Division – 51 – 55 Frederick Street, Port of Spain ▪ Queen’s Hall – 1 – 3 St. Ann’s Road, St. Ann’s ▪ Naparima Bowl – 19 – 21 Paradise Pasture, San Fernando ▪ National Academy for the Performing Arts – 119 Frederick Street, Port of Spain ▪ Southern Academy for the Performing Arts – Corner Todd Street and Rienzi Kirton Highway, San Fernando
11. Meetings/Trainings	<p>a. Attended meetings/training sessions as directed by the Permanent Secretary, Ministry of the Arts and Multiculturalism</p>
12. Miscellaneous	<p>a. Conducted audit checks based on any other activity or directive from the Permanent Secretary, Ministry of the Arts and Multiculturalism</p>

Table 7: Internal Audit Activities

PROJECTS, PROGRAMMES AND OTHER INITIATIVES OF THE MINISTRY OF THE ARTS AND MULTICULTURALISM FOR FISCAL YEAR 2014/2015

Experts and practitioners around the world have proven culture to be a significant driver of development. According to the Creative Economy Report 2013², 'there exists a sizeable, strong and valuable protective sector comprised of creative and cultural resources and activities'. Not only does culture add economic-value to a society through opportunities for income-earning, job creation and export earning; it also contributes to the production of new ideas and technology as well as other non-monetized social benefits such as cohesion, a quality of life, and an overall well-being of communities.

Creative economies are among one of the most rapidly growing sector of the world economy. As such, the Ministry of the Arts and Multiculturalism recognizes the importance of culture to the national development of Trinidad and Tobago. In order to develop and strengthen the cultural industries and the creative sector, the Ministry conducted several programmes and initiatives that were categorised under four (4) broad areas. These areas of scope included the development of competencies in the visual, literary and performing arts, development of cultural industries, festival development and heritage preservation.

DEVELOPMENT OF COMPETENCIES IN THE VISUAL, LITERARY AND PERFORMING ARTS

During fiscal 2015, the initiatives under the Development of Competencies in the Visual, Literary and Performing Arts were expanded and included training opportunities for young persons, artists and other creative professionals. The areas of focus were as follows:-

1. Providing learning opportunities for artists/cultural workers and young people to improve on their natural talents;
2. Broadening their skill set;
3. Building entrepreneurial skills; and
4. Fostering organizational strengthening.

² United Nations/UNDP/UNESCO, Creative Economy Report 2013: SPECIAL EDITION; Widening Local Development Pathways

This was accomplished through exposing the artists and professionals to an international training agency, cultural and technical camps and skills building sessions. The training programmes are geared towards promoting self-sufficiency and also ensures that Trinidad and Tobago's cultural workers are on par with world standards and are more equipped to accept opportunities to study and create art around the world. Some of the main training programmes included Music Schools in the Community and Cultural Camps.

Music School in the Community

The Music Schools in the Community programme, formerly known as Music Schools in the Panyard was established in 2012. This programme facilitates the holistic professional development of young musicians by training and exposing them to a number of instruments, music literacy and life skills training. In 2015, the programme continued with its fourth semester. It ran for twelve (12) weeks and provided 84 hours of training to its participants. The Music Schools were conducted at the following panyards: Potential Symphony Steel Orchestra, Casablanca Steel Orchestra, Sangre Grande Cordettes, Golden Hands and Couva Joylanders. The Ministry also formed collaborative partnerships with several youth groups and juvenile correctional institutions. These included Amarjyoth Sabha Mandir, St. James Police Youth Club, the Youth Training Centre and the St Mary's Children's Home. Training encompassed musicianship across several wind, string and percussion instruments inclusive of the Steelpan. Recitals were conducted at every venue in the programme and at the end of the cycle, 360 individuals received certificates for their participation in the music schools.

Cultural Camps

During the period under review, the Cultural Camps programme expanded with the introduction of Easter Camps to the existing complement of Vacation Camps and Technical Camps.

This programme continues to engender interests in the arts and facilitates the development of professional level skills among the youth population. For fiscal 2015, 63 camps provided service to approximately 3,585 youths; a 39% increase in the number of participants for 2014. The camps were conducted nationwide and incorporated a cross-section of the artistic disciplines and cultural practices inherent to Trinidad and Tobago.

Organisational Strengthening

The Ministry has recognized the important contribution national organizations make towards the growth and development of the cultural sector as well as the challenges they encounter in operating efficiently. As a means of building capacity within these organisation as well as strengthening the partnerships between them and the Ministry, training was initiated for the national organisations. In 2013, the Ministry entered an arrangement with the DeVos Institute of the University of Maryland to provide training for national organisations in the culture sector. The three day sessions focused on effective fundraising, artistic planning, strategic planning and institutional marketing.

The DeVos Institute was subsequently contracted in fiscal year 2014/2015 to conduct a yearlong National Arts Management Intensive programme which provided training to 60 individuals and 21 organizations. The year's activities included twenty (20) site visits, phone consultations; six (6) online webinar Master Classes; two (2) DeVos Arts Management Training Seminars. The training focused on the areas of Strategic Planning, Asset Inventory, Board Development, Institutional and Programmatic Marketing. The professionals of DeVos also worked with the participants to develop strategic plans to implement during and after the life of the programme.

DEVELOPMENT OF CULTURAL INDUSTRIES

A core focus of the Ministry of the Arts and Multiculturalism was centred on the development of the cultural industries. Some of the main initiatives established to support this area of focus include the National Registry of Artists and Cultural Workers, Mentoring by the Masters, Culture Works Connect (CWC), Workshops, Conferences and outreach activities.

National Registry of Artists and Cultural Workers

The National Registry of Artists and Cultural Workers is another initiative under the Ministry of the Arts and Multiculturalism to facilitate access to the gains provided by six distinct amendments (Act No. 91 of 2000, Act No. 2 of 2002, Act No. 4 of 2004, Act No. 2 of 2006, Act No. 17 of 2007 and Act No. 13 of 2010) to the Corporation Tax Act. It also facilitates the development of the cultural industries, research and heritage through establishing a database of all artists. Additionally it optimizes the benefits to be accrued to nationals from the

Caribbean Single Market and Economy (CSME) and the Economic Partnership Agreement (EPA) between the European Union and CARICOM.

In fiscal 2015, the Ministry recorded a total of 74 certificates issued by the National Registry to Individual Artists and Cultural Workers (31), Cultural Organisations (18), Certifications of Works for Organisations (18) and Certification of Work for Individuals (7).

Mentoring by the Masters

This programme was designed to impart knowledge from senior accomplished artists to up-and-coming artists in their respective field, while honouring the mentors in the process. During the fiscal year 2014/2015, the second cycle of the programme ended in November 2014 and the third cycle commenced in July 2015. One Hundred (100) persons participated in the second cycle of the programme. However, 86 of them graduated from the second cycle in November, 2014. The mentees were generally trained via Professional Development Sessions.

In the third cycle, one hundred and ten (110) mentees participated in the programme. The mentors comprised of Mr. Albert Laveau – Developmental Theatre, Mr. Narcenio ‘Señor’ Gomez – Wire Bending, Mr. Paul Keens Douglas – Story Telling, the trinidad+tobago film festival (ttff) – Festival Development and Winsford Devine – Song Writer.

Culture Works Connect (EU ACP+ Culture Programme)

In Trinidad and Tobago, it has been recognised that there is a great need to establish solid infrastructure to support creative industries as well as strengthen and develop internal and external networks. The Culture Works Connect project facilitated this opportunity for the country since it links creative businesses in the African, Caribbean and Pacific States. The Ministry of the Arts and Multiculturalism has partnered with the Pacific Islands Culture and Arts Foundation, Fiji and Africa Centre, South Africa for a period of three years (2014 – 2017). In 2015, an Entrepreneurship Workshop was held and included the project lead Visiting Arts, from the United Kingdom.

Workshops and Outreach Activities

As part of providing information to the public about the services offered by the Ministry of the Arts and Multiculturalism, as well as gathering information to update internal databases such as the National Registry, the Ministry participated in a number of outreach activities throughout the country. Some of these included National District Career Fairs, School Career Days and Business Days.

FESTIVAL DEVELOPMENT

Central to the area of “Festival Development’ is the ‘Creation of New Audiences’. To achieve this, the Ministry embarked on a number of Cultural Exchanges, hosted, participated in and/or sponsored marquee performances, national celebrations, festival interventions, presentations and workshops.

Cultural Exchanges

During October 2014 to September 2015, some of the Cultural Exchanges were as follows:

Year	Sending	Receiving
2014	-	<ul style="list-style-type: none"> ▪ Indira Naik and Ensemble from India, October 20 – 21, 2014 ▪ The Hamlet Globe to Globe tour by Shakespeare’s Globe, London; Sunday, October 26, 2014
2015	<ul style="list-style-type: none"> ▪ NSSO, Crop Over, Barbados, July 9-13. The Government of Barbados, through the National Cultural Foundation (NCF), invited senior officials from the National Carnival Commission of Trinidad and Tobago (NCC) to the 2015 Barbados Crop Over. ▪ The Junior Calypso Monarch, National Calypso Monarch, Groovy Soca Monarch and Power Soca Monarch from Trinidad and Tobago were hosted by the Government of Barbados and gave various performances during Crop Over 2015. ▪ The National Carnival Commission of Trinidad and Tobago (NCC) and the National Cultural Foundation of Barbados (NCF) collaborated to host workshops during Crop 	<ul style="list-style-type: none"> ▪ CARNIVAL Familiarization Exercise 2015, Barbados & Grenada. This was geared towards deepening regional exchange in the creative and cultural sector. The objective of the programme involved sharing of best practices with regard to Trinidad and Tobago’s Carnival and Barbados’ Crop Over as well as Grenada’s Spice Mas respectively. During the visit, the Barbados and Grenada delegation engaged in dialogue and exchanged information on cultural practices, with local artistic bodies and observed the National Carnival events of Trinidad and Tobago.

Year	Sending	Receiving
	<p>Over 2015 aimed at educating and informing cultural practitioners from Barbados on aspects of Trinidad and Tobago Carnival. This workshop was an important step for furthering the Trinidad and Tobago Carnival throughout the region.</p> <ul style="list-style-type: none"> ▪ The NCF also invited Pan Musicians to conduct some developmental workshops with Barbadian steel bandsmen in preparation for Crop Over 2015. This visit was extremely fruitful for all parties. ▪ Official Contingent to CARIFESTA XII, Haiti, August 21-30, 2015 	<ul style="list-style-type: none"> ▪ The Forbidden City Chamber Orchestra, Asia Society; February 3-7, 2015 ▪ Rajasthani Folk Performance Troupe (Shri Ji Brij Mewat Lok Kala Manch Deeg Dance Troupe), India; May 25th –June 4th 2015 ▪ Anhui Arts Troupe, China, September 23, 2015

Table 8: Cultural Exchanges (2014-2015)

Festival Development Interventions

Some of the major events sponsored by the Ministry during fiscal 2014/2015 included the following:

Contemporary Choreographers' Collective (COCO) Dance Festival (October 3rd – 5th, 2014)

The sixth annual COCO Dance festival which was held in Queen's Hall, showcased dance pieces from across the Caribbean and around the world. The Ministry was one of the main sponsors of this dance festival.

Escape into F.A.M. (Fashion. Art. Music) (December 2014 – February 2015)

This production series, reached out to all Fashion Designers, Artists and Musicians to showcase their talent and work, whilst displaying the creative culture of Trinidad and Tobago. The Ministry contributed \$80,000.00 in financial support to this initiative, which ran from December 2014 to February 2015 and incorporated several themes for each production – 'Melting Pot', 'Trini Christmas', 'Local Folklore' and 'Old Mas vs. New Mas'.

Live at the Hyatt (February 4th– 21st, 2015)

The Ministry was a major sponsor of Live at the Hyatt- Children of the Drum 2015 – a theatrical presentation celebrating the oneness of our Republic. In addition, the Ministry hosted the opening of the event *Live at The Hyatt - Rhythm Nation*.

The UWI Classic Concert Series 2015 – “The Caribbean Man” (February 22nd, 2015)

This concert was a tribute to Mr. Leroy Calliste (DLitt), popularly known by his calypsonian persona, “Black Stalin”. The concert consisted of a culturally diverse cast of well-known artists, who paid tribute in song to Black Stalin as they delivered many of his musical renditions along with their own. Some of the artists encompassed David Rudder, Mungal Patasar, Blaxx, Nigel Rojas, Raymond Ramnarine, Destra Garcia, Kurt Alleyne and others.

The proceeds of this event went towards the recovery of Mr. Calliste as well as the acquisition of a gift for the UWI STA’s Department of Creative and Festival Arts.

Decibel Conference and Workshop (April/May 2015)

The Ministry also sponsored the staging of two conference and workshop days that focused on four entertainment sectors: Film, Music, Fashion, & Dance. On the last day of the event, there was a full day exposition which hosted vendors from local, regional and international entertainment firms, showcasing their companies’ products and latest innovations.

Young Voices (May 2015)

The Ministry was one of the main partners in the production of the largest children’s choir to perform in Trinidad and Tobago. The Young Voices International Concert is the largest and most exciting children’s school chorale concert held in the World. The Young Voices Concert - the first of its kind to be held in the Caribbean, was held at the Grand Stand, Queen’s Park Savannah on May 16th, 2015 and featured 4,000 primary school students.

International Conference on Pan (ICP) and International Panorama Competition– (August 2015)

The Ministry was one of the main sponsors of the first International Conference on Pan (ICP) hosted by PanTrinbago. The Conference was entitled ‘Towards the Globalization and Development of the Steelpan’ and held at the Hyatt Regency Hotel. It showcased the formal history and creation of the pan as the only musical instrument invented in the 20th century. The main objective of the Conference centred on the sustainable growth of the steelpan industry, with a view of establishing an International Centre of Authority for the steelpan in Trinidad and Tobago.

The International Panaroma Competition followed the International Conference. It featured approximately thirty (30) steelbands from countries representing regions such as Europe, Asia, Africa, North America, Australia and the Caribbean.

Prior to the main event, there was also a launch of the inaugural PANKNOWRAMA (Pan.know.rama) Secondary School Quiz Competition which was held on May 15th, 2015 at the San Fernando Room, Radisson Hotel, Port-of-Spain. This competition—a major pre-event leading up to the International Conference and Panorama (August 4-9, 2015)—was aimed at preserving, encouraging and nurturing curiosity and engagement in the history, science and industry of the national instrument in our youth population at the national level.

Song Release: What is Love (Remix) (September 2015)

The Ministry facilitated the collaboration between rising international recording artist V. Bozeman, from the FOX EMPIRE Television Series, Trinidad and Tobago artiste, Ziggy Rankin and Tempo Networks to remix the song ‘What is Love’.

Grants and Subventions

Financial assistance to individuals and NGOs have been granted on the basis that those projects contributed to the growth and development of the creative sector, either in the short or long term. These included support for cultural activities such as events, workshops/training programmes, and major competitions with the aim of supporting and building capacity in the creative sector. Projects using the arts to assist in dealing with social issues were also given importance along with support for international travel to major conferences such as the South by Southwest Conferences and Music festivals to learn about trends in the sector as well as to provide a forum for local artistes.

Assistance was provided in the following areas: visual and literary arts, performing arts, drama, dance and fashion. Support was also provided for indigenous local culture such as the steel band and calypso and included funding towards unsponsored steel bands, calypso tents, soca and chutney organisations. In addition, the Ministry provided funding for the first ever International Conference on Pan 2015, which was hosted in collaboration with Pan Trinbago, the governing body for pan.

The total number of grants provided for fiscal 2014/2015 are summarised below in Table 9.

Table 9: Summary of Funding for 2014/2015

NO.	CATEGORY	AMOUNT	NO. OF GRANTS
1.	General	4,903,156.38	103
2.	Carnival	372,000.00	19
3.	Carnival (Cabinet approved ³)	13,890,000.00	5
4.	Calypso tents	2,119,000.00	15
5.	Un-sponsored steel bands	2,840,000.00	179
6.	Tassarama prizes	210,000.00	44
7.	International Conference on Pan 2015	7,000,000.00	1
	TOTAL	31,334,156.38	366

³ Cabinet Minute No. 184 of January 22, 2015 - Payment of Prize Monies for the Chutney Soca Monarch and the International Soca Monarch Competitions, and Support Funding for the National Action Cultural Committee, Live at Hyatt and the Trinbago Unified Calypsonians Organisation in respect of Carnival 2015.

HERITAGE PRESERVATION

Cultural heritage is not only restricted to physical sites, artefacts and other material manifestations. It is also entrenched in the expressions and traditions of groups and communities; and are inherited and transmitted from one generation to the next. Intangible cultural heritage or 'living heritage' is just as important as its counterpart and includes music, dance, language, festivities as well as the knowledge and skills to produce traditional crafts.

As part of preserving and celebrating the intangible culture of Trinidad and Tobago, the Ministry continued to mount several exhibitions during the fiscal period October 2014 to September 2015. These were centered on the National Days and Festivals and included:

1. Divali Exhibition at the North Atrium, Piarco International Airport and T & TEC building, Frederick St. Port of Spain.
2. Eid Exhibition at the North Atrium, Piarco International Airport and the Agricultural Development Bank in Chaguanas.
3. Christmas Exhibition at City Gate, Port of Spain.
4. Creative City Walk, Belmont Tour.
5. Shouter Baptist Liberation Day Exhibition at the North Atrium, Piarco International Airport and Gulf City Mall, Tobago.
6. Indian Arrival Day Exhibition at T & TEC Head Office, Frederick Street, Port of Spain and Piarco International Airport.
7. Emancipation Day Exhibition T & TEC Head Office, Frederick Street, Port of Spain and Piarco International Airport.
8. Independence Day Exhibition at the North Atrium, Piarco International Airport.
9. Republic Day Exhibition at the North Atrium, Piarco International Airport.

Signature events and exhibitions conducted during the year included:

1. 'Parang on the Promenade' at Brian Lara Promenade, December 12, 2014.
2. Treasures from the Hideaway – launched on February 11, 2015, Ministry's Office on Frederick Street, Port of Spain. This exhibition seeks to highlight and share, with the general public, Calypsonian Sparrow's iconic status using artefacts from personal collection of memorabilia.
3. Launch of the Music and Heritage Walk, March 26, 2015 – A joint venture between the National Commission for UNESCO and MAM to prepare the city of Port of Spain for entry into the Creative Cities Network (CCN). CCN aims at developing international cooperation among cities and

encouraging them to drive joint development partnerships in line with UNESCO's global priority of culture and development and sustainable development.

4. Exhibitions for the International Conference on Pan at the Hyatt Regency and International Panorama Competition at the Queen's Park Savannah, August 4 – 9, 2015.
5. Reflections of Democracy, July 27, 2015 at NALIS Library – a part of the 1990 Coup Exhibition that sought to remember and reflect on what occurred, to honour those who fought and died upholding the constitution of the nation and to affirm standing bravely in the face of adversity.
6. Online exhibition on the 1990 Coup Exhibition [<http://www.culture.gov.tt/what-was-the-1990-coup/what-was-the-1990-coup/>].
7. Prize Giving Ceremony for the participants of the Multimedia Skills Training Exercise that the Ministry conducted in Siparia, July 2015, in addition to the Pilot Cultural Inventorying Exercise. This is in keeping with the safeguarding of the nation's intangible cultural heritage through strengthening the country's capacities for implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage.
8. Five Pre Recordings of a 6 part series in the digitization room of the Ministry's Office, Frederick Street:
 - i. Robin Forster and Valton Mathews,
 - ii. Leston Paul and Pelham Goddard,
 - iii. Lord Superior and Dr Roy Cape,
 - iv. Winsford Devine and Ron Berridge, and
 - v. Karen and Sancho Francisco (children of Sparrow) .

Professional Art Companies

The Ministry also conducted a number of performances, concerts, workshops and school outreach programmes through its performing arts companies – National Steel Symphony Orchestra (NSSO); National Philharmonic Orchestra (NPO) and National Theatre Arts Company of Trinidad and Tobago (NTACTT). The main activities of these companies included:

National Steel Symphony Orchestra

Major Performances

1. Launch of 'We Beat' 2015,
2. Reflections of Democracy - 1990 Commemoration, July 27, 2015,
3. Toast to the Nation for Independence.

School Outreach Workshops

1. Belmont Secondary School,
2. Moruga Composite,
3. Brazil Secondary School,
4. Couva West Secondary School,
5. Manzanilla Government Primary,
6. Princes Town West Secondary,
7. Guaico Presbyterian Primary School,
8. UWI Student Final Year Recital.

Workshops with Community Music Schools

1. Cultural Academy for Excellence (C.A.F.E), Maryland, US,
2. Republic Bank Pan Minors,
3. Guayaguayare Vacation Camp,
4. Potential Symphony Music Camp,
5. South East Port of Spain Music Camp.

Community Concert Series

1. Seasons I – Curepe, April 5, 2015,
2. Seasons II – Diego Martin, September 24, 2015 in observation of the 39th Anniversary of Republic Day.

National Philharmonic Orchestra

Performances

1. Classics at the Bowl,
2. Bastille Day Performance, Alliance Française, July 14, 2015,
3. Diamonds in the Sun: A Gift to the Nation on the 53rd Anniversary of Independence, August 29 & 30, 2015, Naparima Bowl,
4. Classics in Tobago, September 12, 2015.

School Outreach Workshop

1. St. Augustine Secondary.

Workshops with Community Music Schools

1. Amarjyoth Sabha Mandir Music School,
2. St James Police Youth Club,
3. Youth Outreach, Tobago,
4. St Mary's Children's Home, Tacarigua,
5. 'Classics in Tobago' - Young Musician's Workshop, September 12, 2015.

Community Concert Series

1. Seasons I – Curepe, April 5, 2015,
2. Seasons II – Diego Martin, September 24, 2015 in observation of the 39th Anniversary of Republic Day.

National Theatre Arts Company of Trinidad and Tobago

Performances

1. Launch of the Mighty Sparrow Exhibition, February 11, 2015, Ministry's Office on Frederick Street, Port of Spain,
2. Launch of the Belmont Musical and Heritage Walk, March 26, 2015, Belmont Community,
3. 'Calabash Alley', April-May 2015, Port of Spain and San Fernando,
4. 'Berlin on a Donkey', June 26, 2015, Central Bank Auditorium, Port of Spain,
5. Diamonds in the Sun: A Gift to the Nation on the 53rd Anniversary of Independence, August 29 & 30, 2015, Naparima Bowl.

Informance

1. 'Abstractions in Lucidity'.

ANALYSIS OF PROGRAMMES/PROJECTS AND OTHER INITIATIVES

Culture is essential to every society, not only is it the way of life of its people, but it is also a driver and an enabler of sustainable development. As the organisation charged with the responsibility of fostering, safe guarding and preserving the rich, diverse culture and national heritage of Trinidad and Tobago, the Ministry of the Arts and Multiculturalism continued to work assiduously to develop and implement a number of programmes and initiatives. In the fiscal year 2015, programmes such as the Music Schools in the Community, Cultural Camps and Mentoring by the Masters have contributed to 'A More Diversified Knowledge Intensive Economy'⁴. These programmes facilitated the transference of knowledge and skills from one group to the next as well as aided in the retention of culture which comprised various artforms such as music, dance, storytelling, wire bending and theatre. This was made possible through the provision of financial and technical support to individuals, groups and NGOs to host religious and cultural festivities and events.

⁴ Pillar 5: A More Diversified Knowledge Intensive Economy; Building on the Native Genius Of Our People

Additionally, the Ministry, through these aforementioned programmes/projects along with others such as the National Registry of Artists and Cultural Workers, Culture Works Connect, and initiatives classified under festival development and heritage preservation, played a significant role in building and strengthening the cultural industries and the creative sector of Trinidad and Tobago. Artistes, groups and organisations were able to have greater access to funding to assist with their artform; increased job opportunities locally, regionally and internationally; greater opportunities to build and refine their skills and craft for the global market; foster and strengthen their capacity to market themselves and develop international linkages. Therefore, the Ministry, through the recognition, preservation and promotion of the nation's cultural industries as a viable and valuable resource to society and the economy was able to contribute to the sustainable growth and development of the country.

Outlined hereunder is the tabular analysis of the programmes/projects under the Ministry of the Arts and Multiculturalism for the fiscal period 2014 – 2015, which includes the programme/project name, the benefit(s), challenge(s)/constraint(s) and the impact on the Ministry.

Table 10: Tabular Analysis of Programmes, Projects and Other Initiatives

NAME OF PROGRAMME/ PROJECT	FRAMEWORK	BENEFIT(S)	CHALLENGE(S)/ CONSTRAINT(S)	IMPACT
Music School in the Community	Pillar 5: A More Diversified , Knowledge Intensive Economy MTPF Priority Area 4: Economic Growth, Job Creation, Competitiveness and Innovation	<ul style="list-style-type: none"> • 360 students received Certificates of Participation • 12 groups participated (Steelbands, Juvenile Correctional Institutions, Dance Groups) • Training - wind, strings and percussion instruments 	<ul style="list-style-type: none"> • Insufficient funding 	<ul style="list-style-type: none"> • Transferring knowledge and music skills from experts to beginners • Cultural retention
Cultural Camps	Pillar 5: A More Diversified , Knowledge Intensive Economy MTPF Priority Area 4: Economic Growth, Job Creation, Competitiveness and Innovation	<ul style="list-style-type: none"> • 3,585 pupils; 63 camps held(inclusive of Easter, Technical and Vacation Camps) 	<ul style="list-style-type: none"> • Late funding • Late development of proper contracts to hire personnel 	<ul style="list-style-type: none"> • This programme nurtures cultural and creative expressions at an early age; it strengthens national identity and cultural pride, while fostering unity in diversity.
National Registry of Artists and Cultural Workers	Pillar 5: A More Diversified , Knowledge Intensive Economy MTPF Priority Area 4: Economic Growth, Job	<ul style="list-style-type: none"> • 74 Certificates issued to Individual Artists, Cultural Workers, and Cultural Organisations, in addition to Certification of Works for Organisations and Certification of Works for Individuals 	<ul style="list-style-type: none"> • Late funding • Late development of proper contracts to hire personnel 	<ul style="list-style-type: none"> • Maintaining a database of registered artistes/artists and Cultural Workers which facilitated the development of cultural industries,

NAME OF PROGRAMME/ PROJECT	FRAMEWORK	BENEFIT(S)	CHALLENGE(S)/ CONSTRAINT(S)	IMPACT
	Creation, Competitiveness and Innovation			research and heritage. <ul style="list-style-type: none"> • Promotion and sustainability of the creative sector. • Fosters the opportunity for a sustainable livelihood for persons directly and indirectly involved in the arts.
Mentoring by the Masters	Pillar 5: A More Diversified , Knowledge Intensive Economy MTPF Priority Area 4: Economic Growth, Job Creation, Competitiveness and Innovation	<ul style="list-style-type: none"> • 110 participants/mentees • 5 mentors 	<ul style="list-style-type: none"> • Late funding • Late development of proper contracts to hire personnel 	<ul style="list-style-type: none"> • Transferring knowledge and music skills from experts to beginners • Cultural retention • Development and sustainability of the cultural and creative sector
Culture Works Connect	Pillar 5: A More Diversified , Knowledge Intensive Economy MTPF Priority Area: Economic Growth, Job	<ul style="list-style-type: none"> • Entrepreneurship Workshop 	<ul style="list-style-type: none"> • NIL 	<ul style="list-style-type: none"> • Development of strong international linkages among creative sectors • Promotion of Trinidad and Tobago's culture around the world.

NAME OF PROGRAMME/ PROJECT	FRAMEWORK	BENEFIT(S)	CHALLENGE(S)/ CONSTRAINT(S)	IMPACT
	Creation, Competitive ness and Innovation			
Festival Development	Pillar V: A More Diversified, Knowledge Intensive Economy MTPF Priority Area 4: Economic Growth, Job Creation, Competitive ness and Innovation	<ul style="list-style-type: none"> • Cultural Exchanges • Marquee Performances • Festival Development Interventions • Conference and Workshops 	<ul style="list-style-type: none"> • NIL 	<ul style="list-style-type: none"> • Development of the cultural and creative sector • Promotion of the diverse culture of Trinidad and Tobago • Cultural Linkages – Regional and International
Grants and Subvention	Pillar V: A More Diversified , Knowledge Intensive Economy MTPF Priority Area: Economic Growth, Job Creation, Competitive ness and Innovation	<ul style="list-style-type: none"> • 366 grants distributed in the sum of \$31,334,156.38 	<ul style="list-style-type: none"> • NIL 	<ul style="list-style-type: none"> • Preservation and promotion of Trinidad and Tobago’s diverse culture
Heritage Preservation	Pillar 5: A More Diversified , Knowledge Intensive Economy MTPF Priority Area 4:	<ul style="list-style-type: none"> • Exhibitions (Commemorating National) • Performances/ Informances • Outreach activities 	<ul style="list-style-type: none"> • NIL 	<ul style="list-style-type: none"> - Preservation and promotion of Trinidad and Tobago’s diverse culture

NAME OF PROGRAMME/ PROJECT	FRAMEWORK	BENEFIT(S)	CHALLENGE(S)/ CONSTRAINT(S)	IMPACT
	Economic Growth, Job Creation, Competitiveness and Innovation			

CONCLUSION

The Annual Report for 2014/2015 comprised of information on the overall administration, technical services and supporting agencies within the Ministry of the Arts and Multiculturalism.

The information highlights 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 2014/2015 fiscal 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 comprises the Annual Administrative Reports for the Statutory Bodies and other Bodies under the ambit of the Ministry of the Arts and Multiculturalism including National Academy for the Performing Arts (NAPA), Southern Academy for the Performing Arts (SAPA), Naparima Bowl and Queen’s Hall.

APPENDIX I

**ANNUAL REPORT 2014/2015: LORD KITCHENER (ALDWYN
ROBERTS) AUDITORIUM - NATIONAL ACADEMY FOR THE
PERFORMING ARTS (NAPA)**

2014-2015

ANNUAL REPORT



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 Queens 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 Queens Hall would assist and provide hands-on-training.

A 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.

OVERVIEW OF THE PROJECT

On January 31st, 2005 and May 12th, 2006, the Government of the Republic of China and Government of the Republic of Trinidad & Tobago (GORTT) entered into Agreements for the provision of Government Interest-Subsidized Concessional Loans by China to GORTT and that the Export Import Bank of

China would provide such loans. On 12th May, 2006, a contract agreement was made between UDeCOTT and Shanghai Construction Group Company Limited (SCG), where UDeCOTT agreed to engage the services of SCG to construct both the National Academy for the Performing Arts in North and South. Construction began first at the National Academy for the Performing Arts in Port of Spain in April 2007.

The National Academy for the Performing Arts - North is located on the former site of the Princes Building, at the corner of Keate Street and Chancery Lane, Port of Spain. The total site area is approximately 39,860 square meters with a total floor area of 25,452 square meters.

Brief Description of the Project:

The main features of the National Academy for the Performing Arts include:

Theatre:

- Theatre 1200 seating capacity, one VIP Lounge Room with a capacity for 10 persons, a Box office, and a 1,089m² stage capable of moving in sections;
- Technical Control Rooms both onstage and front of house;
- Two main dressing rooms and smaller dressing rooms for a more personalized atmosphere as well as studios for the performing artistes; and
- Office space for administrative use.

Academy Area:

- Ten (10) small classrooms, Three (3) large classrooms;
- Two multifunction halls which are conference rooms to host functions with lighting and sound systems on the ground level with a total seating capacity of 400 persons;
- Two multifunction rooms with lighting and sound system on Level 3.

Hotel Area:

- Fifty-Three (53) room accommodation consisting of standard single and double rooms as well as three (3) suites;
- Two (2) Restaurants – Western Cuisine with a capacity of 80-100 persons and Chinese Cuisine with a capacity of 130-150 persons.

Atrium Area:

- Waterscape and garden feature; and
- Bridge connecting the hotel to the academy area.

Outdoor Area:

- Landscaping and high mast external lighting;

- Parking Facilities with one hundred and seventy-two (172) outdoor spaces and forty-four (44) basement spaces within the compound; and
- Musical fountain.

VISION, MISSION, PHILOSOPHY & STRATEGIC OBJECTIVES

Vision, Mission, Philosophy

To bring the transformative power of the arts to the widest possible audiences. The arts have the power to move the soul, lift the spirit and expand the mind.

Strategic Objectives

- Policies and programs that develop the creative sector and communities;
- Establish programs that utilize media and social media to stimulate national pride and cultural identity;
- Conduct employee and stakeholder needs assessment;
- Develop and establish organizational structures for permanent staffing with well-trained employees;
- Consult with stakeholders in order to build and strengthen stakeholder capacity.

ORGANIZATIONAL STRUCTURE

The Lord Kitchener (Aldwyn Roberts) Auditorium is a division of the Ministry and for the period October 2014 – September 7th 2015 reported directly to the Permanent Secretary, Ministry of the Arts and Multiculturalism. Subsequently, with the change in government, the Auditorium is now under the Ministry of Community Development, Culture and the Arts.

A Management Committee was appointed for the period February 2014 – February 2016. It comprised of nine (9) persons headed by a Chairman and Vice-Chairman. The committee served 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:

- 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.
- The appointment of two (2) Management Committees to provide oversight responsibility, policy advice and managerial expertise to both NAPA and SAPA.

The Management Committee held the opinion that NAPA should be established by an Act of Parliament and managed by a Board of Directors. This would be similar to Queens Hall structure, giving the Board responsibility for managing the operations of NAPA.

Effective September 11th, 2015 the Chairman, Vice-Chairman and two (2) Committee members of the Management Committee resigned.

Management Structure

The Auditorium is managed by the Administrative Manager (AM) who reports to the Permanent Secretary. All Administrative personnel as well as the Technical Unit Coordinators, who supervise the technical departments of Stage, Lights and Audio, report to the AM. The Technical staff report to the Unit Coordinators. Volunteer staff (Ushers and Box Office Personnel), report to the Front of House Coordinator. The number of Cabinet approved positions for the Administrative and Technical areas total twenty-eight (28).

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

NAPA CLOSURE: October 2014 – September 2015 (Refer to Appendix 4 - Summary of the Issues)

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 exercised their right under S.15 of the Occupational Safety and Health Act, 2004, as amended by Act No. 3 of 2006, to refuse to work and requested an inspection of the premises in compliance with the Act. Pursuant to S18 (1) of the said Act.

The Auditorium was closed on August 6th 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.

The OSHA report highlighted a number of areas 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

Fire

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

Assessments: All of the required assessments, with the exception of the Electrical Assessment were completed. TEK Engineering was unable to complete their assessment due to the following reasons:

- Full Load test – Bulbs needed to be replaced and the generators needed to be serviced before this could be done.
- PLC and Building Maintenance System (BMS) Testing – The systems were not operational.

TEK Engineering has committed to complete the assessment once the abovementioned areas are addressed.

Health Issues: Stagnant water in the basement and the water under the stage were removed. The cleaning of Air ducts and Air Handlers will be done once the structural work is completed.

Fire Safety Issues: Fire Alarm and Sprinkler systems were not working due to lack of information from SCG and we have been unable to find a company to service the systems.

As of 30/9/2015 - 75% of Fire Extinguishers and hoses were replaced.

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. Other explore other ways will be explored to utilize the space outside of the traditional activities mentioned above.

Due to the closure of NAPA no Special Projects were undertaken.

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 FY2016.

Explore ways to increase the number and types of activities that take place at the Auditorium to through tours, exhibitions, and lunchtime or evening activities in the courtyard.

- ♦ 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.

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 the Auditorium.
- ♦ Marketing of the Lord Kitchener (Aldwyn Roberts) Auditorium regionally and internationally with the view of attracting performing groups from abroad with the aim of having at least one (1) international performing group have shows at the Auditorium per year.

Performance Objectives/Accomplishments

Due to the fact that the Auditorium was closed during FY2015, there was no activity at the auditorium. The National Philharmonic Orchestra and the National Theatre Company (NTAC) continued to conduct rehearsals at the Auditorium until August 2015.

FINANCIAL OPERATIONS

The Lord Kitchener (Aldwyn Roberts) Auditorium is a division of the Ministry and does not prepare financial statements for its operations. Additionally, there is no debt or investment policy. Revenue and expenditure are managed as outlined below:

Expenditure

Accounting activity performed by the Auditorium is as follows:

- ♦ Invoices are certified by the Administrative Manager and sent to the Ministry for payment.
- ♦ Cheques are cut and issued by the Ministry, then returned to the Auditorium for distribution.
- ♦ 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 for the coming fiscal year.

Total expenditure for FY2015 was \$7,280,929.00. The highest expenditure areas as a percentage of the total were:

- Salaries – 34%
- Maintenance – 28%
- NAPA Assessments (done as a result of OSHA) – 12%
- Janitorial – 10%.

Revenue:

Rental fees are the main source of revenue for the Auditorium however 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 along with the receipts received from Central Bank and the Treasury.

Total Revenue earned for the period October 1st, 2014 – September 30th 2015 was \$122,900.

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. The quotations are evaluated and a determination based on price and ability to supply quality goods/services is done before being sent to the PS for review. 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. It is very rare that goods/services will be obtained through Sole Tender.

HUMAN RESOURCE DEVELOPMENT PLAN

Staffing/Category of Employee

As of September 30th, 2015 the total staff count was twenty-three (23) the breakdown as follows:

- 11 - Contract Staff - on contracts varying between three (3) years and two (2) years.
- 12 - 3-Month Short Term Contracts.

Two (2) members of staff resigned in August 2015; one (1) each from the Audio and Stage Departments this brought the total from 25 to 23 mentioned above. (See Category of Employees attached - Appendix 3).

The total number of Cabinet approved Full Time staff for the Auditorium is twenty-eight (28).

- ♦ Administrative Manager
- ♦ Front of House Coordinator
- ♦ Bookings/Marketing Coordinator
- ♦ Business Operations Assistant
- ♦ 24 Technical Staff

April 20, 2015 - Auditorium staff with the exception of the Administrative Manager and two (2) technicians, were re-deployed to various agencies within the ministry i.e. Queens Hall, SAPA and Culture Division. The Administrative Manager and technicians, along with a Facilities Manager were retained at the Auditorium to facilitate the assessments and issues highlighted in the OSHA report.

Additionally the Auditorium has volunteers who assist as needed and are paid a monthly stipend:

- ♦ Ushers – 50
- ♦ Box Office staff – 7

Once the Auditorium re-opening date is set, these persons will be contacted to determine their availability and whether we will need to conduct interviews to bring in additional persons.

Future Staffing Needs 2017:

Within the next year, the organizational structure will need to be reviewed in order to bring the organization's staffing to the level of competence needed to service the needs of clients, and support the development initiatives. The following twelve (12) additional positions will need to be added to the organizational structure:

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

Performance Assessments/Promotions: Assessments are to be done annually. Due to the organizational structure, there is not much room for promotion/advancement.

Training: No Training took place in the last year.

PUBLIC AND COMMUNITY RELATIONS

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

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

With the closure of the Auditorium and subsequently the building, no events were held FY2015.

LEGAL ISSUES

March 12, 2015 the Auditorium received a Preaction Protocol letter from Shelly-Ann Daniel, Attorney at Law with Virtus Chambers. The letter was in connection with an incident that took place at the Auditorium on December 12th, 2013 when Ms. Annmarie Allison Williams slipped and fell on the steps backstage.

The matter was forwarded to the Chief State Solicitor’s Department of the Ministry of the Attorney General. Witness Statements were submitted and we are awaiting further guidance in this matter.

CHALLENGES/CONSTRAINTS

During the period under review, a number of challenges or constraints were encountered. These were mitigated as best as possible. Below is a list of the challenges and/or constraints and the actions taken to alleviate them:-

1. **Electrical System** – Several electrical-related problem were identified. These include:

- The overall electrical system not designed to the T&T Code;
- Breaker overload;
- Failure of lights bulbs and difficulty in sourcing light bulbs locally;
- Poorly functioning stand-by generator; generators connected using a SCG contractor designed system instead of the standard manufacturer’s switching system.

Action Taken: An Electrical Engineering Consultant was engaged to assess the entire electrical system; however, the assessment could not

be completed due to an evacuation notice issued by the Ministry of Works & Infrastructure.

2. Infrastructure – Some issues to the infrastructure include:

- Missing bolts from some structural steel connections;
- Substandard welding of structural members, which require further testing;
- Recurring cracks in several areas including the walls, the timber floor beams of the stage area;
- The need for the replacement of all timber wedges with metal plates and rubber pads; and
- Levelling of the stage required.

Action Taken: A Structural Engineering Consultant was engaged to assess the structural integrity of the entire building including connections. The report was submitted to Cabinet and subsequently to the Ministry of Works & Infrastructure.

3. Equipment – Problems and needs identified included:

- Unacceptable stage machinery that allows for the stage movement;
- An assessment of the stage machinery by an independent expert is required and a solution arrived at or replacement of the entire system;
- Sensors required to prevent injury to the stage users especially when the stage is being moved; and
- The Fly Gallery (scenic and lighting bars) machinery needs to be overhauled.

Action Required: Engagement of a Mechanical Engineering Consultant is required to assess the entire mechanical system.

4. Plumbing – continuous issues with the plumbing system exist. The problems and the action required include:

- Leaks in the plumbing system;
- Replacement of shut-off valves required throughout the facility so that in the event of a leak, that area can be isolated to allow the required repair work to be done.
- Replacement of inferior pipes in accordance with T & T Code;
- Examination of the water fountain system, including the filtration system and the lighting system.
- Replacement of the ‘Cold Water’ and ‘Hot Water’ galvanize pipes.

Action Taken: NIL

5. Safety

- Commissioning of the existing Fire Fighting System required;
- “Approval Certificate” for the system required from SCG, to date it has not been submitted;
- Examination and assessment of the system by an independent expert and any required remedial work done by SCG.

Action Taken: NIL

6. Air-Condition

- Examination of the internal air-conditioning ducting system to determine if the insulation meets the Code requirements.
- Repair or replacement of the Cooling Tower system for the air-conditioning system.

Action Taken: NIL

CLOSING COMMENTS

The National Academy for the Performing Arts as a whole is a wonderful concept that allows for training in both the theory and practical applications of the many facets of the performing arts. The possibilities of the venue are endless and with the collaboration between the entities on the compound, NAPA should be the hub of all cultural activity, nestled in the heart and soul of Port of Spain.

APPENDIX II

**ANNUAL REPORT 2014/2015: 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 Sundarlal Popo Bahora Theatre seats seven hundred and seventy (770) and 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 the supervision of the Permanent Secretary.

PRODUCTION STAFF

Head Stage Manager, Senior Audio Technician (Vacant post up to July 2015), Head Lighting (Vacant post up to July 2015), with stage having 8 Technicians, Lighting Department having 1 Technician and Audio Department comprising of five 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, and Daily Newspapers (via arrangement with Queens Hall).

Proposed Marketing Ventures

Electronic Billboard (work in progress)

Christmas charity concert/fun day for underprivileged kids (work in progress)

Visual art series (ongoing)

Upmarket (work in progress)

Activist art festival (work in progress)

Facilitating School tours (ongoing)

Facebook, Instagram posting of event flyers and other theatre related content

APPENDIX

III

ANNUAL REPORT 2014/2015: NAPARIMA BOWL



NAPARIMA BOWL

ANNUAL REPORT

OCTOBER 2014 TO SEPTEMBER 2015

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- 1.3 Philosophy
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- 2.3 Services/Products provided
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- 2.6 Reporting Functions

3.0 POLICIES AND DEVELOPMENT INITIATIVES

- 3.1 Short, medium and long term plans
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- 5.4 Performance Assessment/Management Strategies
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- 5.6 Employee Support Services

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7.0 PUBLIC AND COMMUNITY RELATIONS

- 7.1 Client and Public Access to services/Service delivery systems

APPENDIX I

Organisational Chart

1.1. 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, Amphitheatre, dressing room facilities, courtyard/patio 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, 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 courtyard/patio hosts events such as weddings, parties, fetes, bazaars. For a wedding, the area can accommodate approximately 200-250 guests (inclusive of tables and chairs); for large fetes, it can accommodate between 1000-1500 persons.

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 22 full-time staff members (permanent and contract) and 20 on-call workers. The Board introduced a pool of ushers who are present at all shows held in the Auditorium. This was a welcome addition for our clients. Our premises are protected by 24/7 Security.

The Board of Directors worked 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. A proposal has been put forward to the Ministry to erect offices for these staff.

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 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:

- i. Rental of the following facilities:
 - a) Auditorium inclusive of dressing rooms
 - b) Amphitheatre
 - c) Box Office, Cafeteria, Kitchen,
 - d) Grounds, for performing Arts and other affiliated activities.
- ii. 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.
- iii. Ushering and car park attendant services are also provided.

B) Special Projects

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

- i. Construction of a retaining wall at the back of the Auditorium, original wall collapsed and caused a landslide
- ii. Repairs to drainage which caused major flooding to the Auditorium
- iii. VIP toilets on the western side of the Auditorium were refurbished
- iv. Additional parking and an exit was constructed on a property adjacent to the Bowl
- v. Rebuilding of gate and security booth at main entrance, together with the erection of a mechanical arm.
- vi. Covering of walkway leading to the Auditorium
- vii. Electrical upgrades
- viii. Repainting of Auditorium
- ix. Refurbishment of twenty (20) dressing rooms housed in containers; these were re-tiled, repainted, counters replaced, and floor length mirrors and racks for clothes were installed.
- x. Garage surface paved.

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 I).

2.5 Legislative and Regulatory Framework

Monthly paid and contract employees operate within the 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, which have to be approved by the CPO. Monthly-paid employees come under the Public Services Association Union.

Naparima Bowl, through its Industrial Consultant, submitted proposals to National Union of Government and Federated workers (NUGFW) and the Minister of Labour for the new Collective Agreement 2014-2016 in July 2015. Negotiations have not commenced.

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 continue towards 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 (amphitheatre and Auditorium)

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

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

In April 2015, these proposals were submitted to the Ministry, seeking approval for Phase I to be put into effect in the financial year 2015-2016.

3.2 Performance Objectives and Accomplishments

- Meetings began between the Ministry of Labour and Naparima Bowl to design a policy to deal with HIV/AIDS in the workplace. This policy, once completed, will form part of our Health and Safety Manual.
- Lighting and audio systems in the Auditorium continued to be upgraded.
- A Long Service Award function was held in December 2014; six (6) members of staff were honoured.

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, repairs and short-term refurbishments have become the norm for Naparima Bowl.

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 **\$6,416,120.00** (an increase of \$1,013,823 over last year's). This resulted from payment to contract officers for twelve (12) months as against three (3) months in the previous year.

b) The amount received under Government Grant was **\$5,995,000.00** (an increase of \$1,159.00 over last year's) and revenue earned through rentals was

\$679,085.00 (an increase of \$17,915 over last year's). Total revenue for the year under report was **\$6,674,085.00**.

Income exceeded expenditure by \$257,965.

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: **\$1,231,000.00**).

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, amended by Act #45 of 1979, 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.

b) Selection Procedures

Staff recruitment to Daily Paid and Monthly Paid positions is done via advertisement, interview and recommendation by the interviewing 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

Ushers were exposed to a refresher training programme.

On-call workers in the Auditorium were trained in the field of lights, audio and stage and were exposed to hands-on training in the respective fields.

6. PROCUREMENT PROCEDURES

No tenders were invited by Naparima Bowl during the period under review; however, our line Ministry handled all tenders for works completed during this period.

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 held during the year:

- One hundred and fifty-eight (158) shows
- 9 functions held on the grounds – 3 fetes, 1 'Men who can Cook', 1 'Cheese & Wine', 1 'Wedding', 1 'Garden Party', 2 'Christmas Parties'

- Forty-nine (49) technical rehearsals

January 2015 was closed for maintenance.

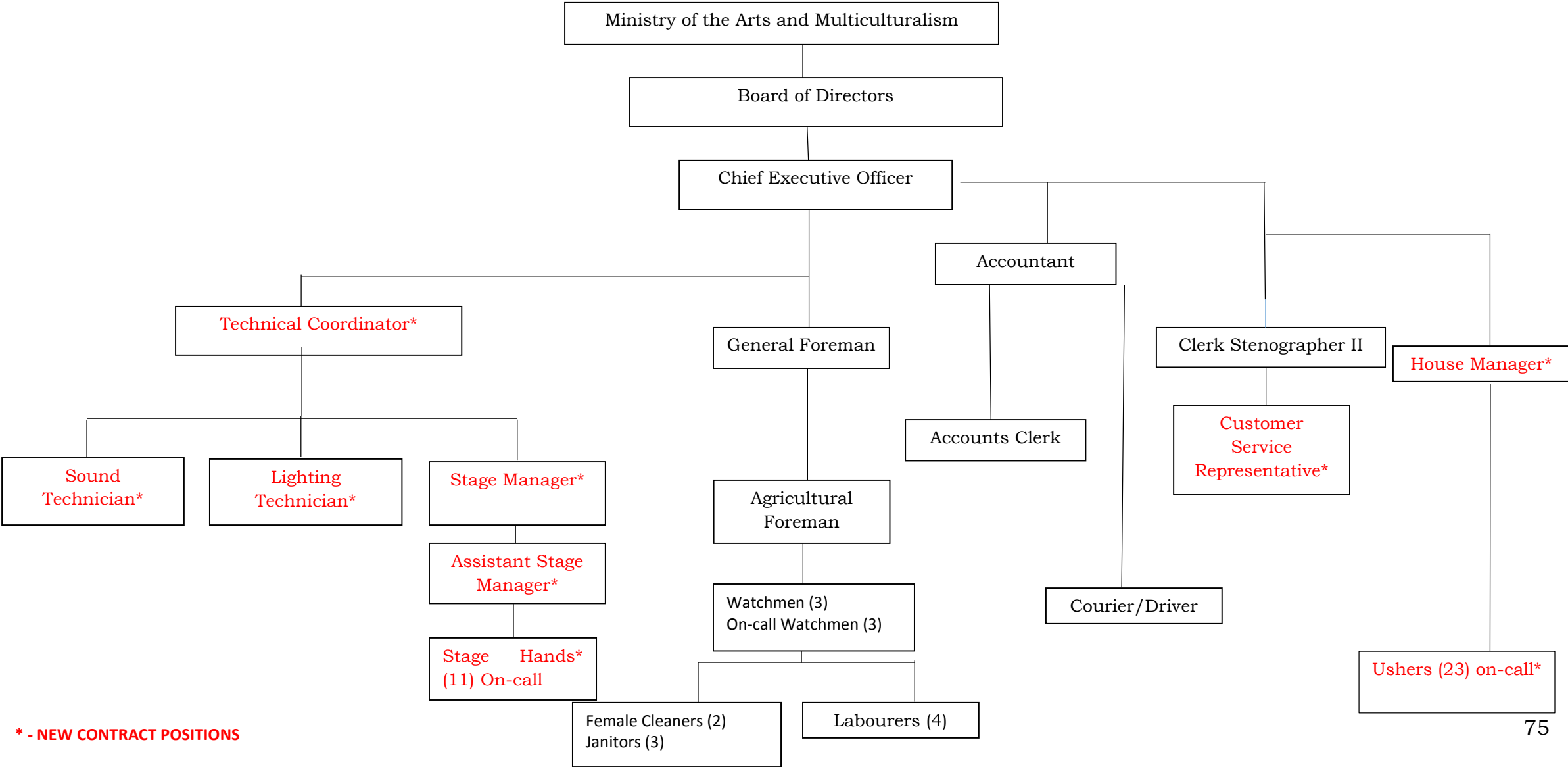
Submitted by:

Camille Ramjohn (Ms.)

Chief Executive Officer

January 21, 2016

ORGANISATIONAL CHART – NAPARIMA BOWL 2015



APPENDIX

IV

ANNUAL REPORT 2014/2015: QUEEN'S HALL



ANNUAL REPORT 2014-2015
QUEEN'S HALL

INTRODUCTION

For the period October 2014 to mid-September 2015, Queen's Hall reported to the Ministry of the Arts and Multiculturalism. The current Queen's Hall Board was appointed in May 2014 for a three year term ending April 2017.

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.”

ORGANIZATIONAL 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.

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

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

Services/Products Provided

Currently Queen's Hall operates as a rental facility in that Clients book the Hall and present and promote their productions. Queen's Hall strives to maintain a high quality of service to clients and makes every effort to provide the following facilities and equipment to its clients:

- An enclosed Auditorium and Lobby area
- Controlled Air conditioning
- Car Parks with access from Car Park A to Car Park B
- Separate rental of the Lobby, Courtyard, Grounds and Helen May Johnstone Room
- Facilities for the physically challenged – wheelchairs, vertical wheelchair lift and equipment for the hearing impaired
- State of the art theatre equipment for Stage, Lighting and Audio
- Assistance from Technical personnel

Reporting Functions

Monthly financial reports are submitted to the Ministry of the Arts and Multiculturalism and 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 was placed on the replacement and upgrading of aged equipment and technologically obsolete equipment and on the refurbishment of Queen's Hall's specialized roofing system. During the year, construction of a canopy covering for the backstage loading dock and the installation backstage of dressing rooms for physically challenged performers was completed. Segments of the Audio, Lighting and Stage 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.

FINANCIAL OPERATIONS

Background

The Board continued its work in the strengthening of the financial management system at Queen's Hall. During the period 2014/2015 focus on this area was centered on the completion 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 allowed 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 Development*
- *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 was 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 2007- 2011, tremendous efforts were made by

the Board to elicit the completion of this exercise by the CPO. To date this exercise was not completed by the CPO. 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.

In May 2015, coming out of submissions by the Line Ministry to the Ministry of Public Administration, a Revised Staff Establishment and New Classification and Compensation Plan for employees of Queen's Hall was forwarded, along with the comments of the Minister of Public Administration, for the consideration of the Ministerial Committee responsible for monitoring of remuneration arrangements in the Public Service. To date approval is still being sought for the above mentioned submission.

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 was then forwarded to the Ministry of Public Administration for their review and analysis.*
- *In May 2015 a Revised Staff Establishment and New Classification and Compensation Plan for employees of Queen's Hall was submitted to the Ministerial Committee responsible for monitoring remuneration*

arrangements in the Public Service, whose secretariat is the CPO. No response has as yet been received.

- *Continued development and implementation of a comprehensive organization wide Training Programme for technical, non-technical, administrative staff and volunteer ushers has been taking place.*
- *Continued Implementation of a Health and Safety Programme for staff, suppliers 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. .*
- *The approved Queen's Hall Human Resource Manual which adheres to all Labour Laws and good Industrial Relations practice is being kept updated and staff informed of all revisions.*
- *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.*

Staffing

There are currently forty-eight (48) monthly (Permanent and contract) 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 has been completed and is fully integrated with the other system.*
- *The inclusion of the Technical Specification module allows 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.*

PUBLIC AND COMMUNITY RELATIONS

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 2014 with positive response from clients and patrons.*
- *Implementation of a revised Booking Policy and New Rates for improved transparency in the bookings system*
- *Pilot introduction of a Box office solution through the introduction of a ticketing system which provides clients with easy access to printed tickets and on-line sales.*