

# ANNUAL REPORT

2019 - 2020



# NATIONAL CULTURAL FOUNDATION 2018– 2019 ANNUAL REPORT

## About Us

The National Cultural Foundation (NCF) is a statutory body established by the Government of Barbados. Its function is to stimulate and facilitate development of culture generally, as well as to do anything required or desirable to assist persons interested in developing cultural expressions.

## Our Mission

To fuel the development of culture through training, research and the creation of opportunities in the cultural industries.

## The Role of the NCF

The National Cultural Foundation (NCF) is a statutory body established by an Act of Parliament in 1983. Its mandate is to oversee the cultural landscape of Barbados. In the first two years of its operation, 1984 and 1985, the Foundation was housed at Culloden Farm, St Michael and then relocated to West Terrace, St. James in 1986. It is currently housed in the two buildings specifically constructed for CARIFESTA 1981.

The NCF's role revolves around the preservation of our cultural heritage and promotion of all forms of art and culture, both tangible and intangible through developmental and commercial programmes and products. The functional spectrum ranges from, generating cultural awareness at the grassroots level to promoting cultural exchanges at an international level. In its developmental role, the Foundation uses culture as a tool for national development, fostering and supporting the various art forms and new cultural products. In its commercial role, the Foundation is responsible for the promotion, production and hosting of cultural festivals and associated events.

A key part of this function now includes the responsibility for the staging and execution of major governmental and national events. In addition, as culture becomes more pivotal to national and international policy, the National Cultural Foundation continues to re-assess its responsibilities in light of all its functions.

## Objectives

- ▲ To stimulate and facilitate the development of culture
- ▲ To develop, maintain and manage theatres and other cultural facilities and equipment provided by Government
- ▲ To organize cultural festivals
- ▲ To assist persons interested in developing cultural expression.
- ▲ To provide opportunities for Barbadian artists/artistes to showcase their talents with the end result being an increased demand for local work
- ▲ To educate Barbadians concerning their heritage
- ▲ To offer Barbadians and visitors alike a high quality cultural product that informs, educates and entertains
- ▲ To equip the cultural workforce with technological skills and training to excel in their particular art forms
- ▲ To strengthen the local cultural product and in the process increase profits to the shareholders
- ▲ To create high quality products that will be competitive on the local, regional and international markets
- ▲ To maximize the role of the cultural sector in the tourism industry

# THE CHAIRMAN'S REPORT



**Glyne Harrison**  
**CHAIRMAN**

The National Cultural Foundation placed extra emphasis on education in culture during the financial year 2019 - 20. While the organization continued its work with the annual national events - Crop Over and NIFCA, one of the biggest success stories was the programming implemented in schools and communities.

This developmental role on a grander scale resulted in more opportunities for students and the average Barbadian to benefit from a cadre of highly-skilled practitioners, while providing a source of income for said practitioners.

As the country and by extension the world moved in the direction of utilising digital media as a key resource, so did the NCF. Training and developmental modules took on a hybrid approach as programmes and initiatives were designed for both physical and digital delivery.

These programmes included:

- ▲ Dance in Schools
- ▲ Career Developmental Clinic
- ▲ July 26th Resource Kit
- ▲ Children's Colouring Book
- ▲ Schools & Community Costume Programme
- ▲ Craft Development Workshop and Symposium

In seeking the expertise of practitioners, the NCF was able to continue to build on and expand relationships with constituents in each discipline. Registration for the various workshops and training allowed the Foundation to add to its databases; this reach is important not only for training and developmental information but for establishing communication channels as well.

On behalf of the Board, I take this opportunity to thank the CEO, Management Team and the staff of the NCF for efficiently moving the Foundation forward into the rapidly expanding digital space during this period.

# CORPORATE PROFILE

## BOARD OF MANAGEMENT

Mr. Glyne Harrison - **Chairman**

Dr. Adrian Cummins - **Deputy Chairman**

Mr. Sheldon Hope

Ms. Nina Clarke

Mrs. Muriel Robertson

Mr. Campbell Rudder

Mr. Algernon Yearwood

Ms. Alissandra Cummins

Ms. Aisha Comissiong

Ms. Varia Williams

Mr. Jehu Wiltshire - **Permanent Secretary, Ministry of Culture, Sports and the Creative Economy**

## MANAGEMENT TEAM

Ms. Carol Roberts-Reifer - **Chief Executive Officer**

Mr. Wayne Webster - **Manager Administration**

Mrs. Andrea Wells - **Chief Cultural Officer**

Mr. John Clarke - **Finance Officer**

Ms. Ashley Dyll - **Marketing Officer**

Mr. Dorsie Boyce - **Technical Officer**

Mr. Andre Hoyte - **Senior Business Development Officer (April 1, 2019)**

# THE CEO'S REPORT

The National Cultural Foundation set itself two major goals for the financial under review:

1. Enhance the events of its festivals – Crop Over and NIFCA;
2. Restructure the delivery of its training programmes in schools and communities.

To this end several amendments were made to the Crop Over Festival and NIFCA as follows:

Crop Over Festival Innovations:

- ▲ The coordination of the Junior Calypso Monarch Competition through primary and secondary schools;
- ▲ The expansion of the Schools' Masquerade Programme;
- ▲ The reformatting of the Pic-O-De-Crop Competition; there was no semi-final stage and entrants were judged on the submission of one calypso as opposed to two in previous years. The winner was offered the option of a fully-loaded new vehicle \$100K in cash;
- ▲ The relocation and reformatting of the soca competition; the criteria were amended to allow for a single competition – The Soca Monarch Competition. This competition was staged at the National Botanical Gardens;
- ▲ The annual folk concert was amalgamated into the Ceremonial Delivery of the Last Canes and Opening Gala; produced in celebration of the Day of National Significance;
- ▲ A radio drama and instruction tool-kit was
- ▲ A series of warm-up events – Bajaramas was produced at six venues across the island;
- ▲ The National Youth Steel Orchestra was formalized and debuted at Pan Pun De Sand;
- ▲ Grand Kadooment culminated with an after-party at Kensington Oval.

NIFCA Innovations:

- ▲ All school-based training was designed to showcase results during NIFCA
- ▲ The list of prizes across all disciplines was amended to reward more local, original works in the performing arts categories;
- ▲ The list of incentives was both expanded and amended to offer greater opportunities for continued and advanced training;
- ▲ The Visual Arts and Craft Exhibition was decentralized with works displayed at several public venues including public libraries, the UWI Cave Hill Campus' offices at the Mutual Building and the Supreme Court;
- ▲ Three Tribute Nights were staged in honour of cultural icons the late Richild Springer, Janice Millington and Andrea Gollop-Greenidge.



**Carol Roberts-Reifer**  
**CHIEF EXECUTIVE OFFICER**



# THE CEO'S REPORT

Equally, the training and developmental programmes were redesigned to better reflect the growing trends in the various disciplines as well as identified gaps in proficiency. Each module was geared towards a showcase activity either in Crop Over or NIFCA. The number of tutors was also increased to capitalize on the skills and talents of accomplished practitioners across all disciplines.

The Foundation was also tasked with producing a number of major national events including a Royal Visit by HRH Prince Charles and Duchess Camilla; official visits of the Heads of State of Ghana and Nigeria; the series of activations to commemorate the Season of Emancipation and the annual Food and Rum Festival of the BTMI. In every instance the staff of the NCF proved up to the task and conceptualized and produced highly creative, well-executed events which were extremely well received by all publics. Technical and event-planning support was also rendered for the annual National Service of Thanksgiving and the Ceremonial Parade and Independence Honours event at Kensington Oval on Independence Day.

Immediately after Crop Over, the NCF coordinated the cultural delegation to CARIFESTA XIV in Trinidad and Tobago. The delegation was lead by the Hon. John King, Minister of the Creative Economy, Culture and Sports and the CEO of the NCF lead the production team charged with performances and exhibitions, ably supported by the Chief Cultural Officer who has vast CARIFESTA experience. The performers were selected via the audition process and comprised both veteran and amateur performing artists. Poet Laureate, Esther Phillips and Cultural Ambassadors Alison Hinds and Dr. The Most Honourable Anthony 'Gabby' Carter were also members of the delegation. Barbados was represented in visual art and craft, literary arts, music, and theatre, spread across marquee events, lunch-time performances, readings, demonstrations, street performances and the daily Grand Market. Barbados' presentations were generally well received, despite a series of organizational challenges experienced by the host country.

The CEO and Senior Business Development Officer represented the Foundation at the annual New York Now Trade Expo in New York City in August and the UNCTAD Symposium on the creative Industries in Geneva in October.

Deficient human resources remain a source of concern at the NCF; this matter has been partially addressed through the recruitment process for Cultural Officers in both Music Education and Music Organisation. The prolonged absence of the Theatre Arts Officer due to extended sick leave, resulted in the reassignment of Ms. Alison Sealy –Smith from the Festival and Events Department to the Theatre Arts Desk of the Cultural Development Department for the specified period.

Event planning resources were also engaged as required throughout the year to buttress the capacity the Festivals and Events Department; additional administrative support was recruited for the office of the Chief Executive Officer.

Training and staff development also received some attention, with various employees receiving training in proposal writing (UWI School of Continuing Studies) and selected BIMAP courses.

# THE CEO'S REPORT

The NCF was commissioned to lead the conceptualization and production aspects of the We Gathering 2020 Project; the We Gathering National Organizing Committee commenced weekly meeting in December 2019; the 12-month calendar was launched shortly thereafter. Each month of 2020 is dedicated to a parish, commencing with St. Lucy in January and culminating with St. Michael in November.

The Foundation produced the We Gathering Family Picnic and Fun Day on January 1st, 2020 at River Bay. This launch event was a huge success and attracted thousands of locals and visitors alike. The Errol Barrow Centenary Concert was produced and staged on January 21st. Errol Barrow Day at Checker Hall Playing Field in St. Lucy, again attracting a massive live and online audience.

The month of February saw the parish of St. Peter hosting a day of heritage activities and a sundown concert, all produced by the NCF team. The highlight was the heritage walk and tour which featured a dramatized retelling of the Barbados/Carolinas shared history, which was also live-streamed in Charleston, South Carolina.

The CEO of the NCF participated in a Tourism and Cultural State Visit to Ghana in February of 2020. Several productive discussions were held in the areas of cultural exchanges for training, collaborative ventures in film and music and knowledge sharing in copyright and research and documentation.

The first case of COVID-19 was discovered in March of 2020, forcing the immediate suspension of public face to face interactions including social activities and events. The NCF immediately closed its offices and the Queen's Park Facility; staff were sent on four weeks of holiday, scheduled to culminate in April 2020, the commencement of the new financial year.

# CULTURAL DEVELOPMENT DEPARTMENT



The major strategy of the year's work was project and or product-oriented with a greater emphasis on the utilization of digital media for documentation and to broaden the reach of the educational items produced.

The Cultural Development Department was more involved in various aspects of Crop Over; responsible for the implementation of an artistically successful participation at CARIFESTA 14 in Trinidad, and a renewed and enhanced NIFCA.

For the first time, at the request of the Ministry of Culture, the NCF developed and managed the entire calendar for the Season of Emancipation, and focused on collaborations with the community to spread its impact.

## **Staff Changes**

Mr. Tristan Layne, Cultural Officer for Music Education joined the Department from April and was immediately immersed in the planning and development of the Junior Calypso Monarch programme.

Special Projects Officer, Alison Sealy-Smith was reassigned to monitor the programmes of the Theatre desk for the period February to July, during the absence of Ms. Amanda Cumberbatch, who returned to the desk in August after an extended sick leave period.

## **DANCE**

### **Dance in Schools**

This programme exposed students from Deacons Primary, St. Silas Primary, Reynold Weekes Primary, Coleridge and Parry Secondary and West Terrace Primary to dance for a short period this school year, with programme tutors Amaris Clarke, Shameka Walters and Keisha Dowridge. Reynold Weekes Primary and Deacons Primary successfully medaled in the 2019 NIFCA competition.



# CULTURAL DEVELOPMENT DEPARTMENT

## **National Dance Programme**

During the period, flag-dancing, Caribbean folk, hip-hop, modern and gymnastics were taught by coordinator and senior tutor Danielle Forte-Harvey; Corey Greenidge, Sara Brewster and Damienne 'Didi' Winston.

The students in the programme participated in the national costume parades held throughout the course of the year, as well as competed in the 2019 NIFCA Competition.

## **Career Development Clinic**

This ongoing programme advises individuals in preferred areas of dance entrepreneurship. Dancers Keisha Dowridge, Jamal Dawe, Teila Williams, Roy Downes and Shakeria White received counselling.

## **NCF Costume Classification Programme**

The NCF's extensive costume stock was relocated to the new 40-foot container located at West Terrace, St. James, and the task of inventory and classification of the costumes continued.

## **THEATRE**

Professional development workshops were implemented for the NCF's Drama tutors, as well as Theatre teachers within the secondary school system. The workshop sessions began at the NCF on Caribbean Cultural Forms including Carnival, The Barbados Landship and The Spiritual Baptists and continued with the basics of Theatrical Process, Playmaking and Improvisation.

## **MUSIC**

### **Junior Calypso Monarch Competition**

In an effort to boost the Junior Monarch Calypso Competition, the NCF assisted with the production of Junior Calypso Competitions held at two primary schools - the Blackman & Gollop Primary School and the Vauxhall Primary School.

### **Voice & Piano Training**

The NCF hosted a number of workshops with Bahamian pianist and vocal coach, Lee Callender. The training sessions were held to coach Junior Calypso Monarch and NIFCA competitors as well as interested members of the general public in vocal techniques as well as to introduce them to the fundamentals of piano playing.

## **RESEARCH AND DOCUMENTATION**

### **Documentary Series – "Today Is a Funny Night"**

The NCF through its Research and Documentation Desk and in collaboration with CBC, the Barbados Archives, the National Library Service and the University of the West Indies, created an eleven-episode documentary series, highlighting personal stories of families who witnessed or experienced the 1937 Revolution in Barbados.

### **July 26th Resource Kit**

In recognition of the Day of National Significance, the NCF produced a fun-packed, arts-based digital resource kit for parents, teachers, trainers, guardians and camp leaders themed around the 1937 Revolution in Barbados. Aptly named "Nineteen Thirty-Seven", the kit offers an online platform to kindle interest, transfer knowledge and inspire creative activities using the uprisings as stimuli.

# CULTURAL DEVELOPMENT DEPARTMENT

## **Emancipation Day Celebration**

This year for the first time, the National Cultural Foundation was tasked with the responsibility of producing an event in commemoration of Emancipation Day. The event saw performances of Kamau Brathwaite's work through drama and dance, accompanied by drumming; and the participation of Afro-based spiritual groups, in addition to individuals and groups from the Pan-African community.

## **Children's Colouring Book**

The Research Desk led the production of a 30-page colouring and educational activity workbook and flip book, based on traditional and folk culture, including the Crop Over Festival. It highlights folk characters; historical tidbits; cross-word puzzles; word searches; dot-to-dot drawings and paper-doll cutouts.

It was distributed at all family-focused events during the Crop Over Festival and also proved quite popular at the CARIFESTA Grand Market where it was the bestselling item from the Barbados booths.

## **LITERARY ARTS**

### **READ-In! Winning Words Talk Series**

The Winning Words Talk Series held in February and March featured Sharma Taylor, Aprille Thomas, Celia Greaves, Edison T. Williams, Kerry A Belgrave, Winston Farrell, Stephen Sandiford, Poet Laureate Esther Phillips, Ross Chase, Corey Springer, Shakirah Bourne and Robert E. Sandiford. This series was part of general audience development and promotional activity to sensitise the public about the Winning Words series of anthologies. The talk show format, which was revamped for this series, with Nailah Imoja as host, showcased an open-mic segment at each session.

### **How Hard the Times**

The Literary Arts Desk produced and directed "How Hard the Times", a dramatic radio adaptation of the NCF's folk musical theatre production, which aired on radio and [ncf.bb](http://ncf.bb), as six - 10 minute episodes.

The radio drama, recorded at the Cultural Ambassador's Recording Centre, featured the poetry of Anthony Hinkson, written by award winning writer/film maker Shakirah Bourne and featured the vocal talents of Peta Alleyne, Simon Alleyne, Shannon Arthur, Shea Best, Brandon Blackman, Kyle Cozier, Patrick Foster, Janelle Gilkes and Daana Linton along with the musical talent of The A Guardian Quartet.

Additionally, the adaptation of the folk musical into a graphic five page online comic series was made available on the NCF's website.

### **Writers' Clinic**

The Writers' Clinic programme continued with a new coordinator, Ms. Cyndi Marshall who took the helm from longstanding coordinator and tutor Nailah Imoja, who resigned in February.

### **Winning Words Anthology 2019**

The 4th in the current biennial series was published in print and as an e-book on Amazon's Kindle platform, for the first time. The anthology features the work of 24 NIFCA awarded authors (including two juniors), and the cover is a commissioned photograph by a teenage amateur photographer Kai Miller, who is himself a writer.

# CULTURAL DEVELOPMENT DEPARTMENT

## **VISUAL ARTS**

### **Art Collections Management**

The NCF embarked on an audit of its visual arts collection with some forty-four of the sixty-eight items on the original list confirmed in various offices at the NCF. The National Heroes paintings said to be stored offsite but could not be located; two works of art were located within the Central Bank of Barbados' collection and the other collections are yet to be traced.

## **Workshops**

During the current year, one En Plein Air project was held with three tutors, Neville Legall, Ras Ishi Butcher and Kwami Hunte, and forty-five consistent students. This year saw the participation of new and experienced participants, some of whom participated in the annual Crop Over Visual Arts activities. For the first time the En Plein Air Workshop included a Heritage component which was successfully received.

## **Craft Development Workshop and Symposium**

Themed "Making Your Craft Your Business; Selling Yourself to Your Market" this workshop was well received and featured an Interactive component facilitated by Ms. Sonia Williams. The event held at the Courtney Blackman Grand Salle and saw participation from more than forty-five participants.

## **Schools & Community Costume Programme**

Both schools and community groups were targeted for this annual programme which traditionally runs from February to July culminating in the groups' involvement in Junior Kadooment. For the first time two secondary schools, The Springer Memorial and The Ellerslie Schools were included, due to the allowance of the participation of children in Junior Kadooment until the age of 18 years.

This activity not only exposed children to the design and production of masquerade costumes, but aided in the development of designers to make a greater impact on the Festival. Designers Kevin Small and Sonia Price, both high achievers within the Festival grew in experience and technique via this developmental programme.

## **QUEEN'S PARK GALLERY**

### **Programme Development**

In designing the Gallery programme for the year, consideration was given to mounting as many group exhibitions as possible to allow the maximum number of artists to showcase their work during the year. Only two solo exhibitions were included in the 2019 Calendar.

## **REGIONAL AND INTERNATIONAL RELATIONS**

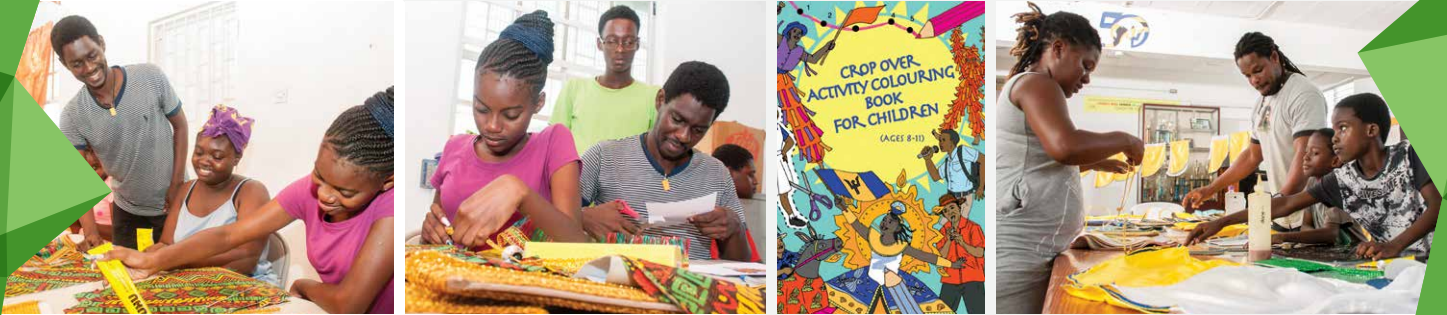
Surinamese artist George Struikelblok mounted a solo exhibition at Queen's Park Gallery entitled 'UnSeen: The Work of George Struikelblok'. Mr. and Mrs. Struikelblok travelled with his colourful abstracts of twenty years on un-stretched canvases. The opening night presented the opportunity for two painted dancers to perform as 3D paintings in response to the exhibited work.

In addition, Struikelblok published a beautifully illustrated book on his life and work, as well as distributed pamphlets as an introduction to his body of work.

## **The Tout Monde Festival**

The NCF assisted Barbadian visual artists Ms. Natasia Rollock and Mr. Davison Crichlow with their attendance at the Tout Monde Festival in Miami Florida. This French Caribbean Festival was staged for the first time with the intention of exposing Caribbean artists to an international audience and to enable artistic exchanges between artists of the Caribbean and the United States.

# CULTURAL DEVELOPMENT DEPARTMENT



## **CARIFESTA: Trinidad & Tobago**

The NCF spearheaded Barbados' contingent at CARIFESTA XIV in Trinidad and Tobago under the theme "The Tangible and Intangible: Connect, Share, Invest", which gave a nod to our innate creativity and its export potential. Barbados' presentations drew on various contemporary markers and heritage traditions expressed via the Arts. The artistic delegation comprised some of the island's most accomplished artistes along with budding talent, who presented works in music, theatre, fine art, craft, fashion, literature and film.

Barbados' presentations celebrated the island's heritage which evolved out of our own unique history "From Rum to Rihanna".

## **Partnerships and Collaborations**

### **University of West Indies**

The National Cultural Foundation collaborated with the UWI Cave Hill Translation Bureau to produce a Brazilian Portuguese translation, by Dr. Marco Schaumloeffel, of the Arts Etc NIFCA 2015/16 Winning Words Anthology.

### **Ministry of Youth**

The National Cultural Foundation collaborated with the Ministry of Youth to provide training for four young designers from the Junior Costume Programme. The design interns were: Andre Watson, Monifa Jordan, Dominic Benskin, Kevin Benskin all graduates of the Youth Achieving Results visual arts programme where their skills were first harnessed and developed.

### **Audience Development Outreach Programme**

Collaborations were strategically planned with the Barbadian Pan African community for three of the events that are a part of the Season of Emancipation:

- ▲ An educational mini video series informing of the significance of Africa Day (May 25) to Barbados, featuring a range of voices from the Pan-African community was developed with the Pan African Coalition of Organisations of Barbados;
- ▲ The endorsement and part sponsorship of a mural of Marcus Garvey at the Afrikan Heritage Foundation, 2 Mile Hill for Garvey Day - August 17;
- ▲ The endorsement and part sponsorship of a training programme and community showcase for the members of the Haynesville Youth Group. The workshop was designed to enhance their understanding of the significance of their African Heritage in the context of the International Day for the Remembrance of the Slave Trade and its Abolition on August 22;



# BUSINESS DEVELOPMENT DEPARTMENT

As part of the Barbados Economic Recovery and Transformation Programme (BERT) the Business Development Department of the former Cultural Industries Development Authority (BCIDA) was subsumed into the National Cultural Foundation effective April 1st, 2019. The proceeds of the Cultural Industries Development Fund (CIDF), which supports Barbadian creatives were transferred to the NCF to continue funding support for the sector.

## **CARC Music Studio & Creative Art Spaces.**

Both the Cultural Ambassador Recording Centre (CARC) and the Creative Art Spaces became the responsibility of the National Cultural Foundation as part of the merger. CARC was designed to provide opportunities to create music and the Creative Space as a venue for creative training and events.

## **Arts & Culture Pop Ups**

The last two components of this programme were completed throughout the year. Forty-five artisans and artists participated in the process and were able to showcase their works during the Oistins Fish Festival and at Tyrol Cot. Subsequent to the Arts & Culture Pop-ups, artisans and artists were presented with opportunities to showcase their products during a cultural showcase held by the Ministry of Creative Economy and Culture, as well as during the Crop Over Festival; two participants were also invited to participate in CARIFESTA in Trinidad and Tobago.

## **Beckwith Mall Redevelopment**

The initial funding deposit to start the project allowed for works related to painting, rewiring, cleaning and structural adjustments to the space. Unfortunately, there has been unexpected delays and the balance of payment has not been made.

## **Art in the Embassies**

This programme was executed in the Barbados Embassies' Missions in the United Kingdom and in Washington DC.

In Washington DC, the exhibition was launched as part of the Passport DC Festival with the works of 8 visual artists, Jaryd Nile-Morris; Llanor Alleyne; Wayne Hinds; Natalie Hinds; Israel Mapp; Justin Downey; Adrian Richards & Julianna Inniss, and remained mounted for four months. Entitled Another Point of View, the contemporary art focused exhibition was installed to coincide with the open Embassy day where visitors to the Embassy viewed the exhibition and engaged in food and rum samplings, Crop Over costumes on display and other elements organised by the BTMI.

The UK exhibition saw work curated by Jenni Lewin-Turner, the founding Director of Urbanflo creative - a socially engaged collective of arts professionals. The works of the previously curated Barbados Exhibition "Typically Tropical" held in Brighton, England, were moved to London and were complemented by a selection of pieces from Queen's Park Gallery's Curator Janice Whittle. Visual artists for the exhibition were Joyce Daniel, Deborah Younglao, Roslyn Watson, Preston Melville, Dr Adrian Richards, Carl Dottin, Catherine Rocheford, Leslie Taylor, Eric Belgrave, Ascension Projix Artists, Jaryd Niles-Morris, Dominique Bonnett, Kraig Yearwood, Rivenis, William Cummins, Nick Whittle, Hasani McClean, Kyle Babb and Dr. Anton Best.

Additionally, labels for each piece of art, contained a QR code that allowed for viewers to scan, for direct access to the artists' website or social media page to enable contact for commercial activity.

# BUSINESS DEVELOPMENT DEPARTMENT

## **Book Festivals - Bookexpo America & Bookcon Edinburgh International Book Festival**

Bookexpo America & Bookcon both took place at the Javits Convention Centre, from May 29th – 31st and June 1st – 2nd respectively. The Literary Export Programme exposed literary artists to market via tradeshow, visiting the publisher booths and attending the seminars and events with the aim of creating international awareness.

Contact was made with editors, publishers and publicists, some of who indicated their interest in working with Barbadian literary artist. Blackstone Publishing and Audio accepted manuscripts from two authors for review and have returned them with terms for audiobooks and Walker Books requested manuscripts.

The second activity in the programme was the attendance at the Edinburgh International Book Festival (EIBF), the largest book festival in the world held in Edinburgh Scotland, from 10th – 26th August 2019. The EIBF, is usually a B2C event focusing on author exposure, writer development and story awareness. This year, the first time, they also included a B2B component called Northern Lights. Officers attended programming sessions ranging from masterclasses to author discussions. These events showcased a variety of new ways to promote literary festival events, attract sponsorship, create partnerships, platform authors and attract new reading audiences.

Shakirah Bourne, a Barbadian Author, was a featured author at the EIBF this year, and participated in a discussion about her middle-grade debut novel – CODE Burt Award winner “My Fishy Stepmom”. She also co-chaired with lauded children’s author Lisa Thompson (“The day I was erased”, “The Goldfish Boy”), as well as conducted masterclasses.

## **Fashion Festivals New York Now**

The NCF made it possible for selected products of local artisans to attend the Summer 2019 edition of NY NOW®, the marketplace for home, lifestyle, handmade products during the period August 10 -14th 2019 at New York City’s Jacob K. Javits Convention Centre.

## **Colombiamoda**

The Business Development Department embarked on a Fashion Export to Market programme in early 2019. This pilot project utilised a strategy that included in-market showcasing of the designed fashion products. BTMI facilitated the air transport of the contingent to Colombiamoda. Mr. Rodney Powers, Caribbean Market Centre (CMC) - lead designer and consultant, provided the designers with product editing services and a consultation exercise with the CMC yielded results with the products displayed. The main objectives of this process was to test the products and gain insights and recommendations for the development of the products. With this information in hand, the NCF prepared product development plans for the designed products in the programme. This process ranged from designing line sheets, to making changes to the products resulting in them being completely new.

# BUSINESS DEVELOPMENT DEPARTMENT

## **Business to Business Meetings with the Fashion Designers with Makeno from Colombia**

The 2019 B2B Barbados Fashion Capsule funded by the National Cultural Foundation, was held 1st-2nd November, 2019 at the Caribbean Market Center where Makeno, a Colombian showroom and first-concept store in Columbia, represented by Laura Williamson vetted designers on both days and concluded with a workshop.

The designers who participated in the B2B meetings were: Mikyle Gibbons (Mak Gious; Tia Olton (Tialani Luxuries.Co); Rachel Clement (Rachel Clement Sea Glass Accessories); Lester Welch (Welch Wear); Alyssa Goddard (Cambria Designs); Mark Daniel (Avark); Cassandra Francois (Francois); Samuel Gittens (Opastijar Nobl); Malcolm Smith & Andrea King (Fifth Element Designs).

## **NIFCA Scouts**

Talent Scouts were invited to NIFCA 2019 to view our local artists in the Festival to consider their potential and where possible provide them with opportunities to enter the international market.

## **Barbados Fashion Capsule**

The NCF worked closely with a small group of fashion designers on a fashion capsule project to get them into the international market. The project focused primarily on: testing the products in the international market; making the necessary adjustments based on feedback; re-entering them into the market for sales and keeping them in the market via an online sales platform.

The products of the designers were shared directly with the general public through a series of pop-up shopping parties. This was conducted in partnership with the Caribbean Export Development Agency and the Caribbean Market Centre during the International Fashion Festival. A finale event and shopping party took place on the 25th-27th October 2019 in association with Liberty Fairs. This component allowed designers to present collections for purchase directly off the runway.

## **Participation in International, Regional and Local Creative Industries Conferences**

### **EU-CARIFORUM Project Stimulating Innovation and Intellectual Property Right in CARIFORUM**

The NCF was represented at the meeting by the European Intellectual Property Office to discuss EU-CARIFORUM Project Stimulating Innovation and Intellectual Property Right in CARIFORUM. The project is focused on trademarking and geographical indicators especially in the area of plant varieties – providing education, noting best practice and facilitating access to registration.

# APPROVED GRANT RECIPIENTS

NAME OF APPLICANT	NAME OF ORGANISATION/PROJECT	AMOUNT APPROVED	SECTOR
Mario Arthur	Nature Fun Ranch's Soca Integration	5,350.40	Film & Video
Denise Charles	Better Blends Relationship Institute	2,550.00	Literary
Robert E. Sandiford	Warm Water Productions	13,000.00	Literary
Rommel Hall	Barbados Film & Video Association	6,880.00	Film & Video
Rotchelle Parris	Pink Lemonade by Rotchelle Parris	2,000.00	Fashion
Dave Weekes	Step By Step Productions	30,000.00	Film & Video
Margaret Harris	PHD candidate Research Project	5,000.00	Literary
Cyndi Marshall	Frenetic Arts	5,000.00	Literary/Music
T'afari Steede	Frenetic Arts	5,000.00	Literary/Music
Akeem Chandler-Prescod	Frenetic Arts	5,000.00	Literary/Music
Nicholas Boyce	Frenetic Arts	5,000.00	Literary/Music
Jennifer Walker	Double Laugh Theatre Productions	3,000.00	Theatre
Jade Gibbons	Gibbons Creative Education	15,000.00	Literary
David Kirton	Bird's Eye Music	24,000.00	Music
Kari Miller		12,000.00	Fashion
Karen Oliver		4,000.00	Literary
Martin Boyce		3,000.00	Literary
Therese Hadchity		3,100.00	Literary
Calvin Noel	BGI Films	3,500.00	Film & Video
Mark Daniel	Avarik Incorporated	30,000.00	Fashion
Leanne Humphrey	Vanessa Bongo	27,000.00	Music
Sonia Williams		5,000.00	Drama
Jessica Reynolds	Artemis Art	12,000.00	Visual Arts
Trevor Springer		12,000.00	Visual Arts
Mr. Walter Bailey	OBZOKI	5,000.00	Visual Arts
Nicholas Greenidge	NicMan	5,000.00	Music
Dr. Stefan Walcott	1688 Orchestra & Collective	20,000.00	Music
Mr. Don Coppin	Shanghi - Reggae Artist	2,000.00	Music
Mr. Glenn Reece	ChromaLab	5,000.00	Music
Ian Webster	iWeb Entertainment	15,000.00	Music
Kia Redman		5,000.00	Visual Arts
Megan Navarro	PowerHouse Studios	16,000.00	Dance
Nicole Forde	Caribbean Dreams	5,000.00	Film & Video
Rosemary Parkinson		178,384.75	Film & Video
Rico Goddard / Holla Bak	Holla Bak-Young Lad Music Video	5,000.00	Music
Penelope Hynam & Andrea Allen	Sea Weaver Productions Inc	62,555.00	Film & Video
<b>TOTAL APPROVED</b>		<b>572,320.15</b>	



# CROP OVER FESTIVAL



## **BAJARAMA**

As the island got ready for the excitement of 2019 Crop Over Festival, the Bajaramas (Roots, Arts, Music, Agriculture) were held at several venues across the island, designed to be entertaining, family-friendly celebrations with diverse elements that make us proud to boast that Crop Over is more than a Festival.

The NCF, in collaboration with the Community Independence Celebration Secretariat, hosted day-time activities that preceded the on-stage entertainment. The Barbados Archives in association with BTMI also hosted their Genealogy project and interested persons participated to trace their family roots and ancestry. Three exciting T-10 Celebrity Cricket matches were also hosted in collaboration with the National Sports Council at the events.

Barbados Rally Sports Club worked in partnership with the NCF, to display their vehicles, at the Three Houses Park event to promote the King of the Hill which was held the following weekend.

## **Crop Over Launch and Ceremonial Delivery of The Last Canes**

The 2019 Crop Over Launch and Ceremonial Delivery of the Last Canes entitled Journey To The Last Cane took place in Speightstown, St. Peter. The day of activities featured a digital live stream of the events beginning with the Ritual By The Sea, a symbolic re-enactment depicted by dancers and poets and concluding with members of different faith groups.

The main public spectacle, followed in the form of a 1200-strong heritage parade, featuring elements of Barbadian folk masquerade, characters of modern crop over, afro-drum corps, dance groups, scores of young children bedecked in the National Dress, the BDF Marching Band and multiple civic groups. Concurrent to the parade was a heritage scavenger hunt, facilitated by Saventure Tours, with digital clues (accessed by QR Code) throughout Speightstown, linking the space to the sugar industry and the historic Crop Over Festival.

Another new feature of the event was Journey to the Last Cane Folk Concert which wove a narrative about Speighstown and its role in the history of Barbados as a sugar island and traced the evolution of the modern festival, through music dance and theatre.

# CROP OVER FESTIVAL



## **Bridgetown by Night - Heritage Walk**

This guided Heritage Walk saw a new route through Nelson Street and Wellington Street, as well as an increase in tours and the inclusion of entrepreneurs who sold their products as part of the vintage market place on the Wharf and across the Lift Bridge. Patrons were given the opportunity to purchase fresh bread, local pottery, local confectionery, food from Gwen Workman's shop and soaps made with local ingredients.

The Morris Greenidge written "Lick and Lock Up" script was entertaining and full of historical facts, as were the characters featured during the ten installations along the route.

## **Junior Calypso Monarch Competition**

The Junior Calypso Monarch Competition had another successful year, with many new changes implemented. Among these changes were the collaboration with and support given by The Ministry of Education, Technological and Vocational Training, leading to a Rep-Ya-School campaign, which was used to highlight participants and generate support during the Competition.

The implementation of the newly formatted mentorship program resulted in a number of seasoned calypsonians and musicians teaming with the young participants to create a new vitality and spark in the competition. The mentors guided the participants from the preliminary stage through to the final stage of the competition, resulting in many of them improving as the competition progressed.

The competition's structure was adjusted this year to three categories 6 -10; 11 – 14 and 15 – 18. Two workshops were held as part of the developmental programming for the Junior Calypso Monarch Competition in 2019. New aspects focusing on copyright and movement for singers were added to the programming and was received with enthusiasm.

## **Visual Arts Festival**

The Visual Arts Festival sought to provide local artists and artisans with economic, commercial, educational and public opportunities of exposure, marketing and professional development within the discipline in Barbados.

Two primary venues were identified to host the exhibition in Bridgetown, thereby utilising Queen's Park Gallery and The Grande Salle at the Central Bank of Barbados under the theme "Crop Over Ah Come From: Exploring the Tangible and Intangible Connections of our Crop Over Festival", with the official opening featuring an art crawl between the two sites.

This year Ms. Natasia Rollock and Mr. Mark Jagadhar capitalised on the offer of support to diversify commodities in the form of postcards, prints, catalogues to maximize sales potential during the course of the exhibition.

# CROP OVER FESTIVAL

## **Pan Yard Lime**

2019 saw the return of the Pan Yard Lime, which was merged with the BTMI's Festive Friday. PYL formed part of the Caribbean Sounds weekend and presented an opportunity for patrons to enjoy the steelpan groups up close, with no restrictions.

The bands represented a diverse repertoire of music, including classical, reggae, calypso, jazz and fusion. The event also allowed NCF to showcase the Combined School Orchestra for the first time to an enthusiastic audience.

## **Fusions**

Fusions whetted the appetite of all attendees and catered to patrons not only interested in excellent music but the fusion of instruments, melodies and sounds that were created and interpreted. Patrons indulged their artistic palates with the musical conversations presented while being taken on a global musical tour of all genres of music; an exciting repertoire and unique pot-pourri of soul, jazz, spouge, R&B and calypso including a sprinkling of our own Tuk rhythms with artistes Altered 5th, Len Boogsie Sharpe and the Nicholas Brancker Band.

## **Pan Pun De Sand**

Pan Pun De Sand is the largest and most popular beach event on the island and has now become a "must go to" event during the Crop Over Festival. This year saw the NCF bringing a new and exciting performance line up, with Professor Liam Teaque and the National Steel Symphony Orchestra of Trinidad who performed a tribute to calypsonian Shadow, and steel pan maestro Professor Ken Philmore.

Highlights of the evening included Panache Steel Orchestra from Antigua and 40 piece combined Barbadian Steel Band "Pantastic" under the leadership of Noel Harry. "Pantastic" showcased superior arrangements and were joined by some of our well known calypsonians for a vintage showcase.

## **Soca Monarch Finals**

The 2019 Soca Monarch Competition was held for the first time on the picturesque grounds of the National Botanical Gardens. This family-friendly event was one of the most spectacular entertainment events on the Crop Over calendar. It highlighted the top hits of the Crop Over Festival in friendly competition was deemed one of the biggest parties to hit the island with some of Barbados' most popular deejays. Commencing during the early afternoon and ending at night, the event consisted of photo opportunities for patrons by various zones in the venue, a 100 % Bajan food zone and play area for the children. The Soca Monarch competition remains one of the most highly anticipated event on the Crop Over calendar. This year, Mikey emerged as the 2019 Soca Monarch with a song entitled Action Time Again.

## **Pic-O-De-Crop Competition**

The Pic-O-De-Crop Calypso Competition is one of the most highly anticipated events on the annual Crop Over calendar. At stake is the Calypso Monarch title, which despite the declining popularity of the art form, is arguably the most prestigious musical award on the national cultural landscape.

The competition started with the judging of six calypso tents this year and the selection of seventeen calypsonians (due to a tie for 16th position), to battle the defending Monarch at the Finals. In addition to the elimination of the Semi-Finals component, the structure of the Finals was changed to the format of one calypso per contestant. At the end of the season Classic emerged as the 2019 Calypso Monarch.



# CROP OVER FESTIVAL

## **Junior Kadooment**

Under the theme “The Mask of Culture” Junior Kadooment was held at Kensington Oval, with an opening showcase consisting of the Mini-National Dress presentation, paraded by the students of the National Dance Programme, traditional Mother Sally costumes and cheerleading squads. The event also saw an initiative of the Junior Road March with a cast of Junior Monarch contestants’ songs played along the parade route.

A new coding system was implemented to assist the judges and master of ceremonies to identify the Kings, Queens and individuals on parade. However, this system requires more attention to detail for future events.

St. Mark’s Primary School took the Best School Band prize and the Springer Memorial Band notably set a high standard of costume design and craftsmanship. The Amalgamated Schools theme of Operation White Dove saw a fully choreographed presentation that drew appreciative response from the audience.

## **Grand Kadooment**

A series of new changes to the Grand Kadooment Day Parade saw two starting points; Warrens and the National Botanical Gardens; the latter of which also featured a music truck to increase the festive atmosphere.

Similar to Junior Kadooment, a new coding system was introduced to help with the identification of the bands on parade.

The twenty-two masquerade bands on parade were given the opportunity to continue their Kadooment experience at Kensington Oval where revelers were provided with refreshments and amplified music hosted by popular DJs and live entertainment in a joint venture with Twisted Entertainment. This activity signalled the end of day’s festivities and the launch of the 2020 Crop Over Festival.

This year the NCF offered the prestigious title of Festival Designer in both the Junior and Grand Kadooment categories with successful designers Sanka and Sonia Price and Kevin Small winning respectively.

## **Bridgetown Market**

From the heritage arts to health and wellness, from tuk-bands to virtual reality, Bridgetown Market took us on a bountiful journey through grass roots community offerings to innovative world class products and entertainment. The goal this year was to provide an action-packed, fun-filled time for the whole family and to spark renewed interest in this hallmark event, which has been a part of the Crop Over Calendar since 1976.

A new innovation was the inclusion of the Wellness Café and Beach Spa, in collaboration with the Barbados Coalition of Service Industries, which provided opportunities within the burgeoning local Health and Wellness sector while at the same time capitalising on the fact that Bridgetown Market happens along an amazingly beautiful stretch of beach; featuring sixteen vendors showcasing some of the very best in local health and wellness products and services.

The Crop Over Interactive Pop-Up Exhibition, produced in partnership with the Barbados Museum and Historical Society, was once again a success even though it suffered, like the whole of Bridgetown Market, from low audience numbers.



# CROP OVER FESTIVAL

## **Bridgetown Market (cont'd)**

The exhibition was mounted with images and text which told the story of Crop Over from the pre-emancipation era to modern day which were developed in association with the Barbados Museum and Historical Society. Patrons of the exhibition were given the opportunity to interact with the exhibition not just through the panels themselves but via QR codes which took them to various YouTube links; a video documentary and four listening posts which told the story of Tuk.

## **Sponsorship Report**

The NCF met with and confirmed the Pic-o-de-Crop sponsorship of a car or cash value, prior to the Sponsorship Launch held in March 2019. There were plenty new sponsorship prospects at the Launch who came to avail themselves of the changes, new events and innovations to the Crop Over calendar.

Overall, there was a decrease in the sponsorship in kind portion, but the cash sponsorship showed an increase, which was a result of some new sponsors and increases from existing sponsors. The major reduction was as a result of the elimination of two of the four prize cars given during the Festival and Sanitation Service Authority shift from platinum sponsor to a paid service provider.

Once again, a large portion of the funding for this Festival came from overseas companies, thereby extending the contract signing period, and requiring greater accountability including the provision of newspaper clippings, videos of the events and social media statistics.

This year saw a number of first time sponsors in the Festival ranging from the airline of the Festival to prizes at events. In addition to press launches for the events, to attract attention to the events this year, sponsors met with bands at rehearsals and other interactive sessions.

## **Marketing Report**

The Marketing strategy utilised the avenues of traditional (radio, television newspaper) and digital media (social and internet marketing) as well as outdoor advertising (screens and banners) to showcase the ultimate Crop Over experience, whilst promoting aspects of our Festival that depict why Crop Over is more than a carnival.

Crop Over education was high on the agenda for 2019, and created exciting avenues that re-educated persons about the Festival; providing facts about definitions of the folk characters, and their origins, as well as renowned Barbadian sayings. Videos surrounding information about the Season of Emancipation were shared on our Facebook and Youtube pages and sent out via WhatsApp.

## **New Jingle**

A new jingle was produced by Dwain Antrobus, written by Lil Rick and featured 2018 Monarchs: Anderson 'Mr. Blood' Armstrong; Michael 'Mikey' Mercer; Rickey 'Lil Rick' Reid; Dequon 'Quon' Alleyne and the first Bashment Soca King, Shane 'Stiffy' Atkinson; which created a new welcomed sound for the Festival, whilst pushing the current theme of 'Crop Over Correct.'

# CROP OVER FESTIVAL

## **Social Media**

Social Media played an even greater role in the Festival this year as the Foundation continued to increase its digital footprint and lower the financial costs of print media, which has been an overall goal for the past three years.

Online activity for the season began in March with the release of Crop Over teasers, a calendar video and the sharing of photographs and videos from previous festivals with appealing captions and countdown to the beginning of the Festival, before diving into event-specific social media influencing. With the exception of Soca Monarch and Pic-O-De Crop, social media marketing for all events were managed internally.

## **Mobile Application**

The newly developed Crop Over app, built with the assistance of the Data Processing Department, consisted of all Crop Over events, including external submitted by private promoters via the Calendar form. The app allowed persons to purchase event tickets for NCF events and comprised of news related to the Festival, photo and video gallery and a music tab. However, due to untimely external updating, leading to a lack of real time information, the app lost traction at the end of June.

## **Outdoor Advertising**

Outdoor digital screens were utilised as one of the advertising components for the Festival. Digital Screens are high impact, cost-effective and easily managed.

Screen Play Advertising serviced the screens located in Esso Gas Station (Walmers Lodge, St.Michael), Massy Warrens, Carlton Supermarket, Accident and Emergency in the Queen Elizabeth Hospital and Rubis Gas Station (Kirtons, St.Philip). Videos were also placed on the outdoor Republic Bank Barbados screen on Broad Street.

In addition, pole banners were installed on electric poles on The Mighty Grynner Highway and ABC Highway, and Billboards depicting the theme “Crop Over is Music, Tuk, Mas, Youth and People” were placed around the island.

## **Radio**

Radio is still considered one of the most effective forms of media with regards to listenership and accessibility, thus, the promotion of radio disc jockey Crop Over Ambassadors, and 94.7 FM dubbed as the Crop Over Correct Station. The appointment of the disc jockeys aided in the timely dissemination of information through different time slots on the main party stations.

## **It was all about getting... Crop Over Correct**

Every message from print to the stage ensured that our audience was engaged and that this Crop Over Correct feeling was ingrained in the subculture of the festival. The intention was for our publics to have subsumed every element manifested in the statement – I AM CROP OVER CORRECT! June 8 was officially declared Crop Over Correct Day and all Barbadians were encouraged to wear bright festive colours on that day and for every Friday throughout the entire season.

# CROP OVER FESTIVAL

## Crop Over Sponsors Value List

EVENT	SPONSOR	IN KIND VALUE	CASH VALUE
Bajaramas	Armstrong Agencies		2,000.00
	The Crop Over Experience		12,000.00
	RMJ Agencies		3,000.00
Crop Over Launch & Ceremonial Delivery of Last Canes	First Citizens Bank		70,000.00
Heritage Walk/Tour	City of B'town Co-op Credit Ltd.		10,000.00
Junior Calypso Monarch Competition	Bank of Nova Scotia		72,000.00
	United Nations		4,000.00
	Ross University		8,510.64
	Fun Music	3,720.00	
	Nirvana Construction	600.00	
	PriceWaterhouse Coopers	16,333.34	
Visual Arts Festival	Central Bank of Barbados	20,000.00	55,000.00
Pan Yard Lime	Signia Globe		4,680.85
Fusions	First Citizens Bank		66,000.00
	Cable & Wireless		32,000.00
	First Citizens Bank B'dos Ltd.		66,000.00
Pan Pun De Sand	Silent Sponsor		21,276.85
	Cave Shepherd		10,000.00
	Massy (Barbados)		60,000.00
	Tropical Shipping	10,010.00	
Soca Monarch Finals	IGT Global Services		8,510.64
	RMJ Agencies		10,000.00
	Digicel Barbados	10,000.00	10,000.00
	Gildan Active Wear	2,098.58	20,000.00
	Cooperators General Ins.	8,848.75	
	MQI	115,000.00	
	PriceWaterhouse Coopers	16,333.34	
	RMJ Agencies	8,000.00	
Pic O De Crop Competiton	Cooperators General Insurance	8,848.75	
	Courtesy Gargae	120,000.00	
	Goddards Enterprises	70,000.00	
	Promotech	875.00	
	PriceWaterhouse Coopers	16,333.34	
Junior Kadooment	Consolidated Finance	10,000.00	
	Cave Shepherd	1,000.00	
	Mel's Beauty Supplies	300.00	
	Massy Distribution		1,500.00
	C.O William Construction Co.		4,255.32
	Armstrong Agencies		2,000.00
	Massy Card	250.00	
	Nirvana Construction	600.00	
	Mel's Salon and School	920.00	

# CROP OVER FESTIVAL

## Crop Over Sponsors Value List (cont'd)

EVENT	SPONSOR	IN KIND VALUE	CASH VALUE
Grand Kadooment	Consolidated Finance		10,000.00
	Republic Bank of Barbados		85,000.00
	First Choice	18,000.00	
Foreday Morning	Barbados Light & Power		30,000.00
	First Choice		18,000.00
Bridgetown Market	Massy Card		1,500.00
General	Hanschell Inniss	10,000.00	30,000.00
	Insurance Corporation of B'dos		15,000.00
	Cooperators General Insurance		5,000.00
	Burger King	11,250.00	5,000.00
	Caribbean Airlines	20,000.00	40,600.00
	Banks Barbados Limited		50,000.00
	Island Ice Ltd.		5,000.00
	Mount Gay Distilleries		7,500.00
	BTMI		110,000.00
	Brydens Stokes/Brydens Stokes Home Care	7,400.00	45,600.00
	R L Seale & Co. Ltd	6,000.00	15,000.00
	KOSKAB		20,000.00
	KFC		2,400.00
	Purity Bakeries	4,000.00	6,000.00
	Collins Ltd.	3,000.00	7,000.00
	Digicel Barbados		20,000.00
	S J A Creative	10,100.00	
	Starcom Network	60,000.00	
	Henrietta's Closet	3,500.00	
	Keineken Beer	2,000.00	
	Harrison Cave	900.00	
	Divi Southwinds	16,469.54	
	BIMAP	46,045.00	
	Barbados Advocate	2,395.00	
	Alvasco	7,011.25	
	Berger Paints	13,655.00	
	Banks Barbados Ltd.	5,000.00	
	Atlantis Submarine	3,366.00	
	Barbados Bottling Co.	12,000.00	



# NATIONAL INDEPENDENCE FESTIVAL OF CREATIVE ARTS



The 2019 NIFCA Festival was marked by change, innovation and increases in prize monies across all categories, resulting in the largest recorded entries within the last five years.

Innovations this year were wide and varied inclusive of the renewed launch entitled “Art in the Park” which was designed to showcase all the disciplines of NIFCA, it featured demonstrations, performances, workshops and a three-hour film challenge.

As part of the major changes, the NCF decentralized the Visual Arts and Photography Exhibitions displaying the artwork across multiple institutions: The Mutual Building; The First Citizens Bank; The General Post Office; Hometown Post Office; Eric Holder Municipal Centre, Supreme Court and Republic Bank – Speightstown. The NCF also introduced and hosted digital catalogues with images from the Visual Arts and Photography Exhibitions.

Another change was the introduction of overseas judges in each category of the competition and talent scouts in Music, Visual Arts and Film/Video to review the talent during the Festival. All overseas judges participated in workshops with NIFCA participants and the wider artistic community to ensure their skills were shared more widely than just within the adjudication process.

For the first time in NIFCA, performing arts coaches were utilized prior to the eliminations, to offer entrants feedback geared towards strengthening their entries. This assistance continued throughout the competition stages and made a notable impact especially towards the number of primary school entrants who succeeded to the Final stage.

# NATIONAL INDEPENDENCE FESTIVAL OF CREATIVE ARTS

The Festival was capped off on an extremely high note when the NCF hosted three Tribute Nights, in celebration of the outstanding national contributions of artistic icons Richild Springer - Dance, Janice Millington - Music and Andrea Gollop-Greenidge - Theatre. These three events were well supported by the wider community and offered an excellent standard of entertainment, positively reviewed in the media and enthusiastically received by the cultural constituency which welcomed the opportunity to see a diverse cast of young talents and several NIFCA veterans onstage during each show.

The Awards Ceremony returned to an awards presentation single event, held at the Gymnasium where all levels of awards were distributed. The 681 medals issued this year were won by 257 individuals, 23 schools and 37 community groups across the 8 disciplines of NIFCA. Traditionally the larger number of entries are realised in the exhibitions, however, the performing arts sees the largest number of people participating via group entries.

DISCIPLINE	REGISTERED	JUDGED	SEMIS	FINALS	GOLD	SILVER	BRONZE
Dance	55	54	41	27	4	9	11
Dance Battles	18	16	-	-	-	-	-
Music	139	114	90	37	3	24	10
Theatre	41	41	28	23	2	10	11
Visual Arts	627	523	-	197	25	74	98
Photography	276	140	-	140	1	12	15
Film / Video	34	31	-	16	-	3	13
Culinary	600	531	-	187	24	76	87
Literary	158	158	-	-	6	76	87
<b>TOTALS</b>	<b>1948</b>	<b>1608</b>	<b>-</b>	<b>-</b>	<b>65</b>	<b>284</b>	<b>332</b>

## Visual Arts

Entries for the 2019 NIFCA Visual Arts exhibitions, numbered 523 pieces, were received at the Mutual Building, Lower Broad Street, Bridgetown from Friday October 11th to Monday October 14th 2019, with an increase in the number of prison inmates' entries. This demonstrated a slight increase over 2018 which had 517 recorded pieces. In addition, twenty-five gold, seventy-four silver and ninety-eight bronze awardees, were successfully awarded, by judges Irene Banfield (Chief Judge), Althea Wood and Susan Alleyne-Forde, Gloria Chung, Kerry-ann Holder and Ayissa Burnett and overseas judge Mr. Makemba Kunle.

This year, the competition entailed a two-tier elimination process. The first tier saw the removal of artwork which clearly did not meet the required standards for the national exhibition. At the second level, exhibits were judged, and those receiving medals were showcased in the exhibition spaces, a significant change which demonstrated the Foundation's intention of staging an exhibition of the highest quality in keeping with its focus on national excellence.

Another welcomed change was the increase of funds for awards and the addition of the NIFCA Reproduction Award, UNICEF NIFCA Award, BCC Scholarship and the Massy Creator's Prize.

# NATIONAL INDEPENDENCE FESTIVAL OF CREATIVE ARTS

## **NIFCA Town Hall Meeting:**

Cultural Officer Visual Arts Mr. Rodney Ifill conducted a NIFCA Visual Arts Town Hall meeting with visual arts, craft and photography constituents at the Queens Park Steel Shed on Saturday October 5th between the hours of 4:00 p.m. and 6:00 p.m. Thirty (30) constituents attended this meeting which was chaired by Chief Cultural Officer Mrs. Andrea Wells and was centered around the new concept, prizes and locations for the display of the visual arts in 2019.

## **Photography**

There was a significant decrease in entries in this year's competition, however, the quality of the photographs exhibited confirmed participant's creativity, skill and knowledge. The entries by Juniors were particularly pleasing and this category earned the only Gold Medal in this year's competition.

## **Culinary Arts**

The 2019 NIFCA Culinary Arts program was typified by changes. There was a general reduction in the number of categories, with the focus on the introduction of "Best Bajan..." categories which garnered positive feedback.

Combat Cooking Battles were organized by the Barbados Defence Force, Coast Guard Unit with three teams: BDF; Coast Guard; Cadet Corps and each team was ably assisted by a celebrity guest chef who were Ashley Dyall, Terencia Coward and Ambassador Gustavo.

The Culinary Arts Season included participation in the Limegrove Market, where fifteen contestants sold and receive orders for their offerings.

## **Literary Arts**

The Literary Arts Showcase replaced the usual Literary Arts Gala, featuring 29 samples of winning work from the 2019 competition, before a full house at the Daphne Joseph Hackett Theatre.

Literary Arts saw a plethora of novice writers winning awards from most promising to the cropper residency scholarship to silver awards. The season was complemented by Winning Words Series of readings held at three Branch Libraries (Speightstown, Six Roads and The Valley) and two retail outlets (The Barbados Museum & Historical Society, Days Books), featuring free readings by authors published in the anthologies, and streamed on FaceBook.

## **Film/Video Competition**

The adjudication sessions took place at Intra-Caribbean Video Specialists studio and the NCF Board Room during the period October 28th – 30th. There was encouraging participation during the ensuing critique sessions, when the panel of judges met with several participants at the Daphne Joseph-Hackett Theatre, identifying areas of strengths and weaknesses.

The public screening of the award-winning films saw a robust audience of mixed ages viewing the full gamut of award winning films, shown professionally, comprising of the silver and UNICEF award winning film "Shhh ... Listen" by Junior entrant Sarah Holder.

# NATIONAL INDEPENDENCE FESTIVAL OF CREATIVE ARTS

## **Music**

NIFCA Music encapsulated variety and promise for the future of music in Barbados as the tradition of excellence continued. Three gold medals were awarded, two of which were awarded to junior entrants Trinity Clarke and The Cyptones from the St. Cyprian's Boys School. The other gold medal was awarded to Leandro Layne, the lone entrant in the professional category in the field of Music for NIFCA 2019 who was also awarded The Governor General's Award of Excellence.

## **Dance**

This year innovations to the NIFCA Dance Season included the All Styles Dance Battles and a Tribute Night. All Styles Dance Battles was conceptualized to fill the void left by the recently defunct Community Dancefest, to expose dancers to an area of competitive dance, which has world renowned success and is slated for the 2024 Olympic calendar.

This new initiative secured a healthy enthusiastic audience for its first showing as a component of the Festive Fridays' event. Sixteen entrants entered the competition, 8 Adult Individuals, 3 Adult Teams, 3 Junior Individuals and 2 Junior Teams. 2 Individuals withdrew from the competition with the eventual winners: Rachana Sargeant - Junior Solo; Full Hype - Junior Team; Shane Jordan - Adult Solo; Inside Out - Adult Team.

## **Theatre**

In 2019, the discipline of Drama and Speech, received a total of 44 entries, 12 Drama, 28 Speech, and 4 Mixed Discipline entries. Of that number, 17 pieces made it to the Finals Stage at Theatre night at Daphne Joseph Hackett Theatre; and 6 to the NIFCA Juniors Night, at Frank Collymore Hall.

This year, Janine White's Northern Synergy, a young all-boy trio, performed an inspirational cricket themed piece entitled "You Can Do It", to much acclaim, which enabled the group to perform for the Diabetes Association's annual event.

## **Sponsorship**

The refreshing of the 2019 Festival with new ideas generated interest which saw a small increase in the sponsorship intake, surpassing that of the last two years; due mainly to the fact that the HIV/AIDS Commission came on board and UNICEF sponsored a number of prizes.

The NCF concentrated its efforts on the acquisition of prizes within the different disciplines. The Culinary Arts category benefited the most, from an interest in prizes especially as this discipline had few sponsored prizes before.

Junior Night received the lone sponsor, Sagicor, for the Performing Arts Finals as they continued their support for the Juniors with the sponsorship of that night and the Sagicor Visionaries prize which is presented to the Junior Performing Arts entry that best examines and offers solutions to any environmental challenges affecting the island.

The Massy Foundation again supported the Festival with sponsorship of the Creator's Prizes which rewards the persons behind the actual stage presentations. These were recognised in the disciplines of Dance, Theatre and Music and this year Visual Arts was added to the list. The sponsor also increased the individual prize money from \$2,500 to \$3,000.

Goddard Enterprises Ltd (GEL) continued its twenty-year support for the Literary Arts. The new GEL Executive met with the Sponsorship Rep and the Literary Arts Officer who provided a brief on the programme and how it has influenced the Literary Arts community.



# NATIONAL INDEPENDENCE FESTIVAL OF CREATIVE ARTS

## NIFCA SPONSORS VALUE LIST

	SPONSOR	CATEGORY	VALUE \$ In Kind/Prizes	2019 Cash Sponsorship Level Cash
<b>Performing Arts</b>	Sagicor	Juniors	16,000.00	\$16,000.00 (includes spec. prize)
	Massy Foundation	Creator's Prizes		\$15,000.00
<b>Literary Arts</b>	Goddard Enterprises	Literary Arts	25,000.00	\$25,000.00
<b>Culinary Arts</b>	Standard Distributors	Loan of fridges	2,400.00	
	BADMC	Prizes	1,500.00	
	Hotel Foods Ltd	Prizes	750.00	
	Roberts Manufacturing	Prizes	800.00	\$7,890.00
<b>General</b>	Divi Southwinds	Accommodation	5,570.00	
	BIMAP	Prizes – Scholarships Performing & Visual	8,925.00	
	UNICEF	Prizes – 8 across all disciplines		\$16,000.00
	Co-operators General Ins.	Special Award	4,500.00	
	Republic Bank	Use of room for Visual Arts Exhibition	3,528.00	
	Simpson Motors Ltd	Associate sponsor for Music Tribute	1,846.52	\$ 5,000.00
	HIV/AIDS Commission	General sponsorship		\$50,000.00
<b>TOTAL</b>				\$134,890.00

## Workshops Visual Arts

Overseas Visual Arts judge Makemba Kunle conducted a discussion during the afternoon of Monday October 28th which was hosted at the Queens Park Gallery by Curator Ms. Janice Whittle. Some 14 participants attended this discussion which was recorded by the NCF and consisted of Fine Art students from the Barbados Community College along with their tutor Ms. Alison Thompson.

## Culinary Arts

Three Culinary workshops were successfully held:

Sunday Oct 6th – Hospitality Institute

External Judge Sharon Sealy – ‘Tips on presentation’

Jason Evelyn did an ‘Overview of new categories’ and ‘What to do to Win’

Kevin Drayton- ‘Health and Safety’

Saturday Oct 12th – at the Launch of NIFCA in Queen’s Park

Ezra Beckles- ‘Sargassum Cakes’,

Thaddeus Sealy- ‘Beverage’,

Bernice Chase- ‘Pusley Bread’

Saturday Oct 19th at Caribbean Cuisine in Bank Hall

Kevin Drayton- ‘Sanitization, Health and Safety’

Lionel Roberts- ‘Bajan green seasoning’ and ‘Turnovers’

The workshops addressed the challenges of the previous years, namely: sanitization, and health and safety. Judges stated that there was subsequently less spoilage this year at the competition level.

# NATIONAL INDEPENDENCE FESTIVAL OF CREATIVE ARTS

## **Literary Arts**

The overseas judge/scout Lasana Sekou of House of Nehesi Publishers in St. Maarten gave a master class in poetry to 12 participants and a seminar on December 8th to over 20 attendees on “The Challenge to locate the centre of Caribbean Publishing”. Mr. Sekou also attended and participated in the Meet The Judges feedback session.

## **Dance**

A NIFCA town hall meeting was held on September 28th 2019 in the NCF Dance Studio to inform the public of the new initiatives for NIFCA 2019. The meeting was conducted by the Chief Cultural Officer – Mrs. Andrea Wells and Cultural Officers, Alicia Payne/Hurley, Tristan Layne and Amanda Cumberbatch.

An interactive training and development judge’s workshop was held in the Boardroom of the NCF. The compulsory judge’s session was conducted by the Cultural Officer- Dance and focused on:

- ▲ New NIFCA Prizes
- ▲ NIFCA All Styles Dance Battles
- ▲ NIFCA Tribute Night
- ▲ The session was also used as an opportunity to inform or refresh judges in:
  - ▲ Variance of genres entered
  - ▲ Dance Composition
  - ▲ Judges Expectations - behaviour, punctuality, professional etiquette, etc.
  - ▲ The Judging Process - critique vs. criticism
  - ▲ The NIFCA Process - Preliminaries, Semifinals, Finals.
  - ▲ Review of Judges Sheets
  - ▲ Review of rules and regulations

These workshops have continuously proven invaluable in ensuring that all judges are equally updated and have the same understanding of what is expected of them throughout the season. The sessions are also useful as a platform to receive suggestions from the judges.

## **Theatre**

Rawle Gibbons, of Trinidad and Tobago, adjudicated the Junior Finals on the 23rd and the main Theatre Finals. Gibbons went on to facilitate a workshop on “Heritage Theatre” which took place at Barbados Community College on Monday, December 2nd, from 1 p.m. - 4 p.m., which benefitted about 35 young people, from Barbados Community College’s Theatre Arts Programme and Springer Memorial Secondary School’s CSEC Theatre Arts and CAPE Performing Arts classes.

# **FINANCIAL STATEMENTS**

## **MARCH 31<sup>ST</sup> 2020**

**(EXPRESSED IN BARBADOS DOLLARS)**

### **National Cultural Foundation**

#### **Board of Directors**

Mr. Glyne Harrison - Chairman  
Dr. Adrian Cummins - Deputy Chairman  
Mr. Sheldon Hope  
Ms. Nina Clarke  
Ms. Muriel Robertson  
Mr. Campbell Rudder  
Mr. Algernon Yearwood  
Ms. Alissandra Cummins  
Ms. Ayesha Commissiong  
Ms. Varia Williams  
Mr. Jehu Wiltshire, Permanent Secretary, Ministry of Creative Economy, Culture and Sports

#### **Auditor**

PricewaterhouseCoopers SRL

#### **Bankers**

Republic Bank (Barbados) Limited

#### **Attorneys-at-law**

Codrington & Codrington



# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

(EXPRESSED IN BARBADOS DOLLARS)

### Independent auditor's report

To the Board of Directors

#### Our opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of National Cultural Foundation (the Foundation) as at March 31, 2020, and its financial performance and its cash flows for the year then ended in accordance with International Public Sector Reporting Standards.

#### What we have audited

The Foundation's financial statements comprise:

- the statement of financial position as at March 31, 2020;
- the statement of changes in net assets for the year then ended;
- the statement of financial performance for the year then ended;
- the statement of cash flows for the year then ended;
- the statement of comparison of budget and actual amounts; and
- the notes to the financial statements, which include a summary of significant accounting policies.

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#### Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (ISAs). Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial statements* section of our report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

#### Independence

We are independent of the Foundation in accordance with the International Ethics Standards Board for Accountants' Code of Ethics for Professional Accountants (IESBA Code). We have fulfilled our other ethical responsibilities in accordance with the IESBA Code.

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#### Other information

Management is responsible for the other information. The other information comprises the Annual Report for the year ended March 31, 2020 (but does not include the financial statements and our auditor's report thereon), which is expected to be made available to us after this auditor's report date.

Our opinion on the financial statements does not cover the other information and we will not express any form of assurance conclusion thereon.

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PricewaterhouseCoopers SRL, The Financial Services Centre, Bishop's Court Hill, P.O. Box 111, St. Michael, BB14004, Barbados, West Indies  
T: +246-626-6700, F: +246-436-1275, [www.pwc.com/bb](http://www.pwc.com/bb)





# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

(EXPRESSED IN BARBADOS DOLLARS)

In connection with our audit of the financial statements, our responsibility is to read the other information identified above when it becomes available and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

When we read the Annual Report, if we conclude that there is a material misstatement therein, we are required to communicate the matter to those charged with governance.

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### **Responsibilities of management and those charged with governance for the financial statements**

Management is responsible for the preparation and fair presentation of the financial statements in accordance with International Public Sector Reporting Standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Foundation's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Foundation or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Foundation's financial reporting process.

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### **Auditor's responsibilities for the audit of the financial statements**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with ISAs, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.



# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

(EXPRESSED IN BARBADOS DOLLARS)

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Foundation's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Foundation's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Foundation to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

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### Other Matter

This report is made solely to the Board of Directors, as a body, in accordance with Section 10 of the National Cultural Foundation Act of Barbados. Our audit work has been undertaken so that we might state to the Board of Directors those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Foundation and the Board of Directors as a body, for our audit work, for this report, or for the opinion we have formed.

---

*Bruce Waterhouse Coopers SRH*

Bridgetown, Barbados  
August 25, 2020

# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

(EXPRESSED IN BARBADOS DOLLARS)

### National Cultural Foundation

#### Statement of Financial Position

As at March 31, 2020


(expressed in Barbados dollars)

	2020 \$	2019 \$
<b>Assets</b>		
<b>Current assets</b>		
Cash resources (note 6)	4,371,680	2,179,531
Fixed deposits (note 7)	461,917	461,860
Accounts receivable and prepaid expenses (note 8)	846,975	807,812
Car loans receivable (note 9)	12,506	15,743
	<b>5,693,078</b>	<b>3,464,946</b>
<b>Car loans receivable (note 9)</b>	—	12,506
<b>Plant and equipment (note 10)</b>	<b>2,010,615</b>	<b>2,021,284</b>
<b>Total assets</b>	<b>7,703,693</b>	<b>5,498,736</b>
<b>Net assets and liabilities</b>		
<b>Current liabilities</b>		
Bank overdraft (note 6)	21,053	13,170
Accounts payable and accrued liabilities (note 11)	2,123,099	1,476,050
	<b>2,144,152</b>	<b>1,489,220</b>
<b>Accounts payable (note 11)</b>	<b>103,895</b>	—
<b>Deferred capital grant (note 12)</b>	<b>160,725</b>	<b>167,385</b>
<b>Total liabilities</b>	<b>2,408,772</b>	<b>1,656,605</b>
<b>Funds</b>		
Cultural Action Fund (note 13)	1,241,362	1,166,397
Designated Funds (note 14)	3,293,374	926,288
General Fund	760,185	1,749,446
<b>Total funds</b>	<b>5,294,921</b>	<b>3,842,131</b>
<b>Total net assets and liabilities</b>	<b>7,703,693</b>	<b>5,498,736</b>

Approved by the Board of Directors on August 10, 2020 and signed on their behalf by



Director



Director

# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

(EXPRESSED IN BARBADOS DOLLARS)

### National Cultural Foundation

Statement of Changes in Net Assets

For the year ended March 31, 2020

(expressed in Barbados dollars)

	Cultural Action Fund \$	Designated Funds \$	General Fund \$	Total \$
<b>Balance at March 31, 2018</b>	1,317,152	371,233	2,861,990	4,550,375
Surplus for the year	—	—	931,441	931,441
Share of lottery proceeds from GTECH (note 13)	1,411,763	—	—	1,411,763
Refund from Ministry of Creative Economy, Culture and Sports (note 13)	187,266	—	—	187,266
Disbursements from Cultural Action Fund (note 13)	(891,073)	—	—	(891,073)
Write-off of intragovernmental debt (note 22)	(858,711)	850,611	(2,043,985)	(2,052,085)
Net decrease in Designated Funds (note 14)	—	(295,556)	—	(295,556)
<b>Balance at March 31, 2019</b>	1,166,397	926,288	1,749,446	3,842,131
Deficit for the year	—	—	(2,407,231)	(2,407,231)
Share of lottery proceeds from GTECH (note 13)	1,688,182	—	—	1,688,182
Disbursements from Cultural Action Fund (note 13)	(1,613,217)	—	—	(1,613,217)
Net increase in Designated Funds (note 14)	—	2,367,086	—	2,367,086
Net assets acquired from Barbados Cultural Industries Development Authority (BCIDA) (note 23)	—	—	803,357	803,357
Settlement of supplier arrears by Government under the BERT Programme (notes 11 and 24)	—	—	614,613	614,613
<b>Balance at March 31, 2020</b>	<b>1,241,362</b>	<b>3,293,374</b>	<b>760,185</b>	<b>5,294,921</b>



# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

(EXPRESSED IN BARBADOS DOLLARS)

### National Cultural Foundation

Statement of Financial Performance

For the year ended March 31, 2020

(expressed in Barbados dollars)

	2020 \$	2019 \$
<b>Revenue</b>		
<i>Revenue from non-exchange transactions</i>		
Government grants (note 15)	4,250,847	5,673,108
Programming activities (note 16)	2,101,516	1,884,587
Other operating income (note 17)	133,100	375,043
<i>Revenue from exchange transactions</i>		
Programming activities (note 16)	3,948,484	3,948,112
Other operating income (note 17)	538,586	647,799
	<b>10,972,533</b>	<b>12,528,649</b>
<b>Expenditure</b>		
Programming activities expenditure (note 16)	(7,205,725)	(6,179,095)
Administrative expenditure (note 18)	(6,174,039)	(5,418,113)
<b>(Deficit)/surplus for the year</b>	<b>(2,407,231)</b>	<b>931,441</b>

# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

(EXPRESSED IN BARBADOS DOLLARS)

### National Cultural Foundation

#### Statement of Cash Flows

For the year ended March 31, 2020

(expressed in Barbados dollars)

	2020 \$	2019 \$
<b>Cash flows from operating activities</b>		
(Deficit)/surplus for the year	(2,407,231)	931,441
Adjustments for:		
Depreciation	172,349	166,022
Amortisation of deferred capital grant	(6,660)	(6,660)
Operating (deficit)/surplus before working capital changes	(2,241,542)	1,090,803
Increase in fixed deposits	(57)	(46)
Increase in accounts receivable and prepaid expenses	(27,055)	(995,435)
Increase in accounts payable and accrued liabilities	1,327,617	856,230
<b>Net cash (used in)/generated from operating activities</b>	<b>(941,037)</b>	<b>951,552</b>
<b>Cash flows from investing activities</b>		
Purchase of plant and equipment	(77,914)	(188,127)
Cash proceeds acquired from BCIDA (note 23)	745,423	–
<b>Net cash generated from/(used in) investing activities</b>	<b>667,509</b>	<b>(188,127)</b>
<b>Cash flows from financing activities</b>		
Proceeds from car loans repaid	15,743	23,025
Increase in Cultural Action Fund	74,965	707,956
Increase/(decrease) in designated funds	2,367,086	(295,556)
Increase in restricted funds	(2,374,953)	(645,538)
<b>Net cash generated from/(used in) financing activities</b>	<b>82,841</b>	<b>(210,113)</b>
<b>Net (decrease)/increase in cash and cash equivalents</b>	<b>(190,687)</b>	<b>553,312</b>
<b>Cash and cash equivalents - beginning of year</b>	<b>534,588</b>	<b>(18,724)</b>
<b>Cash and cash equivalents - end of year</b>	<b>343,901</b>	<b>534,588</b>
<b>Cash and cash equivalents is made up as follows:</b>		
Cash (unrestricted funds) (note 6)	364,954	547,758
Bank overdraft (unrestricted funds) (note 6)	(21,053)	(13,170)
	<b>343,901</b>	<b>534,588</b>

During the year, \$614,613 of balances due to suppliers were written off without cash settlement (note 11 and 24). During the prior year, \$2,052,085 of balances due to/from government agencies were written off without cash settlement (note 22). These amounts are not included in the statement of cash flows.

# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

(EXPRESSED IN BARBADOS DOLLARS)

### National Cultural Foundation

Statement of Comparison of Budget and Actual Amounts

For the year ended March 31, 2020

(expressed in Barbados dollars)

	Original budget \$	Final budget \$	Actual \$
<b>Revenue</b>			
Programming activities	1,312,622	1,312,622	778,680
Sponsorship	3,799,436	3,799,436	3,169,804
Other revenue	218,203	218,203	344,332
Rentals	353,327	353,327	327,354
Government grant	6,476,096	6,476,096	6,352,363
	12,159,684	12,159,684	10,972,533
<b>Expenditure</b>			
Statutory personal emoluments	(2,637,308)	(2,637,308)	(3,027,705)
Other personal emoluments	(1,317,283)	(1,317,283)	(551,575)
National insurance contributions	(309,050)	(309,050)	(358,383)
Travel	(93,024)	(93,024)	(89,250)
Utilities	(329,402)	(329,402)	(350,657)
Rental of property, plant and equipment	(76,500)	(76,500)	(103,053)
Supplies and materials	(113,250)	(113,250)	(83,215)
Maintenance of property	(207,561)	(207,561)	(199,523)
Operating expenses	(165,100)	(165,100)	(483,831)
Programming expenditure (festivals and events)	(6,445,862)	(6,445,862)	(7,205,725)
Development and training	—	—	(673,691)
Marketing	(144,145)	(144,145)	(9,897)
Vehicles	—	—	—
Subscriptions and contributions	(7,500)	(7,500)	(2,083)
Plant, equipment and furniture	(229,199)	(229,199)	—
Professional services	(84,500)	(84,500)	(68,827)
Depreciation	—	—	(172,349)
<b>Deficit for the year</b>	—	—	(2,407,231)

# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

### (EXPRESSED IN BARBADOS DOLLARS)

#### National Cultural Foundation

Notes to Financial Statements

March 31, 2020

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(expressed in Barbados dollars)

#### 1 General

##### Establishment

The National Cultural Foundation (“the Foundation”) was established by the National Cultural Foundation Act, 1983-8.

The principal place of business of the Foundation is located at West Terrace, St. James, Barbados.

##### Functions

The main functions of the Foundation are:

1. To stimulate and facilitate the development of culture generally as well as organising and assisting in cultural activities.
2. To develop, maintain and manage theatres and other cultural facilities and equipment provided by the Government of Barbados.

#### 2 Financial support

The Foundation is economically dependent on an annual subsidy from the Government of Barbados to finance its operations. It is not subject to income tax on any income arising from its operations.

#### 3 Significant accounting policies

##### a) Statement of compliance and basis of preparation

These financial statements have been prepared on the accrual basis of accounting in accordance with International Public Sector Accounting Standards (IPSAS) as issued by the International Public Sector Accounting Standards Board (IPSASB). They have been prepared on the basis of the historical cost convention. The statement of cash flows has been prepared using the indirect method. These policies have been consistently applied to all the years presented, unless otherwise stated.

The preparation of financial statements in conformity with IPSAS requires the use of certain critical accounting estimates. It also requires management to exercise its judgement in the process of applying the Foundation’s accounting policies. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements are disclosed in Note 4.

# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

### (EXPRESSED IN BARBADOS DOLLARS)

#### National Cultural Foundation

Notes to Financial Statements

March 31, 2020

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(expressed in Barbados dollars)

### 3 Significant accounting policies ...continued

#### a) Statement of compliance and basis of preparation ...continued

##### i) *New standards, amendments and interpretations to existing standards effective for the financial year beginning April 1, 2019*

**IPSAS 40, 'Public sector combinations'** (effective January 1, 2019). IPSAS 40, 'Public sector combinations' classifies public sector combinations as either amalgamations or acquisitions. For amalgamations, the standard requires use of the "modified pooling of interests" method of accounting, which is a variation of the pooling of interests method of accounting. For acquisitions, IPSAS 40 requires use of the "acquisition" method of accounting.

##### ii) *New standards, and amendments and interpretations to published standards that are not yet effective and have not been early adopted*

**IPSAS 41, 'Financial instruments'** (effective January 1, 2022). IPSAS 41, 'Financial instruments' establishes new requirements for classifying, recognising and measuring financial instruments. This approach enables the IPSASB to build on best practices in private sector financial reporting, while ensuring that the unique features of the public sector are addressed.

**IPSAS 42, 'Social benefits'** (effective January 1, 2022). IPSAS 42, 'Social benefits' defines social benefits and determines when expenses and liabilities for social benefits are recognised and how they are measured.

#### b) Recognition of revenue

##### Revenue from non-exchange transactions

##### i) *Government and private grants*

Government and private grants related to income are recognised in the period necessary to match them with the related costs which they are intended to compensate.

##### ii) *Capital grants*

Capital grants are deferred and amortised at the same rate as the depreciation on the plant and equipment purchased with grant funds.

##### Revenue from exchange transactions

##### i) *Sales of services*

For sales of services, revenue is recognised in the accounting period in which the services are rendered.

##### ii) *Other revenue*

Other revenue is accounted for on an accrual basis.



# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

### (EXPRESSED IN BARBADOS DOLLARS)

#### National Cultural Foundation

Notes to Financial Statements

March 31, 2020

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(expressed in Barbados dollars)

### 3 Significant accounting policies ...continued

#### c) Expense recognition

Expenses arising from the purchase of goods and services are recognised at the point when the supplier has performed its contractual obligations, that is, when goods and services have been delivered and accepted by the Foundation. For some service contracts, this process may occur in stages.

#### d) Plant and equipment

Plant and equipment is stated at historical cost less depreciation. Historical cost includes expenditure that is directly attributable to the acquisition of the items. Where an asset is acquired in a non-exchange transaction for nil or nominal consideration the fair value of the asset (at initial recognition) is adopted as the deemed cost of the asset, where fair value can be reliably determined. The inflow of resources from a non-exchange transaction recognised as an asset is recognised as revenue in the statement of financial performance except to the extent that a liability is also recognised in respect of the same inflow due to performance obligations or settlement conditions.

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the Foundation and the cost of the item can be measured reliably. All other repairs and maintenance are charged to the statement of financial performance during the financial period in which they are incurred.

Depreciation is charged on the straight-line method at rates calculated to allocate the cost of the assets less any anticipated salvage over the period of their estimated useful lives. The following annual rates are used:

Furniture, fixtures and security materials	10% - 20%
Dance studios and other structures	2½%
Queen's Park Steel Shed	2½%
Murals	20%
Motor vehicles	20%
Equipment	
- Electrical, sound and photographic equipment	20%
- Sound and video recordings	20%
- Stages	33⅓%
- Tents	25%
Leasehold improvements	2.5%

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at each statement of financial position date.

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with carrying amount. These are included in the statement of financial performance.

# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

### (EXPRESSED IN BARBADOS DOLLARS)

#### National Cultural Foundation

Notes to Financial Statements

March 31, 2020

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(expressed in Barbados dollars)

#### 3 Significant accounting policies ...continued

##### e) Inventories

Inventories are stated at the lower of cost and net realisable value. Cost is determined on a first in first out basis. Net realisable value is the estimated selling price in the ordinary course of business, less applicable variable selling expenses. Provision is made for obsolete, slow-moving and defective items.

##### f) Cash and cash equivalents

For purposes of the cash flow statement, cash and cash equivalents comprise cash on hand and at bank and bank overdraft, if any. The Foundation recognises cash at bank relating to the Cultural Action Fund and the Designated Funds as restricted cash.

##### g) Impairment of assets

Assets that have an indefinite useful life are not subject to amortisation and are tested annually for impairment. Assets that are subject to amortisation are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount. The recoverable amount is the higher of an asset's fair value less costs to sell and value in use. For the purposes of assessing impairment, assets are grouped at the lowest levels for which there are separately identifiable cash flows (cash-generating units).

##### h) Provisions

Provisions are recognised when the Foundation has a legal or constructive obligation, as a result of past events, if it is probable that an outflow of resources will be required to settle the obligation, and a reliable estimate of the amount can be made.

##### i) Loans

Loans are recognised initially at fair value, net of transaction costs incurred. Loans are subsequently stated at amortised cost. Loans due within twelve months of the statement of financial position date are classified as current liabilities.

##### j) Accounts receivable

Accounts receivable are recognised initially at fair value and subsequently measured at the anticipated realisable value. A provision for impairment of accounts receivable is established when there is objective evidence that the Foundation will not be able to collect all amounts due according to the original terms of receivables. The amount of the provision is the difference between the carrying amount and the anticipated realisable value. The carrying amount of the asset is reduced through the use of the provision for impairment of receivables and the amount of loss is recognised in the statement of financial performance. When a receivable is uncollectible, it is written off against the provision for impairment of receivables and any subsequent recoveries of amounts previously written off are credited against the statement of financial performance.

# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

### (EXPRESSED IN BARBADOS DOLLARS)

#### National Cultural Foundation

Notes to Financial Statements

March 31, 2020

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(expressed in Barbados dollars)

### 3 Significant accounting policies ...continued

#### k) Accounts payable

Accounts payable are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if payment is due within one year or less, if not, they are presented as non-current liabilities. Accounts payable are recognised initially at fair value and subsequently measured at amortised cost using the effective interest method.

#### l) Leases

Leases in which a significant portion of the risks and rewards of ownership are retained by the lessor are classified as operating leases. Payments made under operating leases are charged to the statement of financial performance on a straight-line basis over the period of the lease.

Assets leased out under operating leases are included in plant and equipment in the balance sheet. They are depreciated over their expected useful lives on a basis consistent with similar plant and equipment. Rental income is recognised on a straight-line basis over the lease term.

#### m) Public sector combinations

Public sector combinations involve the bringing together of operations into one public sector entity. Public sector combinations can be classified as amalgamations or acquisitions.

Amalgamations give rise to a resulting entity and is either a public sector combination in which no party to the combination gains control of one or more operations or a public sector combination in which one party to the combination gains control of one or more operations and there is evidence that the combination has the economic substance of an amalgamation.

Amalgamations are accounted for using the modified pooling of interests method of accounting. The resulting entity recognises the assets, liabilities and any non-controlling interests that are recognised in the financial statements of the combining operations as at the amalgamation date and measures them at their carrying amounts in the financial statements of the combining operations. The resulting entity recognises the difference between the assets and liabilities assumed in an amalgamation as one or more components of net assets/equity.

An acquisition is a public sector combination in which one party to the combination gains control of one or more operations, and there is evidence that the combination is not an amalgamation.

Acquisitions are accounted for using the acquisition method of accounting. The acquirer recognises, separately from any goodwill recognised, the identifiable assets acquired, the liabilities assumed and any non-controlling interest in the acquired operation. This may include items not previously recognised by the acquired operation. The acquirer measures the identifiable assets acquired and the liabilities assumed at their acquisition-date fair values.

# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

### (EXPRESSED IN BARBADOS DOLLARS)

#### National Cultural Foundation

Notes to Financial Statements

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(expressed in Barbados dollars)

### 3 Significant accounting policies ...continued

#### n) Budget information

The annual budget is prepared on the accrual basis, that is, all planned costs and income are presented in a single statement to determine the needs of the entity. As a result of the preparation of both the financial statements and the annual budget on the accrual basis, there are no basis, timing or entity differences that would require reconciliation between the actual comparable amounts and the amounts presented as a separate additional financial statement in the statement of comparison of budget and actual amounts.

### 4 Critical accounting estimates and judgements in applying accounting policies

Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

#### a) Critical accounting estimates and assumptions

There were no estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year.

#### b) Critical judgements in applying the entity's accounting policies

There were no critical judgements in applying the Foundation's accounting policies that would have a material effect on the financial statements.

### 5 Risk management

#### a) Financial risk factors

The Foundation's activities expose it to a variety of financial risks: market risk (including currency risk, cash flow interest rate risk and fair value interest rate risk), credit risk, and liquidity risk.

##### i) Market risk

###### *Foreign exchange risk*

The Foundation is not exposed to any significant foreign exchange risk as its services and transactions are primarily denominated in the functional currency.

###### *Cash flow and fair value interest rate risk*

The Foundation's interest rate risk arises from its fixed deposits. These deposits are issued at variable rates and therefore expose the Foundation to cash flow interest rate risk. These deposits have a maturity of 6 months and the interest rates at maturity are reviewed by management to ensure they are in line with market rates. The Foundation is not exposed to fair value interest rate risk.

# FINANCIAL STATEMENTS

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#### 5 Risk management ...continued

##### a) Financial risk factors ...continued

##### ii) Credit risk

Credit risk is the risk that a counterparty will be unable to pay amounts in full when due. The Foundation's credit risk arises from cash and cash equivalents, and deposits with banks and other financial institutions, as well as credit exposures to income from sponsors, including outstanding receivables and committed transactions.

The Foundation's policy is to ensure that deposits with banks and other financial institutions are placed with institutions with high independent credit ratings. Credit risk on receivables is limited as adequate provision is made for any receivables assessed to be impaired.

The maximum credit risk exposure is as follows:

	2020		2019	
Cash resources	4,371,680	76.81	2,179,531	64.46
Fixed deposits	461,917	8.12	461,860	13.66
Accounts receivable	845,134	14.85	711,737	21.05
Car loans receivable	12,506	0.22	28,249	0.83
	<b>5,691,237</b>	<b>100.00</b>	<b>3,381,377</b>	<b>100.00</b>

##### iii) Liquidity risk

In order to manage liquidity risk, management seeks to maintain sufficient levels of cash and cash equivalents and the availability of funding through an adequate amount of committed credit facilities, to meet reasonable expectations of its short-term obligations.

The table below analyses the Foundation's financial liabilities into relevant maturity groupings based on the remaining period at the statement of financial position date to the contractual maturity date. The amounts disclosed in the table are contractual undiscounted cash flows.

	Less than 1 year \$	Greater than 1 year \$	Total \$
<b>As at March 31, 2020</b>			
Accounts payable	1,821,212	103,895	1,925,107
<b>As at March 31, 2019</b>			
Accounts payable	1,138,769	—	1,138,769



# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

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### National Cultural Foundation

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#### 5 Risk management ...continued

##### a) Financial risk factors ...continued

##### iii) Liquidity risk ...continued

The table below analyses the Foundation's financial assets into relevant maturity groupings based on the remaining period at the statement of financial position to the contractual maturity date.

	Less than 1 year \$
<b>At March 31, 2020</b>	
Cash resources	4,371,680
Fixed deposits	461,917
Accounts receivable	845,134
Car loan receivable	12,506
	<u>5,691,237</u>
<b>At March 31, 2019</b>	
Cash resources	2,179,531
Fixed deposits	461,860
Accounts receivable	711,737
Car loan receivable	28,249
	<u>3,381,377</u>

##### b) Fair value of financial assets and liabilities

Fair value amounts represent estimates of the consideration that would currently be agreed upon between knowledgeable, willing parties who are under no compulsion to act and is best evidenced by a quoted market value, if one exists.

The Foundation's financial assets and financial liabilities as disclosed in the statement of financial position, approximate their fair value.

##### c) Capital risk management

As disclosed in note 2, the Foundation is economically dependent on the Government of Barbados to provide financing for capital and operating purposes. The Foundation's objective when managing capital is to ensure that its expenditure is incurred in accordance with the budgets based on which grants were approved by Government.

# FINANCIAL STATEMENTS

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#### 6 Cash resources

This is comprised of the following balances:

	2020 \$	2019 \$
<b>i) Cash</b>		
<b>Unrestricted funds</b>		
Petty cash	900	900
Payroll account	–	3,870
Crop Over DVD account	2,218	1,960
Crop Over account	51,402	–
General account	310,434	541,028
	<b>364,954</b>	<b>547,758</b>
<b>Restricted funds</b>		
<b>Designated funds</b>		
Special reserve account (note 14)	2,444,200	412,040
Special projects account (note 14)	102,674	104,250
Youth Orchestra account (note 14)	94,701	74,758
	<b>2,641,575</b>	<b>591,048</b>
Cultural Action Fund (note 13)	1,238,298	929,567
Car loan account	126,853	111,158
	<b>1,365,151</b>	<b>1,040,725</b>
	<b>4,006,726</b>	<b>1,631,773</b>
<b>Total cash resources</b>	<b>4,371,680</b>	<b>2,179,531</b>
<b>ii) Bank overdraft</b>		
<b>Unrestricted funds</b>		
Payroll account	(21,053)	–
Crop Over account	–	(13,170)
	<b>(21,053)</b>	<b>(13,170)</b>

- a) The bank overdraft is secured by a letter of undertaking dated December 15, 1995 from the Government of Barbados for \$100,000.

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#### 7 Fixed deposits

	2020 \$	2019 \$
Designated Funds - special projects (note 14)	461,917	461,860

The fixed deposits have original maturities of 180 days and bear interest at 0.01% (2019 - 0.01%) per annum.

Significant concentrations of fixed deposits are as follows:

	2020 \$	2019 \$
Republic Bank (Barbados) Limited (unrated)	461,917	461,860

#### 8 Accounts receivable and prepaid expenses

	2020 \$	2019 \$
<i>Accounts receivable from exchange transactions</i>		
Sponsorship and other receivables	700,067	464,390
Less: provision for impairment of receivables	(28,387)	(28,887)
	671,680	435,503
Lottery proceeds receivable		
- IGT Global Services Ltd (Barbados) (note 13)	—	236,357
Staff advances	40,295	39,877
VAT recoverable	133,159	—
	845,134	711,737
Prepayments	1,841	96,075
	846,975	807,812

As at year end sponsorship and other receivables of \$303,846 (2019 - \$143,594) were fully performing. Receivables that are less than 3 months past due are not considered impaired. As at year end receivables of \$367,834 (2019 - \$291,909) were past due but not impaired. The aging analysis of these receivables is as follows:

	2020 \$	2019 \$
1 to 2 months	203,340	4,102
2 to 3 months	7,164	73,561
Over 3 months	157,330	214,246
	367,834	291,909

# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

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### National Cultural Foundation

Notes to Financial Statements

March 31, 2020

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#### 8 Accounts receivable and prepaid expenses ...continued

As at year end receivables of \$28,387 (2019 - \$28,887) were impaired and provided for. The aging of these receivables is as follows:

	2020 \$	2019 \$
Over 12 months	28,387	28,887
Total sponsorship and other receivables	700,067	464,390

Movement on the Foundation's provision for impairment of receivables is as follows:

	2020 \$	2019 \$
Balance - beginning of year	28,887	45,490
Provision for impairment of receivables	13,000	—
Receivables written off during the year	(13,000)	(16,603)
Unused amounts reversed	(500)	—
	28,387	28,887

Direct write offs for impaired receivables recorded in the statement of comprehensive income were \$13,000 (2019 - \$Nil).

#### 9 Car loans

	2020 \$	2019 \$
Total loans at end of year	12,506	28,249
Less: Current portion	(12,506)	(15,743)
Long-term portion	—	12,506

Loans to staff members for the purchase of cars are non-interest bearing and repayable over five years. Car loans are secured by bills of sale over the respective vehicles.

# National Cultural Foundation

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## 10 Plant and equipment

	Furniture, fixtures, fittings and security materials \$	Dance studio, structures and murals \$	Motor vehicles \$	Equipment \$	Artwork \$	Queen's Park Steel Shed \$	Leasehold improvements \$	Total \$
<b>At March 31, 2018</b>								
Cost	219,059	308,666	215,634	949,107	67,958	1,714,850	298,249	3,773,523
Accumulated depreciation	(185,317)	(144,049)	(179,340)	(870,053)	—	(335,753)	(59,832)	(1,774,344)
Net book amount	33,742	164,617	36,294	79,054	67,958	1,379,097	238,417	1,999,179
<b>Year ended March 31, 2019</b>								
Opening net book amount	33,742	164,617	36,294	79,054	67,958	1,379,097	238,417	1,999,179
Additions	41,684	—	—	146,443	—	—	—	188,127
Disposals	—	—	—	(152,824)	—	—	—	(152,824)
Accumulated depreciation on disposals	—	—	—	152,824	—	—	—	152,824
Depreciation charge	(18,851)	(6,660)	(9,074)	(81,127)	—	(42,854)	(7,456)	(166,022)
Net book amount	56,575	157,957	27,220	144,370	67,958	1,336,243	230,961	2,021,284
<b>At March 31, 2019</b>								
Cost	260,743	308,666	215,634	942,726	67,958	1,714,850	298,249	3,808,826
Accumulated depreciation	(204,168)	(150,709)	(188,414)	(798,356)	—	(378,607)	(67,288)	(1,787,542)
Net book amount	56,575	157,957	27,220	144,370	67,958	1,336,243	230,961	2,021,284

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# National Cultural Foundation

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## 10 Plant and equipment ...continued

Year ended March 31, 2020	Furniture, fixtures, fittings and security materials \$	Dance studio, structures and murals \$	Motor vehicles \$	Equipment \$	Artwork \$	Queen's Park Steel Shed \$	Leasehold improvements \$	Total \$
Opening net book amount	56,575	157,957	27,220	144,370	67,958	1,336,243	230,961	2,021,284
Additions	2,128	—	—	68,460	7,326	—	—	77,914
Assets acquired from BCIDA (note 23)	22,388	—	—	61,378	—	—	—	83,766
Depreciation charge	(17,353)	(6,660)	(9,074)	(88,951)	—	(42,855)	(7,456)	(172,349)
<b>Net book amount</b>	<b>63,738</b>	<b>151,297</b>	<b>18,146</b>	<b>185,257</b>	<b>75,284</b>	<b>1,293,388</b>	<b>223,505</b>	<b>2,010,615</b>
<b>At March 31, 2020</b>								
Cost	285,259	308,666	215,634	1,072,564	75,284	1,714,850	298,249	3,970,506
Accumulated depreciation	(221,521)	(157,369)	(197,488)	(887,307)	—	(421,462)	(74,744)	(1,959,891)
<b>Net book amount</b>	<b>63,738</b>	<b>151,297</b>	<b>18,146</b>	<b>185,257</b>	<b>75,284</b>	<b>1,293,388</b>	<b>223,505</b>	<b>2,010,615</b>

# FINANCIAL STATEMENTS

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# FINANCIAL STATEMENTS

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### National Cultural Foundation

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March 31, 2020

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#### 11 Accounts payable and accrued liabilities

	2020 \$	2019 \$
Current liabilities		
Accounts payable	1,821,212	1,138,769
Accrued liabilities	301,887	337,281
	<u>2,123,099</u>	<u>1,476,050</u>
Non-current liabilities		
Accounts payable	103,895	–
	<u>2,226,994</u>	<u>1,476,050</u>

During the year, \$614,613 of the accounts payable at March 31, 2019 was settled by the Government of Barbados under the Suppliers Arrears offer (note 24). Non-current accounts payable of \$171,676 relates to suppliers who did not accept the offer and for whom settlement will be deferred until 2023 (note 24).

#### 12 Deferred capital grant

	2020 \$	2019 \$
Balance - beginning of year	167,385	174,045
Amortisation charge (note 17)	(6,660)	(6,660)
	<u>160,725</u>	<u>167,385</u>
Capital grant	268,375	268,375
Accumulated amortisation	(107,650)	(100,990)
	<u>160,725</u>	<u>167,385</u>

The deferred capital grant brought forward relates to a dance studio and resource centre donated by the Government of Barbados.

# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

(EXPRESSED IN BARBADOS DOLLARS)

### National Cultural Foundation

Notes to Financial Statements

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#### 13 Cultural Action Fund

	2020 \$	2019 \$
Balance - beginning of year	1,166,397	1,317,152
<i>Revenue from non-exchange transactions</i>		
Share of lottery proceeds		
- IGT Global Services Ltd (Barbados)	1,688,182	1,411,763
<i>Revenue from exchange transactions</i>		
Refund from Ministry of Creative Economy, Culture and Sports	—	187,266
	<u>2,854,579</u>	<u>2,916,181</u>
Grant to Barbados Cultural Industries Development Authority (50% share of lottery proceeds)	—	(589,058)
Grants to General Fund	—	(25,216)
Grant to festivals	(570,000)	(114,200)
Grant to development and training	(474,532)	(20,000)
Grant to Ministry of Creative Economy, Culture and Sports	(568,685)	—
Queen's Park House Refurbishment	—	(142,599)
	<u>(1,613,217)</u>	<u>(891,073)</u>
Write-off of amount due from Designated Funds (note 22)	—	(850,611)
Write-off of amount due from General Fund (note 22)	—	(8,100)
	<u>—</u>	<u>(858,711)</u>
Balance - end of year	<u>1,241,362</u>	<u>1,166,397</u>
<b>Represented by:</b>		
Bank balance (note 6)	1,238,298	929,567
Lottery proceeds receivable (note 8)	—	236,357
Other receivable	3,064	473
	<u>1,241,362</u>	<u>1,166,397</u>

The use of the Cultural Action Fund is determined by the Minister of Creative Economy, Culture and Sports.

## National Cultural Foundation

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### 14 Designated Funds

Designated Funds	Ministry of Creative Economy Culture and Sports \$	Department of Youth Affairs \$	Ministry of Education, Technology and Vocational Training \$	Prime Minister's Office \$	Ministry of Finance, Economic Affairs and Investment \$	Other \$	2020 \$	2019 \$
Balance - beginning of year	618,304	124,064	167,412	—	—	16,508	926,288	371,233
Funds received	902,456	—	—	836,740	1,950,000	20,000	3,709,196	274,121
Project expenditure	(132,482)	(81,402)	(1,500)	(538,703)	(588,023)	—	(1,342,110)	(569,677)
	769,974	(81,402)	(1,500)	298,037	1,361,977	20,000	2,367,086	(295,556)
Write-off of amount due to Cultural Action Fund	—	—	—	—	—	—	—	850,611
	769,974	(81,402)	(1,500)	298,037	1,361,977	20,000	2,367,086	555,055
Balance - end of year	1,388,278	42,662	165,912	298,037	1,361,977	36,508	3,293,374	926,288

# FINANCIAL STATEMENTS

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(EXPRESSED IN BARBADOS DOLLARS)

# FINANCIAL STATEMENTS

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### National Cultural Foundation

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#### 14 Designated Funds ...continued

Represented by:

	2020 \$	2019 \$
Special reserve account (note 6)	2,444,200	412,040
Special projects account (note 6)	102,674	104,250
Youth Orchestra account (note 6)	94,701	74,758
Special projects fixed deposits account (note 7)	461,917	461,860
Other VAT payable	—	(126,620)
Due from General Fund	189,882	—
	<b>3,293,374</b>	<b>926,288</b>

#### 15 Government grants

	2020 \$	2019 \$
<i>Revenue from non-exchange transactions</i>		
- Recurrent expenditure	4,250,847	5,673,108
- Programming activities (note 16)	2,101,516	1,884,587
	<b>6,352,363</b>	<b>7,557,695</b>

#### 16 Deficit on programming activities

	Crop Over \$	NIFCA \$	Carifesta \$	2020 \$	2019 \$
Government grants	1,801,516	300,000	—	2,101,516	1,884,587
Sponsorship	2,211,093	761,773	196,938	3,169,804	2,589,417
Gate receipts and other income	741,477	37,203	—	778,680	1,358,695
	<b>4,754,086</b>	<b>1,098,976</b>	<b>196,938</b>	<b>6,050,000</b>	<b>5,832,699</b>
Expenditure	<b>(5,946,554)</b>	<b>(1,005,094)</b>	<b>(254,077)</b>	<b>(7,205,725)</b>	<b>(6,179,095)</b>
<b>Deficit</b>	<b>(1,192,468)</b>	<b>93,882</b>	<b>(57,139)</b>	<b>(1,155,725)</b>	<b>(346,396)</b>



# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

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### National Cultural Foundation

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#### 17 Other operating income

	2020 \$	2019 \$
<i>Revenue from non-exchange transactions</i>		
Private grants	133,100	375,043
<i>Revenue from exchange transactions</i>		
Rentals	327,354	589,570
Commission	8,455	3,214
Miscellaneous	183,917	35,405
Amortisation of capital grant (note 12)	6,660	6,660
Dance studio rental	12,200	12,950
	538,586	647,799
	671,686	1,022,842

#### 18 Expenses by nature

Administrative expenditure:

	2020 \$	2019 \$
i) Staff costs:		
Salaries and wages	3,027,705	2,630,065
National Insurance	358,383	267,558
Other staff costs	551,575	586,337
	3,937,663	3,483,960
ii) Depreciation (note 10)	172,349	166,022
iii) Advertising and marketing	9,897	25,242
iv) Bad debt expense/(recovery)	12,500	(16,603)
v) Developmental and promotion of cultural activities	673,691	514,056
vi) Property rental	62,138	48,000
vii) Directors' fees (note 19)	42,940	28,500
viii) Professional fees	68,827	42,237
ix) Utilities	350,657	256,660
x) Maintenance of plant and equipment	199,523	157,348
xi) Other expenses	643,854	712,691
	6,174,039	5,418,113

At the end of the year, the number of employees was 54 (2019 - 61) of whom 42 (2019 - 45) were monthly and 12 (2019 - 16) were bi-weekly.

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## MARCH 31<sup>ST</sup> 2020

(EXPRESSED IN BARBADOS DOLLARS)

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#### 19 Related party transactions

Key management comprises directors and senior management of the Foundation. Compensation to those individuals is included in administrative expenditure and is as follows:

	2020 \$	2019 \$
Salaries and other costs	715,835	698,483
Directors' fees (note 18)	42,940	28,500
	<u>758,775</u>	<u>726,983</u>

#### 20 Contingent liabilities and commitments

##### *Contingent liabilities*

The Foundation has contingent liabilities in respect of legal claims arising in the ordinary course of business. No assessment of the likely outcome or estimates of settlement has been made as Counsel is unable to determine the extent of liability, if any, on the part of the Foundation at this time.

#### 21 Lease commitments

The Foundation is committed to a monthly payment of \$4,000 to the National Housing Corporation for rental of premises at West Terrace, St. James. No formal lease agreement exists.

#### 22 Write-off of intragovernmental debt

As at January 31, 2019, the Ministry of Finance, Economic Affairs and Investment instructed state owned enterprises and other public bodies to write off intragovernmental debt (including tax refunds and budgetary transfers which had not been made) incurred prior to September 1, 2018, effective December 31, 2018. The following balances were written off:

	2019 \$
<i>Cultural Action Fund</i>	
Due from Designated Funds to Cultural Action Fund	(850,611)
Due to General Fund to Cultural Action Fund	<u>(8,100)</u>
	<u>(858,711)</u>
<i>Designated Funds</i>	
Due to Cultural Action Fund from Designated Funds	<u>850,611</u>

# FINANCIAL STATEMENTS

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### National Cultural Foundation

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#### 22 Write-off of intragovernmental debt ...continued

	2019 \$
<i>General Fund</i>	
Payables	
Loan payable	1,000,000
Government payables	466,775
Carifesta Technicals	251,101
Due to Cultural Action Fund from General Fund	8,100
	<u>1,725,976</u>
<i>Receivables</i>	
VAT receivable	(1,318,081)
Ministry of Finance, Economic Affairs and Investment - supplemental funding	(1,880,010)
Government receivables	(387,759)
50 <sup>th</sup> Anniversary of Independence Secretariat	(58,478)
Carifesta National Program	(125,633)
	<u>(3,769,961)</u>
	<u>(2,043,985)</u>
<b>Net adjustment recorded through statement of changes in net assets</b>	<u><b>(2,052,085)</b></u>

#### 23 Barbados Cultural Industries Development Authority

As a consequence of a decision by the Cabinet of Barbados on February 18, 2019, the Barbados Cultural Industries Development Authority was merged with the Foundation, as a part of the Public Sector Expenditure Reduction Component of the BERT Programme (BCIDA was a non-profit and statutory organisation regulated by the Government of Barbados whose purpose was to promote, assist and facilitate the efficient development of the Cultural Industries in Barbados). This approval included amending the Cultural Industries Development Act, thus abolishing BCIDA. The operations of BCIDA were re-absorbed into the Foundation effective April 1, 2019.

# FINANCIAL STATEMENTS

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#### 23 Barbados Cultural Industries Development Authority ...continued

##### a) Summary of combination

The assets and liabilities of BCIDA recognised were as follows:

	Fair value
Cash resources	745,423
Accounts receivable and prepaid expenses	4,570
Other receivables	7,538
Property, plant and equipment (note 10)	83,766
Accounts payable and accrued liabilities	(16,323)
Other payables	(21,617)
	<hr/>
Net assets acquired	803,357

##### b) Cash inflow

Cash proceeds acquired from BCIDA	<hr/> 745,423
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#### 24 Settlement of supplier arrears by Government under the BERT Programme

In February 2019 the Government of Barbados (GOB) offered to settle amounts owed by itself or state-owned enterprises for services rendered before September 30, 2018 by way of cash payment as soon as practicable in an amount of 85% of the agreed and vetted amount owed (before Value Added Tax and excluding any penalties or late interest) or bond issue. If the settlement offer was not accepted, the GOB undertook to repay the agreed and vetted amounts owed (before Value Added Tax and excluding any penalties or late interest) in full before the end of calendar year 2023. Following instructions by The Ministry of Finance, Economic Affairs and Investment to write-off supplier arrears totalling \$614,613 which had been settled, the amount was recorded through the statement of changes in net assets.

	2020 \$
Supplier arrears subject to settlement offer	<hr/> 718,508
Acceptance of 85% offer	565,784
Acceptance of bond offer	48,829
	<hr/>
	614,613
	<hr/>
Settlement by 2023	103,895

# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

### (EXPRESSED IN BARBADOS DOLLARS)

#### National Cultural Foundation

Notes to Financial Statements

March 31, 2020

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(expressed in Barbados dollars)

#### 25 Comparison of budget and actual amounts

Explanations of material differences between the original budget and final budget and, final budget and the actual amounts are presented below:

##### *Programming activities*

The decrease is primarily due to a decline in demand for the Crop Over events as evidenced by the fall off in gate receipts, coupled with low ticket prices and a special for Soca Monarch.

##### *Sponsorship*

The decrease is due to the country experiencing depressed economic conditions which has in turn negatively impacted the appetite of the business community to sponsor events. In addition, many companies have other advertising campaigns, and do not see the benefit of engaging the Foundation.

##### *Statutory personal emoluments*

The increase is due to the staff complement from the BCIDA joining the Foundation.

##### *Other personal emoluments*

The decrease is due to costs for approved employee positions inadvertently being included in this category during the preparation of the budget.

##### *Operating expenses*

The increase is due to increased requests for donations and sponsorships, and the provision of more discounts for the rental of tents and stages.

##### *Programming expenditure*

The increase is due to new and improved Crop Over and NIFCA festivals including new events such as Bajarama and Tribute Nights, expanded Soca Monarch, Pic-O-De-Crop and, Junior Monarch competitions and more NIFCA showcases. In addition, there was an increase in venue preparation costs for Soca Monarch at a new venue plus remedial costs due to heavy overnight rains and increased cash prizes.

##### *Development and training*

The increase is due to budget cuts which resulted in some funding being covered by the Foundation.

#### 26 Covid-19

Commencing in March, 2020, Barbados was negatively impacted due to the COVID-19 global pandemic. This has resulted in a significant decline in the country's revenue projections. As a consequence, the previously approved Estimates for the Foundation have been revised and this has led to the cancellation of the annual Crop Over and NIFCA festivals. Government's priority has been salaries and essential operating costs. To this end, the Foundation has omitted or significantly reduced its programming budgets to ensure that it upholds the stipulations of the BERT Programme. Additionally, the Government has established a COVID-19 Stimulus Fund which is managed by the Foundation.



# FINANCIAL STATEMENTS

## MARCH 31<sup>ST</sup> 2020

### (EXPRESSED IN BARBADOS DOLLARS)

#### National Cultural Foundation

Notes to Financial Statements

March 31, 2020

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(expressed in Barbados dollars)

#### 27 Subsequent event

Since the outbreak of COVID-19 in the first quarter of 2020, global financial markets have experienced, and may continue to experience significant volatility and there are significant consequences for the global and local economies from travel and border restrictions, quarantines, supply chain disruptions, lower consumer demand and general market uncertainty. The extent and duration of the impact of COVID-19 on the global and local economies and the sectors in which the entity and its customers and suppliers operate is uncertain at this time, but it has the potential to adversely affect our business. As of August 10, 2020, management was not aware of any significant adverse effects on the financial statements for the year ended March 31, 2020 as a result of COVID-19. Management will continue to monitor the situation and the impact on the entity.

# ANNUAL REPORT

2019 - 2020



**National  
Cultural  
Foundation**

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