

PATRONS OF THE ARTS FOUNDATION

Formerly The Patrons of Queen's Hall (est. 1986)

"Securing our artistic traditions, legacy and heritage for future generations"



REVIEW & OUTLOOK 2018/2019

OUR VISION

Securing our artistic traditions,
legacy and heritage for future generations.

OUR MISSION

Fostering excellence in all art forms by,
supporting initiatives which promote
our vision through skills development
and sustainable artistic
experiences at all levels.

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Formerly *The Patrons of Queen's Hall* (est. 1986)

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The Patrons of the Arts Foundation
P.O. Box 3044, St James
☎ (868) 713-9379
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CHAIRMAN'S MESSAGE



Fellow Patrons,

As we reflect on 2018 we note that, our artistic traditions and legacy in Trinidad & Tobago continue to be in great need of support and protection. This situation has been made even more acute as our national economic challenges persist. Even our artists themselves are increasingly finding it difficult to live off of their craft locally.

Art and culture go to the core of who we are as a people. They define our unique place and space in the world as well as, our contribution to humanity. Therefore, it falls to us to bring the best minds and resources together to ensure the perseverance and development of these gifts which have been entrusted to us.

As an organization, we too have been facing the difficult realities of our times and so, last year we began the process of implementing several strategic initiatives aimed at reversing our fortunes and expanding our service to the artistic community. Today, we are in transition to a brand-new world of service.

Our new name (The Patrons of the Arts Foundation), signals our embrace of a national mandate touching every aspect of our art and culture while recognising our thirty-three years of service to the Arts. We have also begun forming alliances with other like-minded organizations and individuals both locally and internationally, as we seek to attract a wide and diverse range of skills and resources to our mission.

Our long-term success however, will demand sustained and strategic professional effort. Therefore, one of our most important objectives for 2019 is the establishment of a full-time administrative capability to support our work.

This team will deliver the oversight, reporting and continuity for us to engender the confidence necessary to attract the support of the national community. It will also pursue initiatives aimed at achieving financial self-sufficiency over the next three to five years.

On behalf of the Board, I present to you this Review & Outlook 2018/2019 document. It gives an overview of our performance in the past year and outlines the initiatives for the one ahead. The new executive (2019/2020) will be tasked with completing and implementing our Strategic Plan which will guide our operations over the next three (3) years.

I wish to thank the members of the current executive for their hard work over the past term and especially for their willingness to explore and crystalize new ideas about our role and, function as an organization.

I also thank you the Patrons, for your support and encourage you to re-commit to our mission and encourage your friends and relations to do the same.

Brian Wood
Chairman

ANNUAL REPORT 2018/2019

BOARD OF DIRECTORS 2018/2019

The Annual General Meeting 2018 /2019 was convened in two sessions on the 23rd March 2018 and 30th April 2018. The following members were elected to serve:

Executive Board

Chairman	-	Mr. Brian Wood
Deputy Chairman	-	Ms. Octavia Noel
Secretary	-	Ms. Marguerite Anne Moore
Treasurer	-	Mrs. Linda Blood
Immediate Past Chairman	-	Ms. Marlene Goddard

Other Directors:

Ms. Linda Mentor	Mrs. Maritza Hee Houg	Ms Joya Gomez	Sr. Theresa Vialva
Mrs. Carol Joseph	Lt. Col. Anthony Whitehall	Mrs. Carol Ann Crossley	Mr. Martin Farrell
Mr. Alan Cooper	Ms. Terri Roxborough		

Sub Committees of the Board:

□ Education and Bursaries	Octavia Noel & Sr. Theresa Vialva
□ Projects and Events	Linda Mentor
□ Finance and Budgets	Linda Blood
□ Public & International Relations	Brian Wood & Maritza Hee Houg
□ Marketing and Sponsorships	Lt. Col. Anthony Whitehall & Alan Cooper
□ Hall of Fame & Artistic Archives	Martin Farrell

FUND RAISING ACTIVITY

During the past year, several of our planned projects were either abandoned or faced significant challenges. These included:

- Spirit Songs III - The venue had become unavailable and there were no viable alternatives
- Parang in De Yard - We were unable to secure an appropriate date for this event
- Carnival Market - The project conflicted with a larger, well-established event on the same day

On a more positive note, our other projects did quite well

□ Theatre Camp

The annual Children's Theatre Camp attracted one hundred (100) participants this year and was the most profitable thus far.

We would like to thank the First Citizens Bank for its support in this regard and look forward to working with them again in the future.

□ BBQ and Craft Market

This was the first year we included a Craft Market with our Annual BBQ. This went quite well and attracted twenty (20) artisans. We will be hosting this event again in 2019.

In spite of these highpoints, our revenues fell below expectations in 2018/2019 and consequently we were not able to adequately fulfil our philanthropic mandate.

MARGARET WALCOTT BURSARY

In 2018, we partnered with the Trinidad & Tobago Music Festival to enhance the award to the overall winner in the Voice category, Ms. Sydney Mohan.

The bursary helped underwrite the cost of her attendance at a workshop (Voice) at the University of Wisconsin.

ADMINISTRATION

Patrons will recall, that as a result of declining revenue streams, we embarked upon a new administrative arrangement with Queen’s Hall at the end of 2017, which significantly reduced our operating expenses. Regrettably the alliance with Queen’s Hall was short lived.

Currently, administrative support is provided by a private company for a small fee. This is augmented by the tireless efforts of the Executive Board.

This arrangement however, cannot be sustained for any considerable period, therefore we are currently exploring other more permanent alternatives in this regard.

TRANSITION TO THE PATRONS OF THE ARTS FOUNDATION

This process really accelerated with the appointment of a Patrons Advisory Committee in late 2018.

This team has been meeting on a monthly basis and, is focused on advising the Board as it develops new strategies to take our organization forward. Its members include:

The Patrons Executive Committee

Brian Wood	Octavia Noel	Marlene Goddard
Marguerite More	Linda Blood	Linda Mentor

Invited Members

Lennox Toussaint	Colvin Chen	Michael Alonzo
Mr. Justice Malcolm Holdip	Dr. Satnarine Balkaransingh	Andy Johnson

IN CONCLUSION

As indicated in our last report, 2019 was indeed a challenging year however, it has laid the foundation for a new beginning. In spite of our economic performance, we have begun to build the structures necessary for long term growth and sustainability.

We look forward to a very successful 2019 as we forge new alliances, welcome new members and lead new initiatives in support of our vision:

“Securing our artistic traditions, legacy and heritage for future generations”

The Next Phase of Our Evolution

We believe that Trinidad & Tobago is bountifully blessed with artistic talent however, there are few structures in place to facilitate the development of this resource, encourage consistently high standards, and protect our legacy. We see this as the *raison d'être* for the existence of the Patrons of The Arts Foundation (PoA).

To help us achieve our goals, the PoA will seek to attract a wide range of professional and other skilled persons to its mission. We believe that this is a prerequisite for success.

Therefore, pursuant to the adoption of a resolution at the Special General Meeting held in November 2018, the name of our organisation was changed to The Patrons of The Arts Foundation. The goal being to reflect our new, national and more all-encompassing mandate.

Coming out of the work of our Advisory Committee, the Board has agreed and is in the process of implementing the following:

Philanthropic Focus

The PoA will focus on supporting the following areas in support of the Arts in Trinidad & Tobago:

Education:

Support the promotion of excellence through advanced training and the promotion of high-performance standards in the Arts

Infrastructure:

Support the development of physical and virtual artistic spaces

Archives:

Support the archiving and preservation of artistic works and records

Governance & Structure

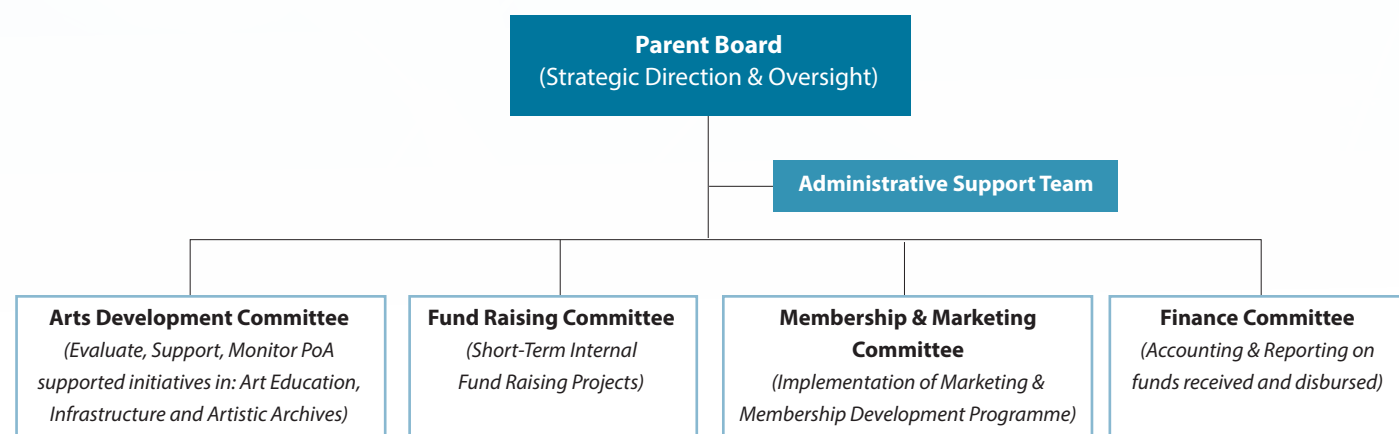
It is proposed that three fundamental governance arrangements be put in place. These are:

Board & Committee Engagement

Members of the Board and sub-committees should be engaged for a period of up to three (3) years and no more than 40% of these bodies should be replaced at an Annual General Meeting. Further, the Board must have at its disposal the services of an Attorney, Financial professional and any other specialist skill which is may need from time to time.

Structure

The Board of the PoA will oversee at least four (4) sub-committees and a permement administrative team. The structure will be as follows:



Recognition

Wherever possible, the PoA will provide stipends for its Board and Committee members to help defray their cost of functioning in their roles.

The implementation of this measure will foster an environment which encourages long-term planning and project continuity.

Growth Strategy

At the centre of our short to medium term strategy is the goal to significantly grow the organization through offering its members new and enhanced benefits of being a Patron of the Arts.

Smart Membership Cards

In this regard, we have begun distribution of a new membership 'smartcard'. This reflects the digitization of our database of members and ultimately our move to establish a loyalty program which will provide cardholders with discounts and other benefits from providers of goods and services across the country.



We are currently in the final stages of discussions with several companies aimed at partnering with them to bring these benefits to our members. We are also working on an initiative to position this card as a "passport" for access to entertainment and artistic events.

In both instances, we are seeking opportunities to generate ongoing revenue for the PoA through the use of this card by our members. This will ultimately assist us in our drive to become financially self-sufficient.

Earlier this year, we applied to the Caribbean Development Bank through its Cultural and Creative Industries Innovation Fund (CCIIIF), for assistance to implement this initiative.

Arts Development Committee

This committee will be responsible for identifying, supporting and monitoring projects which will be supported by the PoA. Its membership will include PoA Board members and other persons who will bring artistic, management and other skills in support of its mission.

The committee will report to our stakeholders and the national community every six (6) months regarding the projects which it has supported.

Children's Theatre Camp

Our goal is to replicate the success of our current camp on a national scale. Therefore, we are currently developing a model which will involve the "franchising" of the camp across the country. This will require our partnering with existing camps or working to establish new ones in the East, Central and South of Trinidad. This also involves exploring the possibility of developing a Children's Theatre Company which will operate all year, and expanding our operations to include young persons over the age of 14 years.

Ultimately, our vision is to develop an artistic incubator for young persons, where they will find a high-quality theatre experience.

Artistic Archives

The PoA plans to once again stage the bi-annual Presidents Honour Performance however, it will be in the context of a wider mission to recognise and document the life's work of outstanding artists in Trinidad & Tobago.

Our vision is for the establishment of recognition spaces to house artistic works from every genre of local artistic expression. These facilities will house artistic records which can be accessed both physically and virtually. In effect, they will allow for some measure of self-generating revenue for their upkeep.

We have already had initial discussions with a major university and software company in this regard.

□ **Artistic Education**

Our current bursary program provides support to only one (1) person annually. It is our goal to increase this number to at least five (5) persons over the next three (3) years with, each receiving support to the value of at least twenty-five thousand (\$25,000).

Support in this regard may be in the form of cash subsidies or other non-cash alternatives.

□ **Insurance Cover**

We are currently engaged in discussions with an insurance carrier with a view to securing health and accident insurance for PoA members. It is hoped that this facility will provide much needed support to members of our artistic community in their time of need.

□ **Digital Strategy**

Within the coming month, we plan to launch a new website, Facebook and Instagram pages. This will be followed by the implementation of a comprehensive digital marketing strategy aimed at attracting new members with a more diverse demographic profile.

So, the Patrons will continue to be focused on project execution and fund raising. At the same time, our permanent administrative team will be engaged in developing alliances with companies and foundations both locally and internationally. Their goal will be, to provide these possible partners with the confidence and transparency necessary for us to win their long-term support.

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The History of the Patrons of Queen's Hall



Above (l-r): Queen's Hall
circa 1984 and circa 2018

In October 2019, the Patrons of The Arts Foundation (formerly The Patrons of Queen's Hall), will be celebrating 33 years of service to Queen's Hall and the performing arts community in Trinidad and Tobago.

The Patrons was born out of an initiative of the Board of the Queen's Hall and its General Manager at the time, Mrs. Margaret Ruth Walcott. Their vision was to establish a community-based organization which will support the developmental goals and initiatives of the Hall as well as those of the wider performing Arts community.

Shortly after its establishment, the Patrons became deeply involved in the project to redesign and upgrade the Hall itself. Our members who were at the forefront of this included Colvin Chen and Shirley Kelsick. Through them and others, the Patrons assisted in securing much of the support necessary to transform the original facility into the world class concert hall it is today.

Following the reopening of the Hall, the Patrons shifted its focus towards supporting its operations and also the hosting and promotion of performing

arts events to showcase the venue. It also established its bi-monthly newsletter (Spotlight) which featured upcoming events. Later, it established the Helen May Johnstone Bursary to support persons seeking advanced training in theatre and performing arts.

Our Founder

The history of the Patrons will be incomplete without mention of its founder and guiding inspiration. Margaret Walcott or "Our Margaret" as we so fondly referred to her, will be remembered for her work with the Queen's Hall as its General manager at the time of its redesign and refurbishment. She was a pillar of support to the then Chairman of the Board Mr. Val Rogers with whom she shared the same vision for a new Hall. It was during this time that, The Patrons of Queen's Hall took its first steps.

Professionally trained as a Medical Social Worker, her deep love for the performing arts, drew her from this profession to the stage. Margaret was a total human being and was considered to be a pioneer of local theatre. She also played a significant role in the early establishment of the Trinidad and



Margaret Walcott

Tobago Theatre Workshop, which was founded by her former husband, Nobel laureate, Derek Walcott.

She was a no-nonsense person, who achieved much during her formidable journey through life. Margaret will always be remembered for her consummate love and support of the performing arts and all things Trinidad and Tobago. The Queen's Hall we see today, and the legacy of the Patrons of Queen's Hall is a testimony to her spirit and dedication to the development of Trinidad & Tobago as well as the impact that a single individual can have on a noble cause.

Steinway Piano

For more than thirty (30) years, the Patrons has been responsible for maintaining the pianos at the Queen's Hall. This is done through a partnership with Michael Lipnicki Fine Pianos (Canada).

Currently, the Hall's Steinway piano is in Canada undergoing a complete refurbishment. It is expected to be back in service at the Hall later this year.

Productions

Over the years, the Patrons have staged many productions aimed at showcasing various aspects of the arts.

Theatre Camp

The Annual Children's Theatre Camp is now in its 24th year. It was designed to introduce young persons between the ages of 7 and 13 years of age, to

the performing arts through hands-on experience led by professional tutors.

Pioneers like Noble Douglas, Wendell Manwarren, Charlene Harris, Douglas Reddon, Jillia Cato, Tishanna Williams and Laurence Richardson have brought the camp to a place where it is the leading Arts camp in the country.

Attracting approximately one hundred (100) children each year, it is staged at the Queen's Hall in late July. It culminates with a full-length stage production which is put on by the campers

Our Bursaries

Over the years, the Patrons have awarded several bursaries in all aspects of the performing arts to several persons pursuing tertiary education

Helen May Jonhstone Bursary

2011	Jean Marc Jardieu
2012	Michael Mortley
2013	Melissa Escovalez

Neil Latchman Bursary (Voice)

2014	Daniel De Craine-Pierre
2016	Danielle Williams

Margaret Walcott Bursary

2015	Juan Pablo Alba Dennis
2015	Anya Reyes
2016	Dachelle Morrison
2017	Makesi Smith
2018	Sydney Mohan

The committee is currently under the leadership of our Vice Chairman Ms. Octavia Noel.



Theatre Camp steelband practice

Some Reflections



Mr. Colvin Chen

During the decade of my stewardship as Chairman, our group was involved in much production work to raise funds to achieve our objectives. Unfortunately, most of the monies went towards maintenance, since the Ministry's subvention was inadequate to run the facility. It is a pleasure to see that this is no longer so.

However, I consider our major achievement during this period obtaining a critical analysis of the Hall by Arup Acoustics, the world-renowned engineers who had just completed the renovation of the Royal Covent Garden and had designed the Sydney Opera House. This was facilitated by the efforts of Greg Doran, the Royal Shakespeare Company and Derek/Margaret Walcott. This report became the basis for the redevelopment.

Ms. Marlene Goddard

As I reflect on some of my cherished memories of the Patrons, I am taken back to my first meeting with Margaret Walcott. I met Margaret while I was sitting in my office at Trinidad & Tobago National Petroleum in Sea Lots. She was seeking sponsorship for some children from the St. Mary's children's home to allow them to participate in Kiddies carnival. We talked for a long time and at the end of our talk, NP was sponsoring some of those children's costumes, I learnt a lot about an organization called the Patrons of Queen's Hall and their summer camp - I was invited to visit their camp that year, and later to join the Patrons. The year was also my introduction to the Noble Douglas' Lilliput Dance Theatre.

Joining the Patrons was definitely one of the best things I have ever done. Being in the Public Relations field, it guided me to meeting some of Trinidad & Tobago's most influential people. Also, I realized that a few of my older friends were in fact Patrons. Two years later I was voted in as Chairman of the Patrons. From that time onward NP played a major role in the life of the Patrons. For example, NP sponsored children for the art camps, donated two upright pianos and assisted in chairs, tables and tents rentals for our fund raising barbeques.



I think the most challenging of all our functions was hosting the 50th Birthday Party for Queen's Hall. Not from the point of putting our thoughts together but we were thinking bigger than our money would take us. I'm talking now of our wanting to tape a number of our young talented artists, who had made their baby steps on Queen's Hall stage and who were now spreading their wings abroad. One of those persons was Neil Latchman, who assisted in arranging such videos. His mother served on the Board of

the Patrons of Queen's Hall. Another member of the Board, John Andrews was going to be in England at that time and offered to oversee the taping of the group of artiste, sending greetings to Queen's Hall. This was played on a large screen during the concert at the Hall. The audience loved it.

During our years of existence we have assisted in promoting a number of world renowned artiste to the Queen's Hall stage, who have put on excellent performances, among them Nancy Jackman, Jazz Ambassadors, Paul Beaudry & Pathways, which was co-sponsored by the US Embassy, the Marsalis Brothers, Sean Sutherland, Neil Latchman and his guest Hyacinth Nicholls and others.

The Patrons have always had one of the best summer camps, and that is because we've had the most dedicated Managers, Counsellors, and Tutors. We can never talk about the camp without mentioning Noble Douglas, Charlene Harris, Douglas Redon and of course Margaret Walcott, who nurtured those kids on a daily basis. They would always be a part of the history of the Patrons.

Our summer camps have always been well patronized. The first time I beat a bass drum, a 9 year old girl camper showed me where the notes were. It was lunch time and I had promised Margaret that I would come up to hear the band. These kids were practicing their musical pieces for that Friday's end of camp concert. I could not imagine how much they had learnt in those 3 weeks, so I got closer and was bending down close to the bass. Once the piece was finished, the young girl asked me if I wanted to do it, and prompted by Margaret, I tried and I am not ashamed to say I failed.

Margaret Walcott and I developed a relationship that was unsurpassed. She was a great friend and adviser. Without her I do not think I would have lasted for just over 24 year as the Chairman.

I welcome and thank our new Chairman, Brian Wood, who has brought a new perspective to the table.



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Mrs. Maritza Hee Houn

(Former member of the Board of the Patrons of Queen's Hall)

As a former Board member of the Patrons of Queen's Hall, I have noted with interest the change of name and the new direction being taken by the administration to reflect current realities at Queen's Hall and in the arts world.

The original objective of the Patrons of Queen's Hall was to generate support for the Hall (infrastructure and development), and to build the capacity for theatre arts productions through the Patrons' direct involvement in high quality shows.

In the recent past, the improvements to infrastructure at Queen's Hall, the on-going schedule of high quality

productions and the successful Theatre Camp attest to the realization of the Patrons' original objectives. The time is therefore right to embrace a change in focus and to address new frontiers and demands. There is an enormous scope and exciting demand waiting to be met.

I wish the Board and members of the PATRONS OF THE ARTS, every success in their renewed mission. I hope that through their efforts the nation will be able to tap the enormous talent and creativity that abounds here and that their efforts will enhance the growth of our indigenous art forms.

Projects and Fund Raisers 2019

June



Launch of New Membership Drive / Card

28th June



Margaret Walcott Bursary

8th July – 26th July



Children's Theatre Camp

27th July



BBQ and Craft Market

July



Secondary School Visual Arts Exhibition/Competition

13th October



Spirit Songs III Concert

TBA



Performing Arts Workshop

TBA



Steinway Concert 2019 – Ivory and Steel

Carnival 2020



Meet Me at Green Corner

PATRONS OF THE ARTS FOUNDATION

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 The Patrons of Queens Hall