

THE NATIONAL GALLERY OF THE CAYMAN ISLANDS

ANNUAL REPORT AND ACCOUNTS
31 DECEMBER 2022



NATIONAL
GALLERY

CAYMAN ISLANDS

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FOREWORD:

This Annual Report of the National Gallery of the Cayman Islands (NGCI) outlines the organisation's performance for the period 01 January 2022 to 31 December 2022.

The requirement for an Annual Report is prescribed under section 52 of the Public Management and Finance Act (2020 Revision) ("PMFL").

The annual report covers three main areas:

- Delivery of Outputs: GAL 1, 2, 3 & 4 (expanded below);
- Financial performance; and
- Governance.

The Delivery of Outputs section outlines the contributions made by NGCI in furtherance of the Government's policy outcome goals. It also includes additional Outputs funded through private sector partnerships that are outside of the Government's commitment in order to show the full scope of NGCI programming and services throughout the year. The report also provides commentary which explains material variances in performance when compared to budget in the Output Delivery Analysis.

The financial performance section shows the financial resources NGCI was afforded in the 2022 budget and the inputs purchased to provide services. The financial performance is presented in the form of financial statements prepared in accordance with International Public Sector Accounting Standards (IPSAS) and the supporting notes to those financial statements.

The report also includes a section on Governance which outlines NGCI's efforts in the areas of risk management, audit, and freedom of information.

ABOUT US

Nature and Scope of Activities

The National Gallery of the Cayman Islands (NGCI, Gallery or National Gallery) is the country's leading art museum and visual art education venue, committed to providing innovative, creative programming and a multidisciplinary approach to the presentation, interpretation, and collection of the artistic expressions of our cultural heritage and current times. This mandate is achieved through a variety of activities that aim to reach all members of the Cayman Islands community and the visiting public including: outreach programmes, educational programmes, exhibitions, youth programmes, events, workshops, teacher training, school collaborations, art collections, lending library, and educational lectures.

2022 marked NGCI's tenth year in our purpose-built home on the Esterley Tibbetts Highway. Footfall began to bounce back after two years of reduced traffic owing to the pandemic. In total, we welcomed approximately **17,500 visitors** to our central facility and primary Sister Islands venues, as well as our district and community outreach programmes (note: footfall at our satellite exhibition venues at the Owen Roberts International Airport and the Health Services Authority are not included in these figures).

The NGCI team ensured that the programmes, events, and exhibitions outlined in our 2022 Purchase and Ownership Agreements were achieved, with many continuing to be adapted to a digital format, while also being responsive to our audiences' needs and growing new programming, such as our new District Arts Programme and Community Connections initiatives. Both our existing commitments, and the new programmes, were executed professionally, in adherence with the International Council of Museums (ICOM) Code of Ethics and international museum standards, and within the agreed time allocated. They were well received by participants.

The scope of the *National Gallery of the Cayman Islands (NGCI)* activities in 2022 was as follows:

- **National Art Exhibitions & Festivals [GAL 1]:** Provision of exhibitions, art festivals, and related educational programming for students, residents, and visitors.

NGCI is committed to presenting a vibrant, challenging and culturally relevant exhibition programme that balances traditional displays with critically engaged contemporary exhibitions, both at the main Site: the Permanent Collection Gallery (1), NGCI Lower Gallery (4), our NGCI Community Gallery (5), at our two the Sister Islands venues (4), the Owen Roberts International Airport (4), and the Health Services Authority (1). Approximately one third of NGCI's resources are channelled into the exhibitions department annually to facilitate onsite exhibitions, satellite exhibitions off-site, and several NGCI Community Gallery exhibitions. In 2022, all major exhibitions were held as planned with variances including two of the six budgeted Community Gallery exhibitions being hosted online, and Sister Islands exhibitions being reduced by one for a total of five in two of the venues, due to pandemic restrictions.

2022 also saw the continuation of the virtual and online exhibition projects that had been established in 2020. A total of four new virtual exhibition tours were uploaded, and two online-specific exhibitions were developed. Our government grant and private sponsorship allows us to provide free admission to all visitors.

The National Gallery also manages the island-wide public art project *The Blue Dragon Trail*.

The Education Department works closely with the curatorial team to develop an extensive education programme for each exhibition. This is aimed at all ages of the community and features in-depth lectures, screenings, and workshops relating to art history, cultural heritage, national identity, Caymanian history, and the history of art.

- **National Art Collection [GAL 2]:** NGCI is charged with managing, conserving, exhibiting, and promoting the National Art Collection, in addition to actively acquiring works of art of national significance. The collection is centred on a core of quality Caymanian artworks and supplemented with additional works from the region and abroad. Collection development and related educational resources became a strategic priority following the move to the new facility. Increased resources have been driven into this area in order to increase access to the collection, and to develop related educational resources and scholarship, including cross-curricular lesson plans aimed at visual arts and cultural heritage learning. Our Art Library, Labyrinth and Sculpture Garden are also managed under this output.
- **Arts Education, Outreach and Training [GAL 3]:** The NGCI is the leading education centre for visual arts education in the Cayman Islands. Approximately one half of our resources are allotted to the outreach, education and training department. Our programme schedule is designed to be fully inclusive with programmes ranging from primary level through to senior citizens across all three islands. These include: Walkers Art Club for primary/secondary students and teens; programmes for students and adults with special needs; Art Camps and weekly art club in the Sister Islands; quarterly Family Fun Days; professional development workshops for artists; and continuing education programmes for adults. Our outreach programmes are specific to various groups of people: Art Haven (Northward, Fairbanks, and Caribbean Haven) for the incarcerated and for those struggling with substance abuse. All of the above programmes were successfully adapted in lockdown with the Education Team providing participants with a combination of filmed and digital resources.

NGCI also offers an award-winning career development programme, called *NGCI Creative Careers*, which provides work experience opportunities, paid internships throughout the year, and a biannual undergraduate arts scholarship, in addition to offering career advice to arts students and participating in annual career expos to raise awareness of the breadth and depth of creative careers.

- **Art Information (Promotion, Scholarship, Publication, and Facilities) [GAL 4]:** NGCI is tasked with researching, developing, and disseminating information about Cayman Islands art and culture to local and international audiences via publications, lectures, scholarships, academic papers, traditional media outlets, social media, community events, marketing, and promotions. In addition, we support Government in matters relating to visual arts and cultural policy. Output 4 also includes the management of our 9,000 sq. ft. facility and offsite storage units; retail areas (gift shop, café, and facility rental department); annual reports and audit; and the ongoing execution, monitoring, and evaluation of the NGCI Strategic Plan 2014-2019, which was extended through 2022 due to the pandemic.

Customers and Location of Activities

NGCI is housed in a 9,000 square foot, purpose-built museum facility with three exhibition galleries, an art studio, library, auditorium, art café, gift shop, and gardens that host temporary exhibitions by local and international artists, monthly workshops and lectures, along with a variety of annual festivals, film screenings, arts events, and private functions. The central location, which has free admission for both local and international audiences, provides a stimulating environment for learning about Cayman's unique cultural history and contemporary arts. NGCI also hosts satellite exhibitions in venues on the Sister Islands: Cayman Brac (Cayman Brac Reef Resort) and Little Cayman (Little Cayman Museum), the Cayman Catboat Club, and Owen Roberts International Airport.

The services provided by The NGCI are intended to be accessible to all members of the Cayman Islands community including all ages of students; amateur and professional artists; targeted outreach participants - the incarcerated, the recovering institutionalised substance abuser, at-risk youth; specialised groups such as seniors, researchers, teachers; and both residents and visitors to the islands in general.

The NGCI Education Department works at various locations across the Cayman Islands including Northward and Fairbanks Prisons, Caribbean Haven, Bonaventure, seniors homes, civil centres, district libraries, and various public and private schools in Grand Cayman, Cayman Brac, and Little Cayman, as well as at other locations on demand.

NGCI staff continued to follow the objectives and priorities set out in the NGCI Strategic Plan 2014-2019 and provided regular updates to the NGCI Management Board and Director. Our 2020-2025 planning exercise remained on hold, having been delayed initially by the pandemic and later due to the strategic redevelopment work currently being completed by the Cayman National Cultural Foundation (CNCF), which the National Gallery Board and staff are supporting. Once the CNCF plan is complete, NGCI will move forward with our revised planning exercise ensuring that it is in close alignment.

The eight key areas for NGCI are:

- **Strategic Goal 1 – Collections:** To develop and strengthen the National Collection by creating opportunities for acquisition and commission of artwork while ensuring its care and conservation.
- **Strategic Goal 2 – Exhibitions:** To enhance the public understanding and enjoyment of the visual arts by providing stimulating, informative, and enjoyable onsite temporary exhibition programmes, travelling exhibitions, and displays.
- **Strategic Goal 3 – Education:** To increase the understanding of, and engagement with, the visual arts as a vital component of the cultural heritage of the Cayman Islands through vibrant, stimulating, and accessible programmes of learning.
- **Strategic Goal 4 – Marketing & Communication:** To promote the National Gallery collections, exhibitions, programmes, and activities, through strategic marketing, promotions, technology, and products.
- **Strategic Goal 5 – Board Member Participation:** To take full advantage of Board Members' ability to contribute over and above their statutory obligations of supervision,

and to seek ways in which individual Board Members can take effective roles to enhance the functioning and management of the Gallery and its programmes.

- **Strategic Goal 6 – Finance & Business:** To maximise the financial resources available through public (government funding) and private sector support (fundraising), trading (retail/events/membership), and through the sound management of NGCI's assets and resources.
- **Strategic Goal 7 – Human Resources:** To sustain and encourage an inclusive environment for all staff. Provide an encouraging, supportive, and equitable environment in which all staff will have the opportunity to grow professionally, whilst fulfilling their roles and responsibilities, and contributing to achieving the goals of NGCI.
- **Strategic Goal 8 - Operations & Facilities:** To establish the Gallery as an inclusive gathering place by creating an environment for all staff and visitors that has the highest standards of safety, fitness for purpose, legal compliance, and protection of the physical and intellectual assets of NGCI.

Governance

The National Gallery serves to promote the appreciation and practice of the visual arts, of and in the Cayman Islands, and to encourage dialogue relating to cultural heritage, national identity, Caymanian history, and the history of art.

In an enriching, inclusive environment that places Caymanian culture at the forefront while embracing the diverse cultures and traditions which co-exist within the community, the Gallery seeks to serve a broad and far-reaching audience.

The functions of the National Gallery (as per National Gallery Act 1999) are:

- ❖ to organise and maintain permanent and temporary public exhibitions of works of art;
- ❖ to collect and preserve significant works of art for public exhibition;
- ❖ to facilitate the public exhibition of works of art or collections of works of art loaned by persons or bodies for that purpose;
- ❖ to present, or facilitate the presentation of, programmes of instruction in the visual arts;
- ❖ to lend works of art in the national collection to other art galleries for the purpose of promoting the culture of the Islands abroad;
- ❖ to encourage the evolution and enjoyment of the visual arts in the Islands;
- ❖ to promote the appreciation and interpretation of the visual arts in the Islands as an integral component of education;
- ❖ to foster and encourage research in the visual arts;
- ❖ to provide facilities for the curation and restoration of works of art; and
- ❖ to perform such other functions as may be necessary to direct, manage, and control the National Gallery and to fulfil its purposes as specified in the National Gallery Law 1999, section 4.

Compliance During the Year

The National Gallery is governed by the Public Authorities Act (2020 revision) and the National Gallery Act (1999), and also observes the ICOM Code of Ethics for museums, which informs our ongoing commitment to:

1. Hold collections in trust on behalf of society.
2. Focus on public service.
3. Encourage people to explore collections for inspiration, learning, and enjoyment.
4. Consult and involve communities, users, and supporters.
5. Acquire items honestly and responsibly.
6. Safeguard the long-term public interest in the collections.
7. Recognise the interests of people who made, used, owned, collected, or gave items in the collections.
8. Support the protection of natural and human environments.
9. Research, share, and interpret information related to collections, reflecting diverse views.
10. Review performance to innovate and improve.

This document in its entirety can be found on <https://icom.museum/wp-content/uploads/2018/07/ICOM-code-En-web.pdf>. Both the Law and Code of Ethics were adhered to in 2022.

Our People

National Gallery Management Board (at December 31, 2022):

Susan A. Olde, OBE, Chairperson
Jennifer Dilbert, MBE, Deputy Chairperson
Marco Calleja, Treasurer
Martyn Bould, MBE
Theresa Broderick
Carl Brown
Matt Brown
Davin Ebanks
Prasana
Sacha Tibbetts
Isadora Walton
Alanis Linwood (Ministry Representative - non-voting)
Natalie Coleman/Urquhart (Director - non-voting)

National Gallery Staff (2022)

Natalie Urquhart
Meegan Ebanks
Maia Muttoo
Vicki Calvert Das (PT)
Monica Boothe
William Helfrecht
Jessica Ebanks (from June 2022)
Patti Jane Ebanks

Lori Peterson
 Paige Jordison
 Tyra Iton
 Daniela Granados (Intern)
 Megan Arch (Intern)
 Sarah Needham (Intern)

NGCI STAFF INFORMATION (1 JANUARY-31 DECEMBER 2022)									
	Number	Cost to NGCI	Caymanian	Non-Caymanian	Male	Female	Master	BA	Dip/Prof Cert
Intern (6 months)	0	0	0	0	0	0	0	0	0
Annual Intern	3	80,498.40	3	0	0	3	0	3	0
Contract (3 months to 1 year)	0	0	0	0	0	0	0	0	0
Contract (1 to 2 years)	3	66,689.12	3	0	0	3	0	3	0
Open End Contract	8	430,176.08	6	2	1	7	4	6	2
Casual Employee	0	0	0	0	0	0	0	0	0

TOTAL EMPLOYEES:

The employee total above states the number of individual employees who were employed during any portion of the year at 31 December 2022, counting those who joined, left or stayed with the National Gallery. This does not reflect the amount employed at NGCI at any given time. Total actual employees in 2022 averaged 14.

TOTAL number of staff at NGCI as of 31 December 2022: 11 employees and 3 interns. In total we had 11 fulltime employees during the year.

MANAGEMENT DISCUSSION AND ANALYSIS

Highlights of Achievements and Output Delivery Analysis

- NGCI received a total of approximately **17,500 visitors** in 2022 (excluding website engagement statistics or footfall at our satellite exhibitions at Owen Roberts International Airport, the Cayman Catboat Club, and the Health Services Authority).
- NGCI launched our new **Community Arts Project (CAP)**. Developed in direct response to feedback from participants, schools, community leaders, and experts, CAP extends our current district programme and brings art classes and creative community events directly to the public. The district-based programme – which covers the five Grand Cayman districts along with Cayman Brac and Little Cayman – seeks to open up access to art and culture activities across all three islands by working closely with schools, libraries, district centres, and community events. CAP includes Districts Family Days, expanded School and Classroom resources, district-based Art Classes, and Community Exhibitions.
- Education programmes continued to operate in a hybrid capacity in 2022 with classes and workshops being carried out both onsite and online with a total of **4,047 attendants**. Despite continued pandemic efforts that limited onsite tours and offsite partner visits in Q1, the Education Department still welcomed a total of **41 school tours** (with a total of **976 students**), as well as **745**

students participating in offsite NGCI education events.
<https://www.nationalgallery.org.ky/learn/learning/school-teachers/>

- The NGCI **Art & Wellness** programme, initially launched in 2021 to help combat the implications of Covid-19 on our local community, continued throughout 2022. This included yoga classes, meditation, dance classes, women's empowerment classes, guided labyrinth walks, and nutrition webinars, along with early opening hours to enable "mindful Monday" sessions. NGCI also collaborated with the Alex Panton Foundation to offer Teen Drop-In art sessions that promoted wellness. Read more here: <https://www.nationalgallery.org.ky/art-and-wellness-programme/>
- **NGCI Outreach** continued our long-term commitment to our Outreach initiatives [GAL 3] and to help specific groups in our community access the healing powers of art, with programmes ranging from our seniors 'tea and tours' (which provide opportunities for social interaction and address memory loss and dementia), to monthly sessions at HM Northward and Fairbanks prisons, Bonaventure Boys Home, Francis Boddan, and Caribbean Haven Rehabilitation Centre, in addition to our six weekly after-school clubs which accommodate 100 students per week. <https://www.nationalgallery.org.ky/learn/learning/outreach-programmes/>
- NGCI presented **eight exhibitions** at our central venue in our Lower Gallery and Community Gallery. In addition, a new Permanent Collection exhibition, *The Ties That Bind*, was developed and hosted in the Upper Gallery. All these exhibition projects were accompanied by a programme of related lectures, workshops and events (onsite and online). In addition, two digital exhibitions were hosted online. See: <https://www.nationalgallery.org.ky/whats-on/exhibitions/>
- NGCI continued to develop and manage our **Travelling Exhibitions Programme** which manages **off-site exhibitions at our satellite venues** in Grand Cayman, Cayman Brac, and Little Cayman. These include: the Health Services Authority (1), Owen Roberts International Airport (3), Little Cayman Museum (2), and the Cayman Brac Beach Resort (2), as well as the Blue Dragon public art project, to ensure all members of the community have access to the arts. <https://www.nationalgallery.org.ky/whats-on/exhibitions/>
- NGCI secured **31 new artworks for the National Art Collection** in 2022. Some of these can be viewed here: <https://www.nationalgallery.org.ky/collection-section/new-acquisitions/>
- NGCI staff represented the Cayman Islands in **several significant international panels and workshops** hosted by UNESCO (x1), and the Museums Association of the Caribbean (x2).

National Art & Festivals Exhibitions [GAL 1]:

Provision of exhibitions, art festivals, and related educational programming for students, residents, and visitors (including extensive educational programmes and materials provided with each exhibition).

NGCI hosted eight major exhibitions at our central venue in 2022, in addition to the National Art Collection (1) exhibition and smaller exhibitions at Satellite venues (8), online exhibitions (2), and provided educational programming relating to each. Programme initiatives for 2022 were designed to promote access to culture and heritage for all residents including those in the Sister Islands, districts, and those reported to be historically disempowered economically and socially. (NCHP: PD 2: SA 3 and NCHP: PD 6: SA 2, 6, 7).

NGCI also collaborated on several festivals this year including CNCF's Red Sky at Night, Pirates Fest, and Cayman Arts Festival, and continued to manage the island-wide Blue Dragon Public Art project, which is located across fifteen different sites in Grand Cayman, in partnership with the National Trust for the Cayman Islands.

Output Delivery Analysis

GAL 1 National Art Exhibitions and Festivals		
MEASURES	2022 Budget	2022 Actual
QUANTITY • Management and upkeep of NGCI Exhibition Facilities • Number of National Exhibitions in Central Venue (Lower Gallery) • Permanent Collection Gallery Exhibition • Sister Islands Exhibitions (Cayman Brac and Little Cayman) • Community Gallery Exhibitions • Education Resources for Exhibitions • Public Art Programme – 1 (Blue Dragon Trail) • Public Art Programme – 2 (Art at the Airport) • Bendel Hydes & Emerging Artist Award • Target number of visitors for exhibition programme at central venue and Sister Islands venues • Target number of visitors for exhibition programme at satellite venues	1 3 1 4 4 8 1 1 0 18,000 4,000	1 3 1 4 5 12 1 1 0 17,500 4,000+
QUALITY • Exhibition mounted in accordance with international guidelines • Quality determined by visitor numbers and feedback	100% 100%	100% 100%
TIMELINESS • Management and upkeep of NGCI Exhibition Facilities • Number of National Exhibitions in Central Venue (Lower Gallery) • Permanent Collection Gallery Exhibition • Sister Islands Exhibitions (Cayman Brac and Little Cayman) • Community Gallery Exhibitions • Education Resources for Exhibitions • Public Art Programme – 1 (Blue Dragon Trail) • Public Art Programme – 2 (Art at the Airport) • Bendel Hydes & Emerging Artist Award • Target number of visitors for exhibition programme at central venue and Sister Islands venues • Target number of visitors for exhibition programme at satellite venues	100% 100% 100% 100% 100% 100% 100% 100% 100% 100% 100%	100% 100% 100% 100% 125% 150% 100% 100% 100% 97% 100%

Variances: NGCI hosted an additional exhibition in the Community Gallery bringing the total number to 5 (over a budgeted 4). Footfall remains slightly lower than pre-pandemic targets but continues to bounce back. Offset satellite exhibitions are difficult to track. 4,000 is a conservative figure. Additional educational resources created due to demand		
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Achievement Highlights

For the 2022 exhibition schedule NGCI collaborated with many local artists and entities, with core partners including the Ministry of Youth, Sports, Culture and Heritage, the National Trust for the Cayman Islands, Cayman Islands National Archive (CINA), the Cayman Islands National Museum, Cayman National Cultural Foundation, the Cayman Catboat Club, Owen Roberts International Airport, Little Cayman Museum, Cayman Brac Reef Resort, among others.

List of exhibitions include:

NGCI Permanent Collection Gallery (major exhibition project)

1. *Saltwater in Their Veins* (Jan – June 2022 – rollover from 2021)
2. *The Ties That Bind* (June – Dec 2022)

NGCI Lower Exhibition Hall (major exhibition projects)

3. *The People's Collection* (Jan – June 2022)
4. *All The Coals We Left in The Fire – Nasaria Suckoo Chollette* (June – October 2022)
5. *Pop and The Popular* (October 2022 – Feb 2023)

NGCI Community Gallery/Dart Auditorium

6. *National Children's Festival of the Arts* (Feb – March 2022)
7. *Big Art Auction* (March – April 2022)
8. *Land and Sea – Works from the National Collection* (April – May 2022)
9. *A Heron Amongst the Storm – John Reno Jackson* (June – Sept 2022)
10. *An Intuitive Spirit – Gladwyn 'Miss Lassie' Bush* (Nov 2022 – March 2023)

Virtual Exhibitions

11. *National Children's Festival of the Arts Online Exhibition* (April - Sept 2022)
12. *Walkers Art Club Student Exhibition* (June – October 2022)

Travelling Exhibitions (District projects)

13. *Beloved Isles Pt 1 - Little Cayman* (Jan – July 2022)
14. *Beloved Isles Pt 2 - Cayman Brac* (Jan – July 2022)
15. *Beloved Isles Pt 1 & 2 – Owen Roberts International Airport* (June – Dec 2022)

16. *Oceans – HSA (Jan – Dec 2021)*
17. *Highlights from the National Collection Pt 1 - Little Cayman (July - Dec 2022)*
18. *Highlights from the National Collection Pt 2 - Cayman Brac (July - Dec 2022)*
19. *Now & Then – Owen Roberts International Airport (Jan – Dec 2022)*
20. *Cayman Panorama by Dready – Owen Roberts International Airport (Jan – Dec 2022)*

All past exhibitions can be visited on the National Gallery website via <https://www.nationalgallery.org.ky/see/exhibitions/>, where they remain archived for perpetuity. In addition, virtual tours of the major Lower Gallery exhibition projects can be experienced via <https://www.nationalgallery.org.ky/see/virtual-tours/>.

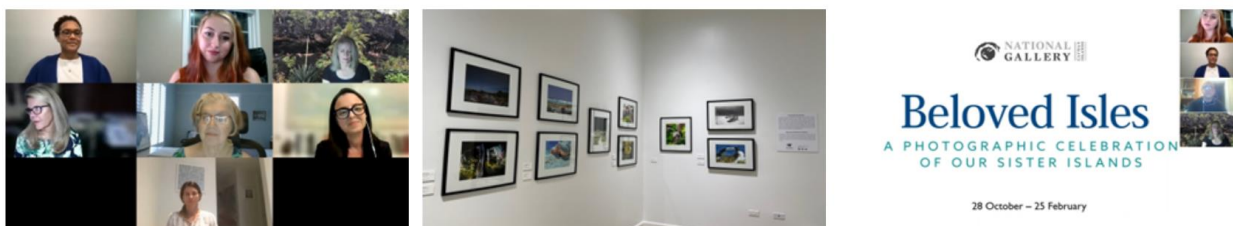
Select Exhibition Overviews



EY Seniors Tour of The People's Collection and the National Children's Festival of the Arts exhibition

The **'People's Collection: A 25-Year Cultural Legacy'** opened the annual exhibition schedule on 28 January and continued through March in the NGCI Lower Exhibition Hall. The exhibition explored the growth of our permanent collection and celebrated our ongoing mission to develop and safeguard this precious cultural resource on behalf of the Caymanian people. Programming highlights included: virtual and onsite school tours, monthly curator-led lunchtime tours, artist talks, and artist-led workshops. Participating artists include: Marlena Anglin, Shane "Dready" Aquart, Wray Banker, Jan Barwick, Maureen Andersen Berry, David Bridgeman, John Broad, Gladwyn K. "Miss Lassie" Bush, Nasaria Suckoo Chollette, Randy Chollette, Chris Christian, Carmen Conolly, Al Ebanks, Annalee Ebanks, Annie Joy Ebanks, Davin Ebanks, Kerwin Ebanks, Rose May Ebanks, Kaitlyn Elphinstone, Horacio Esteban, Virginia Foster, Lorna Griggs, Teresa Grimes, Ruth Harvey, Bendel Hydes, Reno Jackson, Marc Laurenson (Stoak'd), Charles Long, Chris Mann, Nickola McCoy-Snell, Sarah McDougall, Dawn McTaggart, Carol Owen, Elizabeth "Lizzie" Powell, Miguel Powery, Pippa Ridley, Brandon Saunders, Jeremy Sibley, Joanne Sibley, Gordon Solomon, Karoly Szucs, Simon Tatum, Cecilia Urdaneta, Debbie Chase van der Bol, Janet Walker, Avril Ward, C.E. Whitney, and Sue Widmer.

'Beloved Isles' was an Open Call exhibition dedicated to reflecting the beauty, environment, and people of the Sister Islands. Photographs were selected from an open call for submissions and include over 40 local photographers. The exhibition is designed in two parts, with the 50 photographs being split in half and featured at each venue, with the two-part travelling exhibition showcase rotating between the Cayman Brac Beach Resort and Little Cayman Museum. The exhibition travelled to the Owen Roberts International Airport upon completion in the Sister Islands.



(L) Online programming for the Beloved Isles exhibition (C) Little Cayman Museum installation view

NCA 'National Children's Festival of the Arts' exhibition opened on 21 March in the NGCI Community Gallery. The exhibition was developed in collaboration with the Department of Education and eight participating schools. These were: Cayman Learning Academy, Cayman Prep and High School, Clifton Hunter High School, East End Primary School, John Gray High School, Red Bay Primary School, Triple C School, and Wesleyan Christian Academy. The showcase was on for the duration of the wider National Festival and will be converted to a larger online exhibition, scheduled to open in April.

Big Art Auction 7 (BAA 7) opened on 07 March in the NGCI Community Gallery. The BAA is a key annual fundraising project where proceeds are split between the artists and the Gallery. Participating artists included: Cameron Bridgeman, David Bridgeman, John Broad, Randy Chollette, Maya Cochrane, Julie Corsetti, Al Ebanks, Davin Ebanks, Kathryn Elphinstone, Horacio Esteban, Bill Ferehawk & David Hartwell, Carlos Garcia, Teresa Grimes, Guy Harvey, Sue Howe, Jenney Jackson, John Reno Jackson, Marc Laurenson and Pam Kelly-Laurenson (Stoak'd), Peggy Leshikar-Denton, Charles Long, Nickola McCoy-Snell, Miguel Powery, Raphael Leigh Powery, Yonier Powery, Brandon Saunders, Ren Seffer, Kay Smith, Gordon Solomon, Nasaria Suckoo Chollette, Simon Tatum, and Avril Ward.

'Nasaria Suckoo Chollette: All the Coals we Left in the Fire' opened in June and ran through October 2022 in the Lower Exhibition Hall. This solo exhibition retrospectively explored the mid-career survey of the rich and varied practice of the artist, offering a deep and multi-layered consideration of Caymanian history, including those aspects of our shared experience that have often been neglected or buried. The completed virtual tour of the exhibition is now accessible to the public on the National Gallery's website.



Exhibition programming: An Artist led tour with Nasaria Suckoo Chollette, Rag rug workshop and Poetry open mic night

‘Pop & the Popular’ opened on 20 October in the Lower Exhibition Hall. This exhibition examined the recent developments in contemporary Caymanian art and its relationship to the influential 20th century Pop Art movement. The exhibition includes several authorised, limited-edition prints by famed Pop artist Andy Warhol. It provides a historical counterpoint to more contemporary works by talented Caymanian artists. During Q4, we continued hosting regular exhibition programmes, including onsite school tours and monthly curator-led lunchtime tours. Further details on this programming can be found in section 4.3. The exhibition ran until 10 February 2023 and is generously sponsored by Davenport Development. Participating artists include: Vanessa Antunes, Shane “Dready” Aquart, Wray Banker, Douglas Cameron, Carlos V. Garcia, Debora Gill, Heather Holt, Martina Jackson, Pamela Kelly-Laurenson, Jason Kennedy, Marc Laurenson, Anthony Lawrence, Michael Mothen, Morgan Olley, Claire Pettinati, Yonier Powery, Aimee Randolph, Elizabeth Paige Smith, Kay Smith, Gordon Solomon, Scott Swing, Avril Ward, Andy Warhol, CE Whitney, and Zhenya Xia.



Installation views of ‘Pop and the Popular’

In June, the Gallery’s curatorial team also partnered with the Cayman National Cultural Foundation to open a new exhibition of Miss Lassie’s work at Mind’s Eye Cultural Centre in South Sound. Entitled

'Miss Lassie: Caymanian Visionary', it enabled audiences to enjoy reproductions of paintings from CNCF's collection while visiting the grounds of Miss Lassie's historic property. Later in the year, CNCF and NGCI collaborated again on the exhibition ***Miss Lassie: 'An Intuitive Spirit'*** opened on 21 November in the NGCI Community Gallery. The solo exhibition features artworks celebrating the artist's intuitive art practice, marking the festive season and new year. This exhibition is one of several ways that the Cayman National Cultural Foundation and the National Gallery of the Cayman Islands collaborate to conserve, research, and share the visionary work and memory of the artist, who is considered a National Cultural Treasure.



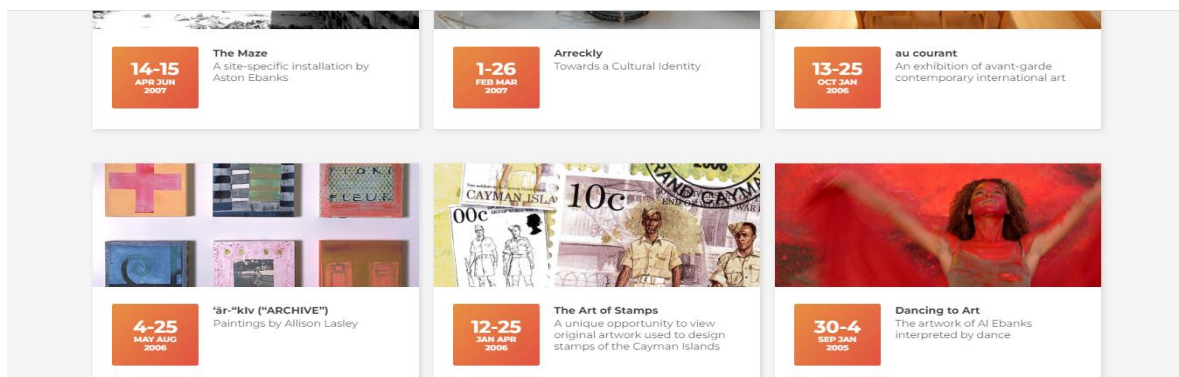
Installation View – Miss Lassie's House

'Highlights from the Collection' opened on 22 July, with the two-part showcase rotating between the districts and Sister Islands. Spanning a half-century of artistic practice in Cayman with over 30 artists featured, the works reflect a representative sample of the diverse cross-section of artists, genres and styles encompassed within the broader collection. This initiative supports the Gallery's ongoing mission to make art accessible to all, allowing audiences to experience the remarkable cultural resource in the National Collection without having to travel to NGCI's central exhibition space.



Installation View- Little Cayman Museum 'Highlights from the Collection'

The curatorial team also successfully completed the **Exhibitions Archive Project** which sees all former NGCI exhibitions from 1998 onwards now accessible via the NGCI website.



National Art Collection [GAL 2]:

*Managing, conserving, exhibiting, and promoting the National Art Collection, in addition to actively acquiring works of art of national significance. This output includes the NGCI Library, NGCI Art Collections (onsite), Art Collection (offsite storage facility), and related interpretation, access and scholarship; management and upkeep of the national database of Caymanian artists and artwork (*Note: this budget does not include funds for purchasing new artworks and growing the National Collection).*

Throughout 2022, NGCI continued to improve upon the acquisition, management, upkeep, storage, and exhibition of the National Gallery Permanent Collection, and to aid in the creation of one comprehensive listing of the Caymanian National Collection (NCHP: PD 2: SA 8 and SA 13) and related resource development and research objectives. We also continued our commitment to manage our cultural heritage by really monitoring the collection and ensuring sufficient resources are allocated to the acquisitions and preservation of national artifacts (NCHP: PD 2: SA 9).

Output Delivery Analysis

GAL 2: National Art Collection		
MEASURES	2022 Budget	2022 Actual
QUANTITY		
• Management of the National Art Collection	1	1
• Management and upkeep of Collections Gallery, Storage Facility & Art Library	1	1
• Library collection (books, art journals, magazines, DVDs and videos for public loan)	3,125	3,125
• Number of artworks in NGCI's National Collection	345	381
• Collections management – electronic filing and conservation	1	1
• Development of classroom and education materials relating to National Collection and the History of Caymanian Art	15	15
• Digital Art Collection Archive (ongoing research/development/ publishing)	1	1
• Conservation audit of collection conditions twice annually	2	2
• Collection Acquisitions	2	30
• Art on the Road (School based collections learning programme)	15	15

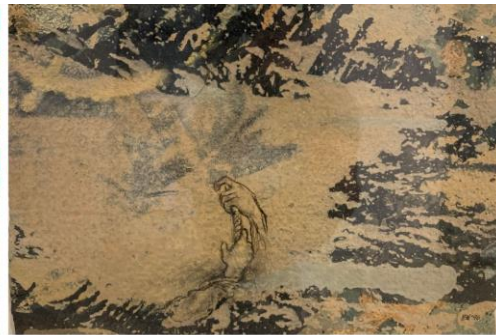
QUALITY - Managed in accordance with the NGCI Collections Management Policy and the MA (UK) and ICOM Code of Ethics and universal environmental standards for storing artwork - Increased learning opportunities and access for the public and enjoyment and appreciation for Caymanian culture through increased National Collection through donations and purchases - Increase Library holdings through donations and purchases - Accession records of collection kept up to date in hard copy and computer files - National Art Collection Guide (ongoing research/ development/ publishing) - Successful condition audits - Vibrant and culturally rich lessons using visual arts delivered by qualified and knowledgeable personnel	100%	100%
	100%	660%
	100%	100%
	100%	100%
	100%	100%
	100%	100%
	100%	100%
TIMELINESS - Data, collections and files updated continually - Education resources for school visits – throughout the year	100%	100%
	100%	100%
LOCATION - The National Gallery, ETH – The National Collection is displayed at the National Gallery facility - The National Gallery, ETH – The Art Library comprising of books, journals, magazines (local and international) DVDs and other research materials. - Mini Warehouse II, Industrial Park – Collections Storage - All Schools across the three islands – Art on the Road project	100%	100%
	100%	100%
Variance: Due to successful fundraising drives, private sponsorship and donations, we were able to greatly increase our projected collection acquisitions in 2022.		

Achievement Highlights

Collections Acquisitions – During 2022, NGCI was able to acquire 30 artworks for the National Collection via generous private donations, direct sponsorship and fundraising events, along with several private donations by Joanne Sibley, the Wood Ham family, the family of the late Burns Connolly, the family of the late Carolyn Kirkham, Bill Ferehawk and David Hartwell.

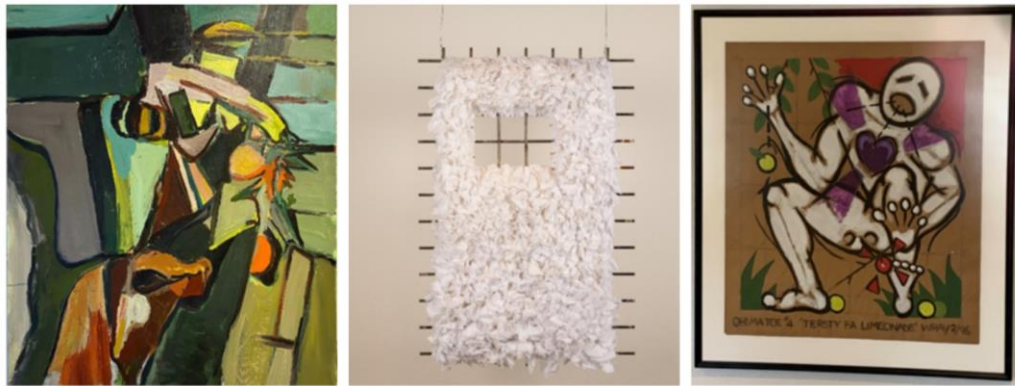
2022 Acquisitions included:

Reference	Type	Name	2022
1373	Watercolour	White Cottages	\$1,000.00
1374	Sculpture	Old Pease Bay, Wind ESE, Low Tide	\$2,000.00
1375	Photograph	Femme Fatale, Salvia	\$3,000.00
1376	Photograph	Impregnable Fortress, Shake Hand	\$3,000.00
1377	Photograph	Still Life with Orchard I, Banana Orchid	\$3,000.00
1378	Photograph	Still Life with Orchard II, King's Orchid	\$3,000.00
1379	Photograph	Still Life with Orchard III, Orchid	\$3,000.00
1380	Photograph	Fireflies in the Garden, Raw Bone	\$3,000.00
1381	Photograph	Me Friend, Duppy Bush	\$3,000.00
1382	Photograph	Medusa, Ghost Orchid	\$3,000.00
1383	Photograph	Peace Offering, Bulhoof	\$3,000.00
1384	Photograph	The Wisdom of Elders, Cactus	\$3,000.00
1385	Watercolour	Untitled (Schooner)	\$400.00
1386	Pen and Ink	Untitled (Soldier Crab)	\$400.00
1387	Pen and Ink	Untitled (Land Crab)	\$400.00
1388	Pen and Ink	Untitled (Cayman Parrots)	\$400.00
1389	Pen and Ink	Untitled (Tortoise)	\$400.00
1390	Ceramic	Unstoppable Step	\$15,000.00
1391	Mixed Media	Sojourning	\$4,000.00
1392	Watercolour	Caymanian Cottage	\$400.00
1393	Watercolour	Dr. Roy's House	\$1,000.00
1394	Watercolour	Untitled (Upstairs House)	\$1,000.00
1395	Watercolour	Untitled (East End Scene)	\$1,000.00
1396	Mixed Media	Source Series #4	\$4,000.00
1397	Acrylic on Masonite	Untitled	\$6,000.00
1398	Graphite on Paper	Chiara	\$300.00
1399	Graphite on Paper	Mikayla	\$300.00
1400	Graphite on Paper	In the Yard	\$300.00
1401	White diaper cloth and metal grid	Things We Brought With Us	\$3,800.00
1402	Acrylic	A Heron Amongst the Storm	\$4,600.00
1403	Acrylic	Oh Ma Toe #4- Tersty Fa Limeonade	\$12,000.00



(Above L-R) Charles Long, *Untitled*, 1974, *Source Series #4* (1996) by Bendel Hydes; (Below L-R) John Reno Jackson, *in the yard*, 2022, Betty Wood, *Caymanian Cottage*, c.1980





(L-R) John Reno Jackson 'A Heron Amongst the Storm', 2022, Wray Banker 'Oh Ma Toe' 1996, Nasaria Suckoo Chollette, 'Things We Brought With Us Beyond the Door of No Return', 2022

To read more information about these new donations visit:

<https://www.nationalgallery.org.ky/collection-section/new-acquisitions/>

Collections Exhibition – The 2022 National Collection exhibition entitled '*The Ties that Bind*' examined the multiple ways in which Caymanian artists have chronicled Cayman's cultural evolution. The exhibition draws upon the collections of the Cayman Islands National Museum, the Cayman National Cultural Foundation and NGCI, respectively, to trace a continuously shifting portrait of Caymanian society and its people. This exhibition adopts a thematic approach, rather than a traditional chronological presentation, to frame a new selection of artworks by over 70 Cayman artists. The virtual tour for this exhibition can be viewed online and more information is available by visiting the exhibition page on our website at <https://www.nationalgallery.org.ky/see/virtual-tours/>

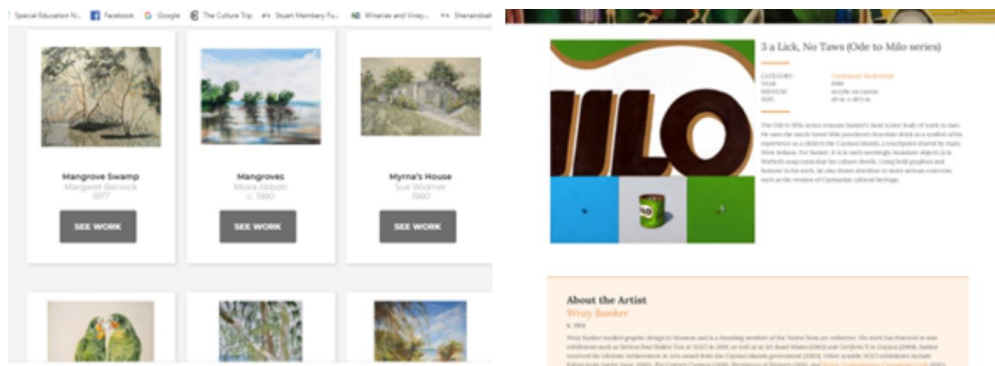


Installation view: National Collection- The Ties that Bind

Online Collections Project – Throughout 2022, the Collections Department worked to develop, update, and enhance the institution's website and various software systems. This included verifying all artworks in the National Collection, confirming the location of the works, and providing condition reporting in

detail. Additional updates to the collection pages of the NGCI website have now been completed, which include images and descriptions of all artworks acquired by the Gallery during 2021-2022. Since 2020, the digital archiving of NGCI's collection has allowed online users at home and abroad unparalleled access to information about Caymanian art, creating a comprehensive resource on Caymanian visual culture for both scholars of the subject and members of the general public alike. The online collection can be explored through the five following themes: Intuitive Art and Early Pioneers (1960s–1980s), Realism (1980s), Caymanian Modernism (1990s–2000s+), Contemporary Art (2010s–Present), and Traditional and Contemporary Craft. Family and Teacher Resources will be available on our Learn page. For related, downloadable lesson plans relating to the National Collection visit <https://www.nationalgallery.org.ky/collection/>

Collections Storage Management – NGCI continued to carry out regular inspections of all artworks currently housed in NGCI's storage facility, carrying out condition reports, photographing objects and re-wrapping artworks in acid-free archival paper. In addition, a new systematic storage location system was put into place with paintings grouped together in sections within each space, determined by size order and arranged alphabetically. This is considered to be a temporary solution, with a purpose-built storage facility still being a priority.



(L) 'Realism' section collections page thumbnail view. (R) Funl artwork page view

NGCI Library Collection – NGCI continued to manage the National Gallery Maples Art Library and position it as a leading arts research facility within the Cayman Islands. The library also serves as a hub for the NGCI Creative Careers Programme where students can seek advice on creative degrees and careers. Our aim with this programme is to reach students of all ages to provide vibrant and culturally-rich lessons using the visual arts, which will “transmit knowledge of Caymanian culture and heritage to the youth of all three of the Cayman Islands” (NCHP: PD 4: SA 6).

Collections Management and Policy – Updates to the Collections Department Manual, as well as those changes to the Collections Policy (2009) proposed by the Collections Committee at their 13 September meeting, have now been completed, with the revised Collections Policy now in effect following approval by NGCI's Board of Directors. In tandem with this thorough review of department policies and procedures, the Collections Manual was also updated.

Collections Care Training – Following Collections Curator William Helfrecht's completion of a three-week intensive training organised by UNESCO in November 2021, NGCI hosted a workshop in July 2022 for the staff of NGCI and CNCF around Disaster Management training for collections. Speakers included Helfrecht, Director Natalie Urquhart, and Simon Boxall from Hazard Management Cayman Islands. The workshop gave staff of both organisations a refresher on Hurricane Preparedness and art handling, as well as a chance to learn about each other's collections, in case support is required in an emergency.

Arts Education, Outreach and Training [GAL 3]:

Provision of education programmes that promote the practice and appreciation of the visual arts both at the National Gallery site and across the three Cayman Islands, and development programmes including: internships, scholarships, continuing education courses, and workshops. Participation in international art competitions, fairs and other events that disseminate knowledge on Caymanian art both locally and internationally. Provision of outreach programmes within the community for therapeutic and rehabilitation purposes including: ongoing monthly art instruction at HMP Northward, HMP Fairbanks and the Caribbean Haven rehabilitation facility, regular art lessons at Bonaventure Boys' Home and Francis Bodden Children's Home, guided tour programmes for clients of Sunrise Adult Training Centre and community seniors, and the onsite Art and Wellness programme that supports community mental and physical wellness through free webinars, classes and drop-ins.

In 2022 the NGCI Education Department carried out onsite and online programming as well as community engagement and outreach programmes and aimed to promote the appreciation and practice of visual art in the Cayman Islands by teaching art skills; promoted school visits by creating cross-curricular tours and supporting worksheets and art activities; increased school relationships and teachers' knowledge of Caymanian artists and history by providing workshops for teachers; supported the CXC/GCSE/A-level art programmes; provided students with information and training about creative careers; offered creative outlets for socially marginalised individuals and those facing challenging circumstances.

Output Delivery Analysis

GAL 3: ARTS EDUCATION, OUTREACH AND TRAINING		
MEASURES	2022 Budget	2022 Actual
QUANTITY		
1. Full rent for National Gallery Education Centre	1	1
2. Minds Inspired School Tours Programme	40	41
3. Family Fun Days	4	4
4. Administration support for Walkers After School Club (x5)	5	9
5. Seniors Programme (Grand Cayman and Cayman Brac)	15	9
6. Visual Arts Award (Annual graduating student awards)	10	9
7. NGCI Lecture Series	8	21
8. NGCI Art Appreciation Series	8	8
9. Educators Workshops	4	1
10. Art Residency (provision for international residency for local artists)	1	1
11. Business of Art Programme	12	3
12. NGCI Creative Careers Programme	15	10
13. Ed & Barbara Oliver Teen Scholarships	On demand	1
14. NGCI Training Sessions	8	8
15. Art Careers Day	1	2
16. Careers Advice/School visits	10	6
17. Summer Internship	4	3
18. Therapeutic Art – Northward	12	6
19. Therapeutic Art – Fairbanks	12	9
20. Therapeutic Art – Caribbean Haven	12	11
21. Digital Education Resources	15	15

Additional programmes 2022 (non-Government funded) – not included in Purchase Agreement		-
22. Walkers Art Club (Foundation – three units) 23. Walkers Art Club (Primary – two units) 24. Walkers Art Club (Secondary A) 25. Walkers Art Club (Teens) 26. Walkers Art Club (Cayman Brac)		49 63 41 27 20
QUALITY		
Lectures/demos prepared and delivered accurately and professionally	100%	100%
Workshops and training sessions delivered by qualified personnel	100%	100%
Education programmes were managed by Maia Muttoo and instructed by staff, guest lecturers and instructors (x6); and Simone Scott (Cayman Brac)	100%	100%
TIMELINESS		
Full rent for National Gallery Education Centre	100%	100%
School tours (Permanent Collection)	100%	103%
School Tours (Temporary Exhibitions)	100%	103%
Family Fun Days	100%	100%
Art Club (Foundation)	100%	140%
Administration for Walkers After-School Club (x5 weekly)	100%	180%
Seniors Programme (Grand Cayman and Cayman Brac)	100%	60%
Visual Arts Award (Annual graduating student awards)	100%	90%
NGCI Lecture Series	100%	263%
NGCI Art Appreciation Series	100%	100%
Educators Workshops	100%	25%
Art Residency (provision for international residency for local artists)	0%	100%
Business of Art Programme	100%	38%
NGCI Creative Careers Programme	100%	67%
Ed & Barbara Oliver Teen Scholarships	100%	100%
NGCI Training Sessions	100%	200%
Art Careers Day	100%	60%
Careers Advice/School visits	100%	75%
Paid Summer Internships	100%	50%
Therapeutic Art – Northward	100%	75%
Therapeutic Art – Fairbanks	100%	92%
Therapeutic Art – Caribbean Haven	100%	100%
Digital Education Resources	100%	100%
LOCATION		
The National Gallery, ETH (Esterley Tibbetts) – Youth Family and Adult Programmes or adapted online	100%	100%

• Various Schools in the Brac – Youth Family and Adult Programmes or adapted online for part of year • Work Experience and Intern Programmes – National Gallery • Seniors Programme – National Gallery • Therapeutic Art – Northward, Fairbanks and Caribbean Haven or adapted online • Visual Arts Award – All High Schools (Including the Brac) • Careers Day • Staff Training – onsite, locally, and internationally • Art on the Road (all local schools) • Artists Residency Grant Programme (international)	100% 100% 100% 100% 100% 100% 100% 100% 100%	60% 70% 100% 60% 90% 200% 100% 70% 100%
Variances: School Tour Programme - Demand for school and summer camp tours continued to be strong in 2022, allowing us to deliver 41 tours (40 in-person, one virtual) over the full year. While onsite tours remained closed in January due to concern over community pandemic spread, NGCI operated temporary and permanent collection tours as usual throughout the remainder of the year and we were able to meet our targets with great uptake from schools, camps, and educators. Administration support for Walkers After School Club – In September 2022, high demand for children’s art classes allowed us to open multiple new units of our after-school programme at the Foundation (two additional units), Primary (one additional unit) and Secondary level (one additional unit). This required additional administration support to facilitate the increased class numbers. Seniors Programme – Seniors tours in Grand Cayman (bi-monthly) and Cayman Brac (twice annually) ran smoothly throughout the year. Little Cayman’s annual event was impacted due to low numbers of resident older persons on the island. We maintained communication with Seniors communities throughout the year, working closely with the Department of Children and Family Services and individual elder groups across the islands. We also hosted DCFS and EY for a radio show episode dedicated to Seniors Month in October and made donations of art supplies to Meals on Wheels for Seniors in isolation. NGCI Lecture Series – With another busy exhibition schedule and in an effort to maintain a hybrid model of work, lectures presented in-person and as pre-recorded videos included regular lunchtime lectures and virtual in-conversation features with exhibiting artists.		

Visual Arts Award – Visual art awards were awarded to the top graduating art student at nine institutions in 2022, both in-person and via online delivery due to postponed or limited-audience ceremonies. One Educators Workshop was held in 2022 due to continued reconfiguring of school restrictions, particularly toward the beginning of the year. Instead, we provided advice and resources to teachers on an individual basis throughout the year, and we have kept in regular contact with the teaching community throughout. The Business of Art – Three Business of Art sessions were hosted during 2022. The artist community was provided with resources to support Pop and the Popular and 3rd Cayman Islands Biennial submissions. In addition, we launched a radio show on BOBO FM that included in-depth interviews with practicing artists such as Nasaria Suckoo Chollette, Davin Ebanks and John Reno Jackson. Art Careers Day (Chamber of Commerce) – The Chamber of Commerce Career Fair was cancelled in 2022 due to continued concerns around pandemic spread. We attended the Clifton Hunter High School Career Fair as usual and presented at the JGHS virtual career day. Creative Careers and Career Advice/School Visits – Career advice and school visit requests increased in 2022 from the previous year, however continued efforts to navigate school Covid-19 cases, particularly in Q1, meant visits remained lower than anticipated. In 2022, we participated in mock interviews at John Gray High School, amongst other career-focused classroom visits. We also hosted a series of work experience students throughout the year for week-long placements, and a student volunteer pursuing the Duke of Edinburgh programme. Summer Internship – Three interns joined NGCI in the summer for an intensive internship that explored various elements of museum work including exhibitions development, education programme support and administration. Therapeutic Art programme at Northward/Fairbanks/Caribbean Haven – We had zero access to these institutions intermittently throughout the year due to outbreaks of Covid-19. Onsite classes continued as usual with occasional class cancellations due to administrative issues at the facilities. Art on the Road was limited at the start of 2022. With restrictions on visitors still in place and uncertainty around pandemic spread amongst schools, Art on the Road sessions were reduced. Sessions increased towards the end of the year and operated as normal, including a short presentation on a topic in Caymanian culture (flora and its uses, traditional architecture, art using local materials, maritime heritage) and a hands-on workshop led by National Gallery instructors. Additional classes in 2022 - We received additional sponsorship from the private sector in 2022 to fund our after-school clubs in Grand Cayman and one in Cayman Brac. In September 2022, high demand for		
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children's art classes allowed us to open multiple new units of our after-school programme at the Foundation (two additional units), Primary (one additional unit) and Secondary level (one additional unit). Private sector funding also covered a new community programme supporting Bonaventure Boys' Home, Sunrise Adult Training Centre and Frances Bodden Children's Home.		
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Achievement Highlights

NGCI's wide-ranging education and public outreach programming remained a key means of sharing the National Collection, facilitating cultural awareness, educating in alignment with National Curriculum aims, and developing a public appreciation and awareness for visual arts, heritage, and culture. Keeping inclusivity and accessibility at the forefront of NGCI's work, we strive to ensure educational programmes are accessible to all by anticipating and eliminating potential barriers to attendance and engagement (NCHP: PD 1: SA 5 & SA 12). These programmes, which seek to educate, enrich lives, and foster dialogue through inspiring locally produced resources, are primarily funded through Government and private partnerships. In 2022, we introduced QR-code audio labels in both English and Spanish, and began hosting tours in multiple languages including French, Spanish and ASL to increase exhibition accessibility for all guests.

School Tours & Resources

Despite continued Health & Safety restrictions in early 2022, NGCI was again able to welcome a large number of schools and community groups to our site for exhibition and collections tours in 2022. In addition, schools made excellent use of the NGCI online resources (with an estimated 10,000 pageviews for Education Online), as well as virtual exhibition tours, and the in-classroom *Art on the Road* project.

26 Schools (& camps) used NGCI for Tours or AOTR for the year 2022. They were:

- Cayman International School
- St. Ignatius Catholic School
- Grace Christian Academy
- Cayman Academy
- Cavalry Baptist School
- Hope Academy
- Edna Moyle Primary (North Side)
- East End Primary
- Footsteps School
- Tiny Tots School
- Cayman Prep & High School
- Cayman Islands Further Education Centre
- Sunrise Adult Centre
- Frances Bodden Children's Home
- ICCI
- Montessori by the Sea
- Village Montessori
- John Gray High School Hospitality School
- John A. Cumber (virtually and in-person)
- Little Trotters
- Bonaventure Boys Home
- Cayman National Cultural Foundation Summer Camp
- Moravian Summer Camp
- Bethel Summer Camp
- Red Bay Primary School
- The Lighthouse School

Classes and Workshops

In 2022, regular NGCI education/outreach classes, workshops, and events (outreach listed separately below) were carried out as scheduled, with occasional cancellations due to Covid-19 outbreaks that closed facilities. These programmes were supplemented by private sponsorship which enables us to offer most of them free of charge. Classes are designed to offer learning opportunities across the community with ages ranging from toddlers through senior citizens. Longer term, these classes aim to: foster lifelong interest in the arts and Caymanian culture; strengthen self-confidence and cultural identity; improve social behaviour; strengthen peer, mentor and family relationships; improve critical thinking, academic performance and lifelong learning; provide opportunities to perform and exhibit art; provide an after school safe haven; raise self-esteem; bolster rehabilitation for incarcerated individuals and those battling substance abuse-related issues; offer positive spaces of self-expression, support, and skills development for at-risk youth; and develop stronger relationships with partner organisations. In 2022, we launched two new privately funded initiatives that offer regular art and culture workshops to clients and residents of Bonaventure Boys' Home, Frances Boddan Children's Home, Sunrise Adult Training Centre, and directly in district communities with limited access to the National Gallery site.



(L) Students from Cayman Prep & High School tour The People's Collection exhibition; (R) – Participants in a rag rug workshop instructed by Nasaria Suckoo Chollette and Rhonda Edie display their artworks.



(L) Students at Edna Moyle (North Side) Primary show artworks created during an Art on the Road session (R) – Students from Cayman Academy explore Nasaria Suckoo Chollette's solo exhibition, All the Coals We Left in the Fire.

The weekly programme schedule for 2022 was as follows:

- Minds Inspired School Tour Programme – exhibitions (weekly, various schools)
- Minds Inspired Active Learning Programme – NGCI Collection (on demand)
- Walkers Art Club Primary (weekly, in two class units). Sponsored by WALKERS
- Walkers Art Club Foundation (weekly Jan-Jun; weekly, in three class units Sept-Dec). Sponsored by WALKERS
- Walkers Art Club Secondary (weekly Jan-Jun; weekly, in two class units Sept-Dec). Sponsored by WALKERS
- Walkers Art Club Teens (weekly). Sponsored by WALKERS
- Walkers Art Club Brac (weekly). Sponsored by WALKERS
- Family Fun Morning (monthly, breaking for summer holidays)
- Education Intern programme (annual work placement)
- Curator's Lecture Series (monthly)
- Annual High School Awards for the top art student in each local high school
- Ed & Barbara Oliver Teen Scholarships which are available to students needing financial aid to attend a National Gallery fee-paying art class (on demand)
- Continuing Education Workshop and Teacher Training series (workshops covering various topics and styles based on current exhibitions, e.g., textiles, watercolour, photography)
- EY Seniors programme Grand Cayman (bi-monthly). Sponsored by EY Cayman
- EY Seniors programme Cayman Brac (twice annually). Sponsored by EY Cayman
- EY Seniors programme Little Cayman (annually). Sponsored by EY Cayman
- Art Haven (monthly classes at HMP Northward, HMP Fairbanks and Caribbean Haven). Sponsored by Lori Monk and Kevin Butler
- Art on the Road (monthly during school year). Sponsored by Rawlinson & Hunter
- Wellness Programme (weekly)
- Creative Careers Programme (internships, work experience, career days and advice)
- Community Connections programme with Sunrise Adult Training Centre (quarterly), Bonaventure Boys' Home (weekly) and Frances Bodden Children's Home (monthly). Sponsored by MAPLES



Top (L) Clients of Sunrise Adult Training Centre display artworks created during their quarterly tour and workshop. (R) – A Walkers Art Club Primary student works on a colour scale painting project.

NGCI Careers Programme – Internship/Scholarships: The NGCI career development programme includes the NGCI Creative Careers work experience programme, the annual Internship (fully paid year-long training programme), Summer Internships, and Ed & Barbara Oliver Scholarships. We were able to accommodate several work experience placements ranging in length from intensive week-long courses to some lasting several months. Students were able to learn about various aspects of gallery management

(curating, marketing, education, lesson instruction, etc.) as well as general office skills, resume development, public engagement, and administration. In addition, we hosted three paid summer internships for young adults interested in pursuing creative careers. The Creative Careers programme (including mentorship and work experience) and summer internships will “provide support and information on career pathways for culture and heritage sectors” (NCHP: PD 4: SA 12), and encourage our youth to contribute to, and become leaders in, the ongoing research and development within the culture and heritage sectors” (NCHP: PD 4: SA 14 & 16; NCHP: PD 5: SA 3). NGCI also participated in the CIFEC career fair, JGHS mock interview scheme and JGHS virtual career day to promote these training opportunities and advise students about creative careers. On-demand classroom visits were also made to St. Ignatius Catholic School and Edna Moyle (North Side) Primary School.



(L) – NGCI Interns Megan Arch, Ariana Ebanks, Daniela Granados and Emma Stewart with Head of Business and Facilities, Meegan Ebanks, Collections Curator William Helfrecht and Office Manager Monica Boothe (R) Educators enjoy a light-box portraiture workshop as part of an Educators’ Social event.



(L) – Community Engagement Coordinator Jessica Ebanks speaks with students at the CIFEC Career Fair, including CIFEC 2022-2023 intern Diashon McLean (far left); (R) – Education Manager Maia Muttoo presents the award for top visual arts student to Michael Moncreiffe at the Clifton Hunter High School graduation ceremony.

In addition to regular programming, NGCI hosted a diverse calendar of special exhibition programming both on and offsite throughout 2022. These included: *The People’s Collection*, *All the Coals We Left in the Fire*, *Pop & the Popular*, *A Heron Amongst the Storm*, *Unstoppable Steps*, *Beloved Isles*, *The Ties that Bind* and *Saltwater in their Veins* exhibition series, the Educators Workshop series, Business of Art Workshops, Adult and Children’s Workshops and *ArtBeat* Radio Programme on BOBO FM, which provided educational, professional development and skills-transfer opportunities for educators, artists, and the wider public (NCHP: PD 4: SA 3, SA 6, SA 10). Highlights included:

- Educators' Workshop (13 May)
- The Business of Art: Making the Connection (6 April)
- The Business of Art: From Student to Art Professional (21 July)
- Ceramic Caymanian Cottages Workshop with Yonier Powery (4 and 18 July)
- Ceramic Coral Reef Children's Workshop with Yonier Powery (6 and 20 August)
- Native Sons Reunion Panel (5 May)
- Open Mic Poetry Nights exploring the visual art of Nasaria Suckoo Chollette (10 August and 21 September)
- Rag Rug Workshop with Nasaria Suckoo Chollette and Rhonda Edie (3, 10 and 17 September)
- Pop In Pop Art Sessions for Pre-schoolers and Parents (Fridays 16 December-6 January)
- Artist-Led Teens Abstraction Workshop with the Alex Panton Foundation's Youth Ambassadors Programme and John Reno Jackson (25 June)
- Community Engagement Booths at Pirates Festival Heritage Days in Cayman Brac, George Town, East End, North Side and West Bay (October and November)
- Queen's Jubilee Flag Design activity across schools and Family Fun Day (21 May)
- Beloved Isles Virtual Artist Talks (April)



(L) – Families enjoy crafting activities on the breezeway during Family Fun Day; (R) Programme participants display ceramic Caymanian cottages created in a special ceramics workshop with Yonier Powery.

Art Information – Promotion, Scholarship, Publication and Facilities [GAL: 4]

Provision for the development, promotion and publication of Cayman Islands visual art, both locally and overseas via: management and care of the NGCI 9,000 sq. ft. facility; public community visual arts events; management of NGCI Gift Shop, Art Café and facility rental department; development, publication and public presentation of matters relating to Caymanian art, art history and Caymanian cultural heritage (via local media, at international conferences, and lectures); management of NGCI website and social media platforms; consultation and support to the Ministry of Health, Environment, Culture and Housing, Cabinet, other government departments, and private sector, in matters relating to arts and culture and related policy; provision of NGCI Annual Report and audited financial statements; Human Resource management; management of the NGCI membership database and volunteer database; and implementation, monitoring and evaluation of the NGCI Strategic Plan 2014-2019 (which was rolled over into 2021 due to the ongoing challenges wrought by the pandemic).

Output Delivery Analysis

GAL 4: Art Information – Facilities, Promotion, Scholarship and Publication: Management of the National Gallery facility (galleries, studio, library, lecture theatre, café, gift shop and gardens). provision for the development, promotion, and publication of Cayman Islands Visual Art Information, both locally and overseas.		
MEASURES	2022 Budget	2022 Actual
QUANTITY • Providing a well maintained, accessible and inviting facility • Management and upkeep of national database of Caymanian artists and artwork • Development, publication, and public presentation of matters relating to Caymanian art, art history and Caymanian cultural heritage (mentions in local and international media, conferences, and lectures) • Management of NGCI website and social media platforms • Management of the NGCI Membership Database and Volunteer Database • Management of NGCI Gift Shop, Art Café & Facility Rentals • Preparation and publishing of NGCI marketing and promotions • Consultation and support to the Ministry, Cabinet and other Government Departments in matters relating to arts and culture and related policy • Development and adherence to NGCI Marketing Strategy and implementation, monitoring and evaluation of the NGCI Strategic Plan 2014 – 2019 (extended for 2022) • Consultations with local businesses and artists regarding marketing, selection, installation, education, etc. for visual arts • Provision of NGCI Annual Report and audited Financial Statements • Participation in international art competitions, fairs, and other events that disseminate knowledge on Caymanian art both locally and internationally	1 1 30 6 2 3 12 10 1 10 1 2	1 1 25 6 2 3 15 10 1 10 1 2

Variances: Promotional materials, press and presentations at 25 is an estimated number and does not include mentions of NGCI in other publications (following journalist tours etc) so the number likely outweighs the budgeted 30. NGCI increased its marketing materials in 2022 based on special events bringing the total campaigns to 15.		
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Achievement Highlights:

Under this output, NGCI committed to managing our 9,000 sq. ft. facility which houses exhibitions, the National Collection, library, and education studios. From this site, we hosted the majority of our education programmes, exhibitions, events, administration, research, and promotional activities. In addition, this output also relates to the dissemination of knowledge of Caymanian culture and the arts, locally and abroad, through marketing and communications; local and international panels and presentation relating to the visual arts and the wider museum sector. These allow us to build greater awareness and visibility to Cayman's art, culture, and history, in addition to fostering dialogue and skills transfer to further develop our cultural sectors (NCHP: PD 4: SA 10; NCHP: PD 5: SA 8; NCHP: PD 6: SA 6 & 7).

NGCI staff continued to follow the objectives and priorities set out in the NGCI Strategic Plan 2014-2019 (outlined above) and provided regular updates to the NGCI Management Board and Director. Work on the 2020-2025 Strategic Plan was postponed until 2022 due to the ongoing pandemic restrictions and audience impact, and again for this year given the extensive redevelopment work being carried out by our sister cultural institution, the Cayman National Cultural Foundation. NCGI Board and staff are supporting this exercise and have agreed to halt our five-year plan until completion in order to ensure close alignment as we move forward.

We continued to ensure that the Gallery has the appropriate legal and organisational structure and the process and systems necessary to operate to the highest possible standards, and to ensure that the National Gallery's corporate governance complies with best practice. NGCI staff also committed to established financial procedure guidelines to ensure maximum internal controls, as well as transparency and good practice, across all areas of financial management, budgetary control, reporting, and reviewing systems.

Financial Management

NGCI continued to adhere to its financial management procedures. The annual audit began in January 2022. All documentation was submitted on schedule to ensure a timely review process and NGCI received a qualification-free audit.

General Operations

NGCI returned to site in early 2022 after the late 2021 community Covid-19 spike, which saw visitor numbers falling drastically and many facility rentals and NGCI events being cancelled or postponed. Staff members were able to work remotely, as necessary. While an onsite team collaboration is preferred, the

Senior Management teams sees a positive outcome from allowing staff members some flexibility with managing their work environment while we continue to navigate through this current pandemic situation. By March 2022, full site operations resumed although NGCI continues to develop programmes and exhibitions in a hybrid capacity to maximize audience access.

The tenth year in our purpose-built home required a number of facilities maintenance updates in an effort to replace aged out equipment. These updates will make for a more efficiently run facility that is prepared to meet the growing needs of the organisation, and increased safety and security measures to ensure the protection of our country's valuable collections. Some of the upgrades were fully executed in 2022, while others will extend into 2023/2024 due to the scope of the project. Included in these projects was a complete update of the air conditioning system across the two separate buildings. The results of this update have significantly impacted the ability to maintain consistent temperature and humidity levels in all the exhibition spaces, while reducing costs associated with repairs and maintenance to the equipment.

In an effort to continually evolve our operations and adapt to growing concerns around the safety and security of national cultural institutes, NGCI acquired an onsite generator that will support the main exhibition in case of an emergency power failure. The generator was purchased in 2022 and installation will be executed in 2023.

Business Department (Events, Art Café and Gift Shop):

The National Gallery hosted 31 facility rentals (an increase of 67% over 2021) events and 14 National Gallery events at our site, with approximately 4,300 attendees in total. These included exhibition receptions, private tours, and facility rentals.

The NGCI Gallery Shop received regular visitor traffic throughout 2022. We continue to highlight the work of over 20 local artisans, in addition to carrying art supplies, visual art and design merchandising, jewellery, and a fine art book shop. Merchandising and displays have all been enhanced to better connect the public to the Cayman Islands National Collection and more broadly to the arts and culture of the Caribbean. The NGCI Artisans Fair which supports the sale of work by local artisans was held in December.

Fundraising (Programme Partnerships)

Thanks are extended to NGCI's ongoing partnerships with the following individuals and companies for their support in 2022:

National Gallery Education Programme Sponsors - Lori Monk and Kevin Butler (Art Haven at HE Northward, HE Fairbanks, Caribbean Haven and Bonaventure Boys' Home), Maples Group (Community Connections programme), EY Cayman (EY Seniors Tea & Tour programme), Rawlinson & Hunter (NGCI Art on the Road), Kirk Freeport (NGCI Creative Careers), Susan A. Olde, OBE (Intern programme), and Walkers (Walkers Art Club).

Exhibition Sponsors – Butterfield (*All the Coals We Left in the Fire* – Nasaria Suckkoo Chollette), Davenport and The Pearinder Foundation (*Pop and the Popular*), and the Cayman Islands Legacy Fund (Sister Islands Exhibitions).

Fundraising (Events)

Following a hiatus from our regular fundraising events due to Covid-19, NGCI was able to host three major fundraising events in 2022. These included the annual Ladies Afternoon Tea Party (February - sponsored by NGCI Chairwoman Susan A. Olde, OBE), with 170 in attendance where funds were raised for the Community Engagement Programme, with a portion of proceeds supporting persons impacted by the Ukraine Crisis. The Big Art Auction 7 (March) highlighted the works of 32 local artists, with 50% of the proceeds going back to the artists and 50% going to supporting NGCI collections development and programming. The annual Costume Gala welcomed 275+ guests for a Regency Pop-inspired evening, highlighting the *'Pop and the Popular'* exhibition. Funds raised at the Gala each year help to keep admission and programming free to the community.



(L-R: NGCI Annual Fundraising Gala 2022 'Regency Masquerade Ball')

Fundraising event supporters included: Ministry of Youth, Sports, Culture & Heritage, Susan A. Olde, OBE, HE The Governor Martin Roper and Elisabeth Roper, Betty Baraud, MBE, Stewart and Dianne Siebens, Nancy Binz, Carol Cheang, Bedside Manor, Best Life Culinary, Cayman Art Week, Ingrid Cheang, Sydney and Claire Coleman, 3 Girls and a Kiln, Acorn Publishing, Shane Aquart, Stefan Baraud, Hugh and Elaine Anderson, Michelle Butler, Carey Olsen, Grant Dixon, FIN, Catherine Fox, Andrew Galloway, Amanda Goodwin, Rodrigo Gordillo, Clive Harris, Belinda Hart, Ironshore Studios, Intec, Ruth Kelleher, Dr Ian Kirkham, Le Soleil D'or, Rolf and Shelley Lindsay, Chris and Karen Luijten, The Meridian, Minerva Cayman, Prasana, Catherine Pepin, The Price Team of RBC Dominion Securities, The Ritz Carlton Grand Cayman, Philipp Schlöter, Don Seymour, Silver Rain La Prairie Spa, Tom and Beverley Simpson, Tomfoodery, Julie-Ann Allard, Gary Allen, Michele Aubert, Petra Berksoy, Nisha Bismillah, Karyn Bodden, Jeri Bovell, Kyle and Nikki Broadhurst, Colette Byrne, Celebrations, Ewelina Cimring, Penny Cumber, Patricia Cunningham, Cryo345, Deep Blue Images, Faye Ellingson, Scott & Kathryn Elphinstone, Edgy Vedge, Ingrid Felderhof, Julie Forget, Virginia Foster, Jon and Pamela Fowler, Tim and Anne Frawley, Joy Green, Keith Griffin, Graham Hampson, Sophia Harris, Erikson Herz, Joanna Humphries, Maggie Jackson, Ms. Pipers, LUCA, Sara Jan, Rosaleen Keogh, Kirk Freeport, Kitesurf Cayman, Ashleigh Lund, Massive, Roy McTaggart JP, Alan and Marcia Milgate, Mise en Place, David Moffitt, Fiona Nadaraja, N11 Spa, One Heart Yoga and Apothecary, One World Ltd, Lynda Nutt, Philip & Eme Paschalides, Peak Culinary, Pilates Studio, Parasailing Professionals, Kim Pope, Stephen Price, Quinntessential Movement, Malin Ratcliffe,

Reef Divers, Sloane Rhulen, Sannyasa, The Beach House Marriot Resort, The Bartender, Alexander Urquhart, Waterhouse Charters, Vicki Wheaton, Jon Wolf, Jennifer Woodford.

Local and International Promotion of Caymanian Art and Culture

NGCI has continued to extensively publicise programming, exhibitions, and events both locally and internationally through our communications strategy and media channels.

Staff participated in several international conferences and panel discussions to share news about Caymanian art and culture. These included:

- Museums Association of the Caribbean Annual Conference (Oct)
- Creative Kingston Jurors Panel
- Atlantic World Art Fair Panel (June)
- MAC Regional Artist Talk (moderation) (Sept)
- Museums Association of the Caribbean Conference (2x panels) (Nov)
- UNESCO Risk Management Workshop (Nov)

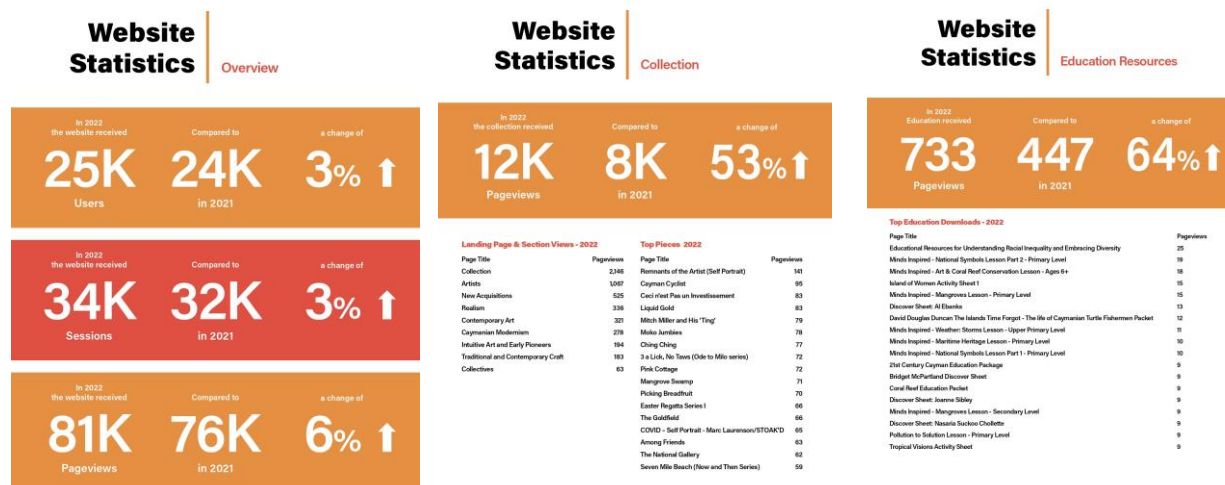
By presenting at conferences alongside the international museum sector, we were able to bring greater awareness and visibility to Cayman's art, culture, and history, in addition to fostering dialogue and skills transfer to further develop our cultural sectors (NCHP: PD 4: SA 10; NCHP: PD 5: SA 8; NCHP: PD 6: SA 6 & 7). This has resulted in significantly increased exposure for Caymanian art in the past five years.

Marketing and Communications

NGCI received good local media support in 2022 with media mentions (radio and print media) of NGCI programmes averaging three per month. NGCI also made significant use of social media (Instagram and Facebook) by posting on both channels an average of four times per week. At the end of Q4 2022, NGCI had 3,159 Instagram followers and 4.8K followers on Facebook.

National Gallery continued to share content via thrice weekly (minimum) social media posts on Instagram and Facebook.

The website saw a significant increase in engagement as a result of our commitment to working in a hybrid capacity. This included **25K regular users**, an increase of 3% (up from 24K in 2021, 19.1K in 2020 and 10.4K 2019); a total of **34K 'Sessions'**, an increase of 3% (up from 32K in 2021, 28.5K in 2020 and 14K in 2019), and **81K 'Page Views'**, an increase of 6% (compared to 76K in 2021, 74.9K in 2020 and 32.7K in 2019).



From August through October, NGCI also hosted **ArtBeat**, its own weekly talk radio show on Bobo 89.1 FM. It featured conversations on local arts and cultural topics, upcoming events, and interviews with artists and special guests. Seven episodes aired throughout August and September, including interviews with artist Nasaria Suckoo Chollette, a Creative Careers discussion with NGCI Interns Megan Arch, Arianna Ebanks and Daniela Granados, and an exploration of the National Collection through a game-show style format episode. A new webpage was created on the Gallery's website where all episodes of the radio show are available to listen to online, along with episode descriptions and links to related content.

National Gallery continued to receive support from traditional media outlets including several local and international media productions. Highlights included regular monthly sessions on Radio Cayman's Talk Today to share details about programmes and exhibitions, and features in the Cayman Compass, Loop Cayman, Cayman Marl Road, The Caymanian Times, and various radio stations throughout the year.



(L-R: (NGCI & CNCF Interns at Radio Cayman: Sterling Dwayne Ebanks, Emma Stuart, CNCF Inter, Arianna Ebanks, C.O. Teresa Echenique), (NGCI Staff & Interns at Bobo FM: Jessica Ebanks, Megan Arch, Arianna Ebanks, Daniella Granados).

International press about the Gallery in 2022 included write-ups in The Spectator, The Globe and Mail (Canada), Travel & Leisure, and others. Sample links:

- <https://cayman.loopnews.com/content/nasaria-suckoo-chollette-art-exhibition-be-held-june-10>
- <https://www.caymaniantimes.ky/news/all-the-coals-we-left-in-the-fire>
- <https://www.caymaniantimes.ky/news/new-exhibition-by-artist-john-reno-jackson-a-heron-amongst-the-storm-opens-at-the-national-gallery>
- <https://www.travelandleisure.com/cayman-islands-art-galleries-museums-6752405>
- <https://www.caymaniantimes.ky/news/new-national-gallery-exhibition-explores-pop-art-s-influence-in-cayman>

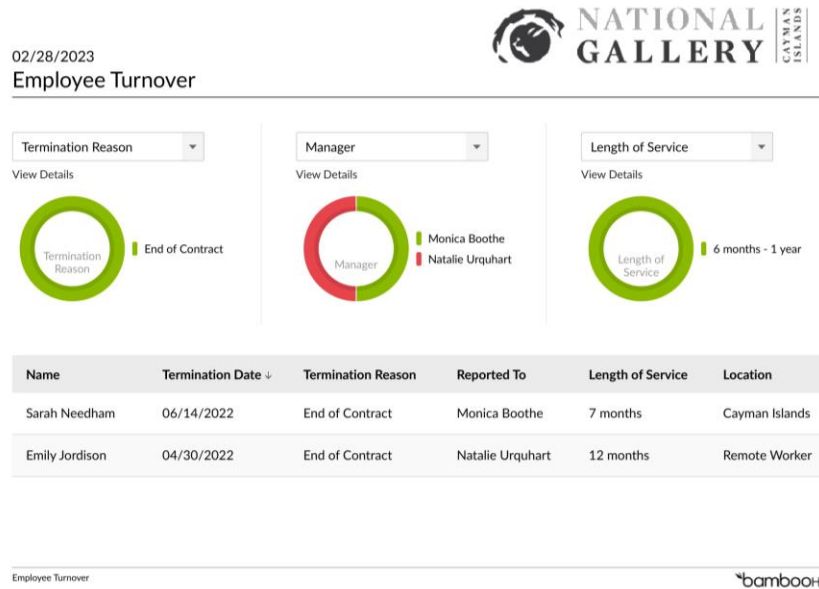
Economic Assessment for past year

	2022	2022
FINANCIAL PERFORMANCE MEASURE	Budget	Actual
REVENUE FROM CABINET	750,000	750,000
REVENUE FROM MINISTRIES, PORTFOLIOS, STATUTORY AUTHORITIES AND GOVERNMENT COMPANIES	-	-
REVENUE FROM OTHER PERSONS OR ORGANISATIONS	353,384	676,034
OTHER EXPENSES	(1,218,682)	(1,350,103)
NET SURPLUS/DEFICIT	(115,298)	85,884
TOTAL ASSETS	6,195,014	6,414,637
TOTAL LIABILITIES	(114,894)	(245,120)
NET WORTH	6,080,120	6,169,519
CASH FLOWS FROM OPERATING ACTIVITIES	(32,173)	341,180
CASH FLOWS FROM INVESTING ACTIVITIES	150,000	(136,392)
CASH FLOWS FROM FINANCING ACTIVITIES	(150,000)	-
CHANGE IN CASH BALANCES	(32,173)	204,788
FINANCIAL PERFORMANCE RATIO	2022 Budget	2022 Actual
CURRENT ASSETS : CURRENT LIABILITIES	31.2:1	16.1:1
TOTAL ASSETS : TOTAL LIABILITIES	53.9:1	26.17:1

HUMAN CAPITAL MEASURES	2022 Budget \$ 000'S	2022 Actual \$ 000'S
TOTAL FULL TIME EQUIVALENT STAFF EMPLOYED	10	11
STAFF TURNOVER (%)		
SENIOR MANAGER	0%	0%
PROFESSIONAL AND TECHNICAL STAFF	0%	0%
ADMINISTRATIVE STAFF	0%	40%

Variances: 14 people in total were employed by NGCI in 2022/ Average for turnover was 12 11 Full time 3 x Part time (0.53, 0.80, 0.50)	
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12.83 FTE



PHYSICAL CAPITAL MEASURES	2022 Budget \$ 000'S	2022 Actual \$ 000'S
VALUE OF TOTAL ASSETS	6,195	6,415
ASSET REPLACEMENTS : TOTAL ASSETS	1.42:1	1.40:1
BOOK VALUE OF ASSETS : COST OF THOSE ASSETS	0.70:1	0.71:1
DEPRECIATION (in year): CASH FLOW ON ASSET PURCHASES (in year)	0.97:1	0.52:1
CHANGES TO ASSET MANAGEMENT POLICES	NA	NA

MAJOR CAPITAL EXPENDITURE PROJECTS	2022 TARGET \$	2022 ACTUAL \$
Capital Grant received 31 December 2021 and so funds had been received, but not spent (with the exception of a couple of deposits or advance payments) at year end.	150,000	210,000

Risk Management

Risks and Concerns

Key Risks	Status of Risk	Action taken during 2021 to Manage Risk	Financial Value of Risk ¹
Maintenance of Government Grant	Current environment requiring budget savings	Continuing efforts to provide best possible value	750,000
Ability to raise donations	Continuing need to match increased operational expenses generated by new facility	NGCI Management Board and Director responsibility to generate revenue (donations & sales) for annual National Gallery operations	676,034

Key Points of Concern:

- NGCI faces the ongoing challenge of raising 56% of its annual operations budget which remains challenging in the current economic climate.
- Collections Storage: NGCI has significantly outgrown its storage facility that houses the National Art Collection. To alleviate this an additional cold storage unit that meets international standards of environmental controls and security needs was sourced.

Financial Position and Analysis

(Stated in Cayman Islands dollars)

Actual 2021		Note	Actual 2022	Budget 2022	Budget Vs. Actual Variance	Budget Vs. Actual Variance %
Assets						
Current assets						
283,928	Cash and cash equivalents - unrestricted	3	553,112	55,742	497,370	892%
3,218,284	Cash and cash equivalents - restricted	3	3,153,889	3,241,278	(87,389)	-3%
203,408	Accounts receivable, net	6	214,729	207,820	6,909	3%
57,407	Prepaid expenses		6,036	51,052	(45,016)	-88%
16,230	Inventory		18,519	25,000	(6,481)	-26%
3,779,257			3,946,285	3,580,892	365,393	10%
2,403,226	Property and equipment	4	2,468,354	2,614,122	(145,768)	-6%
6,182,483	Total assets	CI\$	6,414,639	6,195,014	219,625	4%
Current liabilities						
54,461	Deferred revenue	11	125,884	52,894	72,990	138%
44,389	Accounts payable and other accruals		119,236	62,000	57,236	92%
98,850			245,120	114,894	130,226	113%
Fund balance						
2,698,058	Accumulated surplus		2,783,944	2,838,842	(54,898)	-2%
3,150,575	Restricted fund	13,15	3,150,575	3,241,278	(90,703)	-3%
235,000	Restricted fund	13,15	235,000	-	235,000	100%
6,083,633			6,169,519	6,080,120	89,399	1%
6,182,483	Total liabilities and fund balance	CI\$	6,414,639	6,195,014	219,625	4%

¹ Based on 2022 Budgeted Projection

Cash & Cash Equivalents:

NGCI has to be particularly careful to manage cash flow, as only 53% of the required revenues for 2022 are covered by the Government. During the year, NGCI has made a special effort to reduce operating expenses through Covid-19. In the event of a decrease in future revenues, and cash flows, NGCI would have to reduce the output of free offerings to the public, however, NGCI strives to be able to provide free and reduced cost service to the Cayman Islands going forward.

Accounts Receivable:

Accounts receivable usually only consists of the quarterly grant invoice to Government of \$187,500 and a few small Facility rental invoices. The quarterly grant is usually received in the month following that quarter.

Deferred Revenue:

The balance as at year-end was made up of donations received for programmes which run into 2023. These donations are spread out over the course of the specific programme.

Accounts Payable:

The Gallery's policy is to pay vendors within 30 days after the bill date. Included in the balance at year end is the accrual for the 2022 Audit fee, insurance liability and vendor balances paid in January 2023.

Statement of Financial Performance and Analysis

(Stated in Cayman Islands dollars)

Actual 2021 (in CI\$)	Note	Actual 2022	Budget 2022	Budget Vs. Actual Variance
Revenue and support from operations				
75,200 Donations	11	67,226	61,484	5,742
163,833 Events and exhibitions	11	484,246	172,300	311,946
20,415 Gallery gift shop		26,840	40,000	(13,160)
81,940 Facility rental		77,230	45,000	32,230
341,388		655,542	318,784	336,758
Other income				
736,000 Government grant	6	750,000	750,000	-
11,447 Membership fees		13,156	30,000	(16,844)
28,645 Miscellaneous		7,336	4,600	2,736
776,092		770,492	784,600	(14,108)
1,117,480 Total Revenue		1,426,034	1,103,384	322,650
Cost of goods sold				
11,538 Gallery gift shop - COGS		9,952	25,600	(15,648)
11,538		9,952	25,600	(15,648)
Expenditure				
585,191 Administrative expenses	7	674,817	672,141	2,676
306,584 Facility expenses	7	274,154	244,872	29,282
36,166 Program expenses	7	227,151	40,000	187,151
77,544 Depreciation	4, 7	71,265	87,201	(15,936)
71,956 Exhibitions expenses	7	66,371	125,000	(58,629)
23,860 Other operating expenses	7	16,438	23,868	(7,430)
1,101,301		1,330,196	1,193,082	137,114
1,112,839 Total Expenses		1,340,148	1,218,682	121,466
4,641 Net surplus for the year	CI\$	85,886	(115,298)	201,184

Revenue:

2022 saw general revenue begin to return to pre-Covid-19 levels as the Gallery's physical premises was open to the public for the majority of the year.

Revenue which relies on footfall and social gatherings (e.g., Gallery shop revenue, facility rental) increased in total during the year from 2021 and the Gallery was able to resume functioning closer to the "normal" historical levels. All annual fundraising events, such as the annual Gala and the Big Art Auction were able to take place during 2022 (versus 2021 when two major events were cancelled due to Covid-19 restrictions).

The 2022 budget was set during the Covid-19 pandemic. This should be taken into account when making comparisons between actual and budget. For example, there were parts of the year when the Gallery was closed due to public safety measures and was not able to provide several revenue services (e.g., Gallery shop, facility rentals or events).

Expenses:

Compared to 2021:

Non-essential spending was halted in 2021 due to the pandemic and uncertainty of future cash flows. These cost-cutting measures for the general administration of the Gallery (e.g. salaries) were continued in 2022.

The return of facility rental revenue stream in 2022 led to the increase in facility expenses in 2022 compared to 2021.

Compared to Budget:

The original budget saw many of the costs categorised as “Other Operating Expenses”. In practice, the expenses have been split out according to their specific workstream, causing large variances from budget to actuals.

Scrutiny by Parliament and Public

At the meeting of the Public Accounts Committee in 2019, NGCI was commended by the Auditor General for its management and leadership, and for the scope of its programming content. For 2022/2023, NGCI’s budget was increased which will help offset the reliance on fundraising, while also supporting the growth of NGCI’s community programming.

The Freedom of Information Act (2020 Revision)
Reporting Under Section 40

Reporting Date: **From:** January 01, 2022 **To:** December 31, 2022
NIL REPORT: YES

APPLICATION DETAILS	NUMBER
Total Applications Received	3
Total Applications Open	0
Total Applications Closed	3
Applications for Personal Information (Applicant's own)	0
Application for General Information	3
TIMELINE DETAILS	NUMBER
Request Information (Decision made within 30 days)	0
Request Information (Decisions made later than 30 days and no extension taken under section 7 (4))	3
Request Information (Decision extended under section 7 (4))	0
Request Information (Decision extended under section 7 (4) but responded to later than 60 days)	0
Internal Review (Decision made within 30 days)	0
Internal Review (Decision made later than 30 days)	0
FEES	0
Fees levied under \$100.00	0
Fees levied \$101 - \$500	0
Fees levied \$501 – 1,000	0
Fees levied over \$1,000	0
Fees excused	0
AMMENDMENTS AND ANNOTATIONS	0
Request for Amendment or Annotation under section (28)	0
Number Amended	0
Number Annotated	0
INTERNAL REVIEWS	0
Number of Requests for Internal Review	0
Number of Internal reviews Appealed	0

Internal and External Audit Updates

**Refer to Appendix II: Auditor General's Report for the Financial Statements 2022*

Cross Government Commitments

None

Forward Looking

Plans for the upcoming 12-month period:

NGCI will continue to ensure the ongoing management of NGCI's four-acre site and 9,000 sq. ft. facility, our storage facilities, and our satellite projects, to abide by international standards of compliance and of collections care, and ensure that all of the programmes, events, and exhibitions outlined in our Purchase and Ownership Agreements are executed to a high standard. In addition, the following projects are under development to support the priorities outlined in the National Culture and Heritage Policy (NCHP), pending funds being secured:

1. NGCI will host a vibrant **exhibition schedule that celebrates Caymanian cultural heritage as well as contemporary arts practice [GAL 1]**, onsite and at its five satellite venues in Grand Cayman and the Sister Islands. Themes for 2023 include a mid-career solo exhibition by award-winning Native Son, Al Ebanks; the 3rd Cayman Islands Biennial exhibition; a photographic celebration of the Sister Islands; a Caymanian Craft & Design exhibition; and several smaller solo exhibitions. Exhibitions are complemented by an extensive programme of events designed to provide a platform for community engagement with these topics.
2. NGCI will host our annual **Education Programme [GAL 3]** of approximately 30+ free classes, workshops and lectures per month for children and adults including six Walkers Art Clubs for primary/secondary students and teens; programmes for students and adults with special needs; Art Camps and weekly art club in the Sister Islands; quarterly Family Fun Days; professional development workshops for artists; continuing education programmes for adults; Art Appreciation series; Educators Workshops; monthly lectures and tours; exhibition workshops and panel discussions; and family fun days.
3. NGCI will continue our long-term commitment to our **Outreach initiatives [GAL 3]** and to helping specific groups in our community access the healing powers of art, with programmes ranging from our seniors 'tea and tours' (which provide opportunities for social interaction and address memory loss and dementia), to monthly sessions at HM Northward and Fairbanks prisons, and Caribbean Haven Rehabilitation Centre. In addition to our six weekly after-school clubs which accommodate 100 students per week.
4. NGCI will expand our **Community Arts** and **Community Connections** programmes [GAL 3] which brings art and cultural programming directly to the districts, offering regular art classes, learning resources and presentations at central locations within each of the five districts and the Sister Islands. The programme aims to increase access to the arts across the Cayman Islands, introduce new audiences to the local creative sector, and strengthen the community through creative engagement.
5. We will launch our **Culture and Heritage Video Series [GAL 3]**, a collection of 10 videos that explore National Collection artwork and artists in the context of their wider cultural story while teaching curricular STEAM subjects. Sponsored by DART, the series has been developed in direct response to conversations with Department of Education representatives requesting more video learning resources. Topics include 'Mangrove Ecosystems', 'Catboats and Engineering', 'Silver Thatch Rope' and 'Seafaring and Navigation' amongst others. Supplementary resources will be available for each video/topic to reinforce learning.

6. We will continue our Sister Islands exhibition programme and send **Travelling Exhibitions [GAL 1]** from Grand Cayman to Cayman Brac and Little Cayman, along with related educational materials and teaching resources. This was designed to ensure engagement with the full community. We will now aim to present (online) exhibitions developed in collaboration with artists from each district. This project has been designed to promote access to culture and heritage for all Cayman Islands residents including those in the Sister Islands **(NCHP: PD 2: SA 3)**.

7. Expansion of the NGCI **Business of Art programme [GAL 3]** – The aim of this initiative is to provide educational and professional development skills/small business advice for artists and educators in an effort to support the **growth of the creative economy in the Cayman Islands**. This involves regular workshops, an annual symposium, and professional advice on art careers and portfolios etc. Funding would include the hosting of workshops and salaries for guest speakers, which from time to time would include international curators, gallerists, etc. **(NCHP: PD 4: SA: 2, 6, 8, 10 & 12/PD 6: SA 6/ PD7: SA 5)**.

8. **Research and Publication Scheme [GAL 4]** – We aim to develop a minimum of one **exhibition catalogue per annum**. These catalogues are envisioned as a source of knowledge for the Cayman Islands school system, visitors to the islands, and the general public. They will include essays on the related topics (such as Maritime Heritage), images of the artworks, and artists' bios. Catalogues will be provided free to all local schools and libraries **(NCHP: PD1: 5 & 6/PD 4: SA 15/PD 5: SA: 2,5,6)**.

Under this umbrella, NGCI will host an **Annual Arts & Culture Symposium [GAL 4]** which will be a one/two day conference-style event designed to encourage the presentation of research being carried out in relation to Caymanian culture and heritage in a central gathering place. It is envisioned that the symposium will also provide workshop opportunities for museum and heritage sector professionals. Part of the initiative in 2022 plans to include a specialised Museums Management Workshop for staff of cultural and heritage sites in Cayman. **(NCHP: PD 4: SA 1, 2, 4, 6, 15/PD: 7 SA:4)**.

9. **Strategic Plan 2023 - 2026 Project [GAL 4]** – Following the successful completion of its 2014-2019 Strategic Plan, NGCI Board, staff and stakeholders will begin planning for the next five-year plan, with the project beginning in June.

10. **Collections Management and Growth** – We will continue managing, conserving, exhibiting and promoting the National Gallery Art Collection of 350+ artworks, in addition to actively acquiring works of art of national significance, and interpreting the collection through exhibitions and publications.

Appendix: Audited Financial Statements 2022

Financial Statements of the

NATIONAL GALLERY OF THE CAYMAN ISLANDS

For the year ended December 31, 2022

NATIONAL GALLERY OF THE CAYMAN ISLANDS

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**National Gallery of the Cayman Islands
Financial Statements
December 31, 2022**

STATEMENT OF RESPONSIBILITY FOR THE FINANCIAL STATEMENTS

These financial statements have been prepared by the National Gallery of the Cayman Islands in accordance with the provisions of the *Public Management and Finance Act (2020 Revision)*. The financial statements comply with generally accepted accounting practice as defined in International Public Sector Accounting Standards (IPSAS).

We accept responsibility for the accuracy and integrity of the financial information in these financial statements and their compliance with the *Public Management and Finance Act (2020 Revision)*.

As the Chairperson of the Management Board and as the Director of the National Gallery of the Cayman Islands, we are responsible for establishing; and have established and maintain a system of internal controls designed to provide reasonable assurance that the transactions recorded in the financial statements are authorised by law, and properly record the financial transactions of the National Gallery of the Cayman Islands.

As Chairperson of the Management Board, I confirm that we are responsible for the preparation of the National Gallery of the Cayman Islands' financial statements and for the judgements made in them.

In our opinion, the financial statements fairly present the statement of financial position and statement of financial performance, changes in fund balance and cash flows for the financial year ended December 31, 2022.

To the best of our knowledge, we represent that these financial statements:

- (a) completely and reliably reflect the financial transactions of the National Gallery of the Cayman Islands for the year ended December 31, 2022;
- (b) fairly reflect the financial position as at December 31, 2022 and performance for the year ended December 31, 2022
- (c) comply with the International Public Sector Accounting Standards as set out by the International Public Sector Accounting Standards Board.

The Office of the Auditor General conducts an independent audit and expresses an opinion on the accompanying financial statements. The Office of the Auditor General and its agent have been provided access to all the information necessary to conduct an audit in accordance with International Standards on Auditing.



Carl Brown, Chairperson
National Gallery of the Cayman Islands

Date: 30 April 2023



Natalie Coleman (Urquhart) Director
National Gallery of the Cayman Islands

Date: 30 April 2023

AUDITOR GENERAL'S REPORT

To the Management Board of the National Gallery of the Cayman Islands

Opinion

I have audited the financial statements of the National Gallery of the Cayman Islands (the "Gallery"), which comprise the statement of financial position as at 31 December 2022 and the statement of financial performance, statement of changes in fund balances and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies as set out on pages 9 to 23.

In my opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Gallery as at 31 December 2021 and its financial performance and its cash flows for year then ended in accordance with International Public Sector Accounting Standards.

Basis for Opinion

I conducted my audit in accordance with International Standards on Auditing (ISAs). My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Gallery in accordance with the International Ethics Standards Board for Accountants' *Code of Ethics for Professional Accountants (IESBA Code)*, together with the ethical requirements that are relevant to my audit of the financial statements in the Cayman Islands, and I have fulfilled my other ethical responsibilities in accordance with these requirements and the IESBA Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion. In rendering my audit opinion on the financial statements of the Gallery, I have relied on the work carried out on my behalf by a public accounting firm who performed their work in accordance with International Standards on Auditing.

Other Information

Management is responsible for the other information. The other information comprises the Statement of Responsibility for the Financial Statements and the Schedule of Collections and Exhibits.

My opinion on the financial statements does not cover the other information and I do not express any form of assurance conclusion thereon.

In connection with my audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or my knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I have nothing to report in this regard.

AUDITOR GENERAL'S REPORT (continued)

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 Accounting 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 Gallery'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 Gallery or to cease operations, or has no realistic alternative but to do so.

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

Auditor's Responsibilities for the Audit of the Financial Statements

My 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 my 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, I exercise professional judgment and maintain professional skepticism throughout the audit. I 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 my 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.
- 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 Gallery'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 Gallery's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Gallery to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

AUDITOR GENERAL'S REPORT (continued)

I have undertaken the audit in accordance with the provisions of Section 60(1)(a) of the *Public Management and Finance Act (2020 Revision)*. I 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 I identify during my audit.



Patrick Smith, CPA, CFE
Acting Auditor General

30 April 2023
Cayman Islands

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Statement of Financial Position As of December 31, 2022

(stated in Cayman Islands dollars)

Actual 2021		Note	Actual 2022	Budget 2022	Budget Vs. Actual Variance	Variance Note
Assets						
Current assets						
283,928	Cash and cash equivalents - unrestricted	3	553,112	55,742	497,370	16.a
3,218,284	Cash and cash equivalents - restricted	3	3,153,889	3,241,278	(87,389)	16.a
203,408	Accounts receivable, net	6	214,729	207,820	6,909	
57,407	Prepaid expenses		6,036	51,052	(45,016)	16.b
16,230	Inventory		18,519	25,000	(6,481)	
3,779,257			3,946,285	3,580,892	365,393	
2,403,226	Property and equipment	4	2,468,354	2,614,122	(145,768)	16.c
6,182,483	Total assets	CI\$	6,414,639	6,195,014	219,625	
Current liabilities						
54,461	Deferred revenue	11	125,884	52,894	72,990	16.e
44,389	Accounts payable and other accruals		119,236	62,000	57,236	16.f
98,850			245,120	114,894	130,226	
Fund balance						
2,698,058	Accumulated surplus		2,783,944	2,838,842	(54,898)	16.g
3,150,575	Restricted fund	13	3,150,575	3,241,278	(90,703)	16.t
235,000	Contributed capital	15	235,000	-	235,000	16.t
6,083,633			6,169,519	6,080,120	89,399	
6,182,483	Total liabilities and fund balance	CI\$	6,414,639	6,195,014	219,625	

See accompanying notes to financial statements including a comparison of budget to actual.

**The Gallery has reclassified government equity injections from restricted fund to contributed capital.

Approved on behalf of the Management Board on April 30, 2023:

Chairperson

Director

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Statement of Financial Performance For the year ended December 31, 2022

(stated in Cayman Islands dollars)

Actual 2021 (in C\$)	Note	Actual 2022	Budget 2022	Budget Vs. Actual Variance	Variance Note
Revenue and support from operations					
75,200 Donations	11	67,226	61,484	5,742	16.i
163,833 Events and exhibitions	11	484,246	172,300	311,946	16.j
20,415 Gallery gift shop		26,840	40,000	(13,160)	
81,940 Facility rental		77,230	45,000	32,230	16.k
341,388		655,542	318,784	336,758	
Other income					
736,000 Government grant	6	750,000	750,000	-	
11,447 Membership fees		13,156	30,000	(16,844)	
28,645 Miscellaneous		7,336	4,600	2,736	
776,092		770,492	784,600	(14,108)	
1,117,480 Total revenue		1,426,034	1,103,384	322,650	
Cost of goods sold					
11,538 Gallery gift shop - COGS		9,952	25,600	(15,648)	16.r
11,538		9,952	25,600	(15,648)	
Expenditure					
585,191 Administrative expenses	7	674,817	672,141	2,676	
306,584 Facility expenses	7	274,154	244,872	29,282	16.l
36,166 Program expenses	7	227,151	40,000	187,151	16.h
77,544 Depreciation	4, 7	71,265	87,201	(15,936)	
71,956 Exhibitions expenses	7	66,371	125,000	(58,629)	16.m
23,860 Other operating expenses	7	16,438	23,868	(7,430)	
1,101,301		1,330,196	1,193,082	137,114	
1,112,839 Total Expenses		1,340,148	1,218,682	121,466	
4,641 Net surplus for the year	C\$	85,886	(115,298)	201,184	

See accompanying notes to financial statements, including a comparison of budget to actual.

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Statement of Changes in Fund Balance For the year ended December 31, 2022

(stated in Cayman Islands dollars)

	Note	Accumulated Surplus	Restricted Fund	Contributed Capital**	Actual	Budget	Budget Vs. Actual Variance	Variance Note
Balance at December 31, 2020	CIS	2,693,417	3,150,575	25,000	5,868,992	5,868,992	*	-
Net surplus for the year		4,641	-	-	4,641	26,426	*	(21,785)
Capital injection	15	-	-	210,000	210,000	150,000		60,000
Balance at December 31, 2021		2,698,058	3,150,575	235,000	6,083,633	6,045,418	*	3,181,663
Net surplus for the year		85,886	-	-	85,886	(115,298)		201,184 16.u
Capital injection		-	-	-	-	150,000		(150,000) 16.d
Balance at December 31, 2022	CIS	2,783,944	3,150,575	235,000	6,169,519	6,080,120		3,232,847

See accompanying notes to financial statements, including a comparison of budget to actual.

*Based on the 2022 and 2023 Ownership Agreements.

**The Gallery has reclassified government equity injections from restricted fund to contributed capital.

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Statement of Cash Flows

For the year ended December 31, 2022

(stated in Cayman Islands dollars)

	Note	Actual 2022	Actual 2021
Cash provided by (applied in):			
Operating activities			
Net surplus for the year		85,886	4,641
Add/deduct:			
Items not involving the movement of cash:			
Depreciation	4	71,265	77,544
Loss on disposal of property and equipment		-	1,047
Net changes in non-cash operating balances:			
Increase in accounts receivable, net		(11,321)	(8,006)
Decrease/(increase) in prepaid expenses		51,371	(29,867)
Increase in inventory		(2,289)	(1,267)
Increase/(decrease) in deferred revenue		71,423	(5,433)
Increase/(decrease) in accounts payable and other accruals		74,847	(1,393)
		341,182	37,266
Investing activity			
Purchase of property and equipment	4	(136,393)	(13,627)
		(136,393)	(13,627)
Financing activity			
Proceeds from capital injection	15	-	210,000
		-	210,000
Increase in cash and cash equivalents for the year		204,789	233,639
Cash and cash equivalents at beginning of year		3,502,212	3,268,573
Cash and cash equivalents at end of year	CIS	3,707,001	3,502,212
Cash and cash equivalents consist of the following:			
Unrestricted		553,112	283,928
Restricted		3,153,889	3,218,284
	CIS	3,707,001	3,502,212

See accompanying notes to financial statements.

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Notes to Financial Statements

December 31, 2022

(stated in Cayman Islands dollars)

1. Background information

The National Gallery of the Cayman Islands (the “Gallery”) was established on April 23, 1999 in accordance with the National Gallery Act. Prior to this date, the Gallery operated as an unincorporated entity.

The Gallery, through its Management Board, acquires artworks and collects materials to be held in trust for the purpose of preserving them for posterity and promoting their usefulness in the development of the arts, exhibition, research and education for the public benefit.

Through organising and maintaining permanent and temporary public exhibitions of works of art, the Gallery promotes and encourages the awareness, appreciation and practice of the visual arts in the Cayman Islands.

The National Gallery Act states that the property of the Gallery shall be vested in up to four trustees appointed by the Governor in Cabinet, up to two of whom may also be members of the Management Board.

As at December 31, 2022, the Gallery had 12 employees (2021: 11 employees). The Gallery is located at P.O. Box 10197, Esterley Tibbetts Highway, Grand Cayman KY1-1002, Cayman Islands.

The date the financial statements were available to be issued is April 30, 2023.

2. Significant accounting policies

In conformity with the *Public Management & Finance Act (2020 Revision)*, these financial statements have been prepared in accordance with International Public Sector Accounting Standards (IPSAS) issued by the International Federation of Accountants and its International Public Sector Accounting Standards Board. Where additional guidance is required, International Financial Reporting Standards (IFRS) issued by the International Accounting Standards Board are used.

The accounting policies set out below have been applied consistently to all periods presented in these financial statements.

(a) Basis of preparation

These financial statements are presented in Cayman Islands dollars and are prepared on the historic cost basis, unless otherwise stated.

The preparation of financial statements in accordance with International Public Sector Accounting Standards requires judgments, estimates, and assumptions affecting the application of policies and reported amounts of assets and liabilities, revenue and expenses. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates.

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Notes to Financial Statements

December 31, 2022

(stated in Cayman Islands dollars)

2. Significant accounting policies (continued)

(a) Basis of preparation (continued)

The estimates and underlying assumptions are reviewed on an on-going basis. Revisions to accounting estimates are recognized in the reporting period and in any future periods that are affected by those revisions.

(b) Standards and amendments to existing standards

IPSAS 41, Financial Instruments was issued in August 2018 and shall be applied for financial statements covering periods beginning on or after January 1, 2023. IPSAS 41 establishes new requirements for classifying, recognizing and measuring financial instruments to replace those in IPSAS 29, Financial Instruments: Recognition and Measurement. It is anticipated that IPSAS 41 will not have a significant impact on the Gallery's financial statements. This will be assessed more fully in the next financial year.

IPSAS 42, Social Benefits, provides guidance on accounting for social benefits expenditure. It defines social benefits as cash transfers paid to specific individuals and/or households to mitigate the effect of social risk. The new standard requires an entity to recognize an expense and a liability for the next social benefit payment. IPSAS 42 seeks to improve the relevance, faithful representativeness and comparability of the information that a reporting entity provides in its financial statements about social benefits. To accomplish this, IPSAS 42 establishes principles and requirements for recognizing expenses and liabilities for social benefits, measuring expenses and liabilities for social benefits, presenting information about social benefits in the financial statements and determining what information to disclose to enable users of the financial statements to evaluate the nature and financial effects of the social benefits provided by the reporting entity. The new Social Benefits standard is effective for periods beginning on or after January 1, 2023. This will be assessed more fully in the next financial year.

(c) Recognition of revenue

Events and exhibitions income is recognised in the accounting period in which the events and exhibitions are held. Gallery gift shop income is recognised when the Gallery sells a product to a customer, which usually coincides with the date the transaction price is received. Revenue from facility rental is recognised after the facility has been used. The Gallery does not expect to have any contracts where the period between the transfer of the promised goods or services to the customer and payment by the customer exceeds one year. As a consequence, the Gallery does not adjust any of the transaction prices for the time value of money.

(d) Government grant

The Government grant is received for financial support on a quarterly basis and is recorded when the grant becomes receivable.

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Notes to Financial Statements

December 31, 2022

(stated in Cayman Islands dollars)

2. Significant accounting policies (continued)

(e) Donations

Donations are recorded when they are received, unless specifically intended for a certain fiscal year.

(f) Operating leases

Operating lease payments are recognised as an expense on a straight-line basis over the lease term, where this is representative of the pattern of benefits to be derived from the leased property.

(g) Interest income

Interest income is recorded on an accruals basis.

(h) Bequest

The assets and revenue from the bequest are recognized in the period in which the Gallery has control of the assets. The Gallery measures the proceeds from the bequest at fair value on date of recognition.

(i) Property and equipment

In accordance with IPSAS 17, *Property, Plant and Equipment*, the Gallery has elected to use the cost model for all classes of property and equipment.

Depreciation on assets is charged on a straight-line basis over the useful life of the asset. Depreciation is charged at rates calculated to allocate the cost of the asset less any estimated residual value over its remaining useful life.

Computer systems and hardware	3 years
Furniture and fixtures	5 years
Office equipment	5 years
Workshop equipment	5 years
Vehicles	5 years
Building	50 years

The Gallery capitalizes property and equipment costing CI\$500 or more.

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Notes to Financial Statements

December 31, 2022

(stated in Cayman Islands dollars)

2. Significant accounting policies (continued)

(j) Cash

In accordance with IPSAS 2, *Cash Flow Statements*, cash and cash equivalents comprise cash on hand, cash at bank, deposits on call and highly liquid investments with an original maturity of six months or less, which are readily convertible to known amounts of cash and are subject to insignificant risk of changes in value.

For the purpose of the statement of cash flows, cash and cash equivalents consist of cash at bank, cash placed on a fixed term deposit and cash on hand.

(k) Financial instruments

Financial assets within the scope of IPSAS 29, *Financial Instruments: Recognition and Measurement* are classified as financial assets at fair value through surplus or deficit, loans and receivables. The Gallery determines the classification of its financial assets at initial recognition.

The Gallery's financial instruments on the statement of financial position include cash and cash equivalents, accounts receivable, and accounts payable and other accruals. The carrying values of these financial instruments approximate their fair values due to their short-term nature.

Classification

Financial assets that are classified at amortized cost includes cash and cash equivalents and accounts receivable. Financial liabilities that are not at fair value through profit and loss are carried at amortized cost and included in accounts payable.

Recognition

The Gallery recognizes financial assets and financial liabilities on the date it becomes a party to the contractual provisions of the instrument. A regular way purchase of a financial asset is recognized using trade date accounting. From this date, any gains and losses arising from changes in the fair value of the financial assets or financial liabilities are recorded.

Measurement

Financial instruments are measured initially at fair value (transaction price) plus transaction costs that are directly attributable to the acquisition or issue of the financial asset or liability.

Subsequent to initial recognition, all instruments classified at fair value through profit and loss are measured at fair value with changes in their fair value recognized in the statement of financial performance.

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Notes to Financial Statements

December 31, 2022

(stated in Cayman Islands dollars)

2. Significant accounting policies (continued)

(k) Financial instruments (continued)

Impairment of financial assets

A financial asset is considered to be impaired if objective evidence indicates that one or more events have had a negative effect on the estimated future cash flows of that asset.

An impairment loss in respect of a financial asset measured at amortized cost is calculated as the difference between its carrying amount and the present value of the estimated future cash flows generated by the asset, discounted at the original effective interest rate.

An impairment loss is reversed if the reversal can be related objectively to an event occurring after the impairment loss was recognized. For financial assets measured at amortized cost, the reversal is recognized in the statement of financial performance.

(l) Inventory

In accordance with IPSAS 12, *Inventories*, inventory is measured at cost upon initial recognition. After initial recognition, inventory is measured at the lower of net realisable value or cost using the specific identification method for their individual costs.

Inventory is recorded net of an allowance for obsolete and slow moving items. Any change in the allowance for obsolescence is reflected in the statement of financial performance in the period of change.

No inventory items were pledged as security during the current or prior financial year.

(m) Foreign exchange

In accordance with IPSAS 4, *The Effects of Changes in Foreign Exchange Rates*, transactions in foreign currencies are initially accounted for at the ruling rate of exchange on the date of the transaction. Trade creditors or debtors denominated in foreign currency are reported at the statement of financial position reporting date by applying the exchange rate on that date. Exchange differences arising from the settlement of foreign exchange transactions are recognised as income or expenses in the period in which they arise.

The Cayman Islands dollar to U.S. dollar exchange rate adopted by the Gallery is CI\$0.82: US\$1.00.

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Notes to Financial Statements

December 31, 2022

(stated in Cayman Islands dollars)

2. Significant accounting policies (continued)

(n) Collections and exhibits

Consistent with the practice followed by many galleries, collections and exhibits purchased and donated are not included in the statement of financial position. The costs of all objects purchased are recorded as an expense in the statement of financial performance. Objects acquired by gift or donations are not recorded in these financial statements since it is difficult to obtain an objective measurement or valuation. These assets are presented in the Schedule of Collections and Exhibits (Unaudited) in the Supplementary Information. Values are determined by the Gallery Director to be reasonable estimates of fair market value and are the insured values as at December 31, 2022.

(o) Donated services

A substantial number of unpaid volunteers make significant contributions of their time to develop the Gallery's programs. The Gallery receives a number of donations in kind. The value of this contributed time and donated goods is not reflected in these financial statements since they are not susceptible to objective measurement or valuation.

(p) Repairs and maintenance

Costs associated with routine repairs and maintenance are expensed as they are incurred.

(q) Budget

The annual budget is prepared on an accrual basis. As both the 2021 and 2022 budget and financial statements have been prepared on an accrual basis, there are no basis or timing differences that would require reconciliation between the actual comparable amounts.

The budgets for the financial year were presented in the Gallery's Ownership Agreement and were approved by the Parliament. The budget amounts in the Ownership Agreement are summarised. These summaries have been split out in these financial statements to enable comparison on a line by line basis. Explanatory comments are provided in the notes as to any material differences between budget and actual.

(r) Comparative figures

The figures for the year ended December 31, 2021 were reclassified to conform to the current period presentation.

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Notes to Financial Statements

December 31, 2022

(stated in Cayman Islands dollars)

3. Cash and cash equivalents

	December 31, 2022	December 31, 2021
Current accounts		
Cash in bank	553,112	283,928
Restricted accounts		
Fixed term deposit	2,878,043	2,876,601
Cash in bank	275,846	341,683
	3,153,889	3,218,284
CIS	3,707,001	3,502,212

Cash at banks earns interest at floating rates based on daily bank deposit rates and the fixed term deposit earns interest at 1.75% effective December 31, 2022. The interest rate was at 0.05% until November 2022.

The restricted cash and fixed term deposit are held in separate accounts with a local Cayman bank. The restricted funds relate to the bequest received in 2020 as described in Note 13.

4. Property and equipment

	Computer Systems and Hardware	Furniture and Fixtures	Office Equipment	Workshop Equipment	Building	Vehicles	Work In Progress	Total	
Cost									
Balance at January 1, 2022	71,784	194,355	43,629	12,668	2,964,469	25,300	-	3,312,205	
Additions	7,397	33,856	-	215	-	-	94,925	136,393	
Disposals	(2,254)	(4,600)	-	-	-	-	-	(6,854)	
Balance at December 31, 2022	76,927	223,611	43,629	12,883	2,964,469	25,300	94,925	3,441,744	
Depreciation									
Balance at January 1, 2022	69,342	176,848	43,561	12,668	587,585	18,975	-	908,979	
Charge for the year	2,402	12,454	68	43	51,238	5,060	-	71,265	
Disposals	(2,254)	(4,600)	-	-	-	-	-	(6,854)	
Balance at December 31, 2022	69,490	184,702	43,629	12,711	638,823	24,035	-	973,390	
Net book value at December 31, 2022	CIS	7,437	38,909	-	172	2,325,646	1,265	94,925	2,468,354

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Notes to Financial Statements

December 31, 2022

(stated in Cayman Islands dollars)

4. Property and equipment (continued)

	Computer Systems and Hardware	Furniture and Fixtures	Office Equipment	Workshop Equipment	Building	Vehicles	Total
Cost							
Balance at January 1, 2021	81,939	191,434	45,534	13,741	2,964,469	25,300	3,322,417
Additions	1,313	12,314	-	-	-	-	13,627
Disposals	(11,468)	(9,393)	(1,905)	(1,073)	-	-	(23,839)
Balance at December 31, 2021	71,784	194,355	43,629	12,668	2,964,469	25,300	3,312,205
Depreciation							
Balance at January 1, 2021	76,356	176,523	45,396	13,741	528,296	13,915	854,227
Charge for the year	3,407	9,718	70	-	59,289	5,060	77,544
Disposals	(10,421)	(9,393)	(1,905)	(1,073)	-	-	(22,792)
Balance at December 31, 2021	69,342	176,848	43,561	12,668	587,585	18,975	908,979
Net book value at December 31, 2021	CIS 2,442	17,507	68	-	2,376,884	6,325	2,403,226

The Gallery has work in progress projects relating to the installation of fire suppression system and generator set. These projects are categorized as work in progress. The work in progress is stated at cost, which includes direct costs such as materials, labor, and other related expenses incurred in bringing the assets to their present location and condition. The Gallery has not recognized any depreciation or amortization on the work in progress projects, as these assets are not yet available for use. Once the work is complete and the assets are ready for use, the Gallery will commence depreciating them in accordance with applicable accounting standards.

5. Land held in a private trust

During the year ended December 31, 1998, the use of a parcel of land was donated to a trust for a period of 80 years, for the exclusive use of the Gallery and for a National Art Gallery to be built upon. The property is not to be subdivided or combined with the surrounding land and will at all times be held by the trustees, as separate and apart from the adjacent lots. The land is managed by three trustees. Currently, two trustees are active with a third pending. No changes are expected to the original Trust and therefore the possibility of a change in ownership is not deemed to be a concern. The land is not reflected in these financial statements.

6. Government grant

The Gallery receives public and private grants and donations to fund its operating expenses. During the year ended December 31, 2022, the Gallery received grants totalling CI\$750,000 (2021: CI\$736,000) from the Government of the Cayman Islands. At December 31, 2022, CI\$187,500 (2021: CI\$184,000) is included in accounts receivable. The amount was received in full subsequent to year end.

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Notes to Financial Statements

December 31, 2022

(stated in Cayman Islands dollars)

7. Expenses

Expenses comprise the following:

For the year ended December 31, 2022

	Administrative	Facility	Program	Exhibitions	Other	Depreciation	Total
Staff costs	585,266	-	-	-	-	-	585,266
Printing and promotion	1,862	-	-	-	-	-	1,862
Professional fees	59,625	-	-	-	-	-	59,625
Office supplies	18,174	-	-	-	2,992	-	21,166
Postage and courier	322	-	-	-	-	-	322
Information technology	-	-	-	-	13,446	-	13,446
Repairs and maintenance	-	66,801	-	-	-	-	66,801
Landscaping	-	27,272	-	-	-	-	27,272
Depreciation	-	-	-	-	-	71,265	71,265
Rent and utilities	-	76,847	-	-	-	-	76,847
Insurance	-	48,124	-	-	-	-	48,124
Art supplies	-	-	227,151	-	-	-	227,151
Collection costs	-	-	-	66,371	-	-	66,371
Bank charges	9,568	-	-	-	-	-	9,568
Security	-	7,893	-	-	-	-	7,893
Gallery Facility/Events	-	47,217	-	-	-	-	47,217
CIS	674,817	274,154	227,151	66,371	16,438	71,265	1,330,196

For the year ended December 31, 2021

	Administrative	Facility	Program	Exhibitions	Other	Depreciation	Total
Staff costs	506,328	-	-	-	-	-	506,328
Printing and promotion	6,404	-	-	-	-	-	6,404
Professional fees	57,462	-	-	-	-	-	57,462
Office supplies	6,152	-	-	-	4,413	-	10,565
Postage and courier	283	-	-	-	-	-	283
Information technology	-	-	-	-	18,401	-	18,401
Repairs and maintenance	-	68,617	-	-	-	-	68,617
Landscaping	-	24,873	-	-	-	-	24,873
Depreciation	-	-	-	-	-	77,544	77,544
Rent and utilities	-	74,862	-	-	-	-	74,862
Insurance	-	44,289	-	-	-	-	44,289
Art supplies	-	-	36,166	-	-	-	36,166
Collection costs	-	-	-	71,956	-	-	71,956
Bank charges	8,562	-	-	-	-	-	8,562
Security	-	4,728	-	-	-	-	4,728
Gallery facility/events	-	89,215	-	-	-	-	89,215
Miscellaneous	-	-	-	-	1,046	-	1,046
CIS	585,191	306,584	36,166	71,956	23,860	77,544	1,101,301

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Notes to Financial Statements

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(stated in Cayman Islands dollars)

8. Employee benefits

The Gallery provides retirement benefits for its employees through the Silver Thatch Pension Plan (the “Plan”). The Gallery operates a defined contribution plan, which is a post-employment benefit plan under which an entity pays fixed contributions into the Plan, and will have no legal or constructive obligation to pay further contributions if the pension fund does not hold sufficient assets to pay all employee benefits relating to employee service in the current and prior periods. The contributions to fund obligations for the payment of retirement benefits are recognized as an expense in the year in which they are incurred based on set contribution rates.

Contributions in the amount of CI\$25,156 (2021: CI\$21,721) were made to the Plan during 2022 and are included in staff costs.

9. Financial instruments and associated risks

During the year, the Gallery entered into transactions which gave rise to the following financial assets and liabilities: cash and cash equivalents, accounts receivables and accounts payable and other accruals. This note presents information about the Gallery’s exposure to each of the below risks, policies and processes for measuring and managing risk, and the Gallery’s management of capital.

(a) Market risk

Market risk is the risk that changes in interest rates and foreign exchange rates will make a financial instrument less valuable or more onerous. The Management Board does not believe the Gallery is exposed to any material market risk.

(b) Credit risk

Credit risk is the risk that a counterparty to a financial instrument will fail to discharge an obligation or commitment that it has entered into with the Gallery.

The maximum amount of credit exposure is represented by the carrying amounts of cash and cash equivalents and accounts receivable on the statement of financial position. Cash and cash equivalents held by the Gallery are held with two major international financial institutions in the Cayman Islands. The Gallery is subject to credit risk to the extent that one or both of these institutions may be unable to fulfil their obligations to repay amounts owed.

The Gallery’s accounts receivable are neither past due nor impaired and are assessed to be recoverable 87% (2021: 91%) of the Gallery’s accounts receivable is due from the Government of the Cayman Islands. The Gallery manages the risk of non-payment of the remaining receivable by monitoring specific customers.

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Notes to Financial Statements

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(stated in Cayman Islands dollars)

9. Financial instruments and associated risks (continued)

(c) Liquidity risk

The Management Board does not believe the Gallery is exposed to any material liquidity risk as all financial assets and financial liabilities have remaining contractual maturities of less than one year.

The government grant (see Note 6) equates to 68% (2021: 57%) of the Gallery's annual budget. Private sector and general public donations of funds, goods and services are the Gallery's other sources of revenue. The Management Board manages the Gallery's operations funding risks by undertaking fundraising activities throughout the year. In cases of funding shortfalls, programmes, events and exhibitions are cut back.

10. Commitments

During the year ended December 31, 2022, the Gallery received a capital injection of CI\$Nil (2021: CI\$210,000) from the Cayman Islands Government. The capital injection is for specific capital assets. As at December 31, 2022, CI\$118,306 (2021: CI\$34,234) of the CI\$210,000 had been paid for the purchase of an air handler system and generator and fire suppression system. These items are included in property and equipment at December 31, 2022. The Gallery has a total capital commitment relating to the generator and fire suppression system of CI\$91,694 as of December 31, 2022.

During the year ended December 31, 2022, the Gallery had no significant financial commitments to any third party.

11. Related parties

The Government of the Cayman Islands, the trustees appointed by the Governor in Cabinet and the members of the Management Board are considered related parties. Also, certain expenses are borne by staff or volunteers and are reimbursed by the Gallery. Transactions and balances with the Government are disclosed in Note 6.

Key management of the Gallery consisted of two employees during 2022, the Gallery Director and the Head of Public Engagement (2021: two employees). The total remuneration incurred by the Gallery on behalf of these employees in 2022 was CI\$204,185 (2021: CI\$191,053) comprising salary, healthcare benefits and pension contributions. The Director of the Gallery was given a part time secondment to Cayman National Cultural Foundation (CNCf) from March to December 2022. The total reimbursement for the Gallery of this arrangement was \$61,153 (2021: \$nil) for the year ended December 31, 2022.

In 2022, the Management Board members and organizations connected to those members made donations recorded within Donations and Events and exhibitions income in the amount of CI\$122,940 (2021: CI\$43,977), of which CI\$52,432 (2021: CI\$37,720) was deferred as of December 31, 2022.

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Notes to Financial Statements

December 31, 2022

(stated in Cayman Islands dollars)

11. Related parties (continued)

In 2022, the Gallery rented storage space from an affiliate of a Management Board member. The total expense from these storage units was CI\$22,530 (2021: CI\$22,391).

In 2022, the Gallery incurred legal fees of CI\$Nil (2021: CI\$2,204) in relation to the bequest. The law firm used is an affiliate of a member of the Management Board.

The Gallery purchased PPE medical supplies worth CI\$2,662 (2021: CI\$2,765) from a supplier for Covid-19 related health and safety management. The supplier is owned by the spouse of a Gallery employee.

12. Contingent liabilities

As of December 31, 2022 and 2021, the Gallery has no quantifiable or non-quantifiable contingent liabilities.

13. Fund balance

Management controls the capital of the Gallery to ensure that adequate cash flows are generated to fund its programs. The Management Board and Director ensure that overall risk management strategy is in line with this objective. There have been no changes to the strategy adopted by management to control capital of the Gallery since the previous year.

In 2020, the Gallery and the CNCF became the recipients of a bequest from the estate of a former Gallery/CNCF patron and land donor. In accordance with the donor's will, the executors were directed to distribute 25% of the donor's estate equally to the Gallery and CNCF. In reaching an agreement with the executors that the Gallery would receive an absolute gift of 12.5% of the net realised value of the donor's estate instead of the opportunity to benefit from a trust established for the Gallery and the CNCF to run for fifty years, a restriction was agreed on the use of the funds by the Gallery. The restriction requires the Gallery to use the bequest from the donor's estate for capital and special projects to memorialise the bequest donor. The use of the proceeds is restrictive and not for operations of the Gallery.

On May 19, 2020, the Management Board of the Gallery approved the restriction on the use of the proceeds from the bequest and that separate accounts be prepared.

As at December 31, 2022, the proceeds from the donor were invested in a fixed term deposit and in a restricted cash account (see Note 3) and included in the Statement of Changes in Fund Balance as "Restricted Fund".

In accordance with the bequest, the Gallery is entitled to a small percentage of funds related to the sale of a French property, which has taken place subsequent to the receipt of the original bequest funds. The Gallery has not yet received any funds in relation to this sale, the value and timing of which is uncertain. As a result, no amounts have been recognised in these financial statements.

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(stated in Cayman Islands dollars)

14. Operating lease

The Gallery has an operating lease for storage. Minimum lease payments recognised as an expense during the year ended December 31, 2022 amount to CI\$22,530 (2021: CI\$22,391). The original leased storage units contract ended on December 31, 2018, and thereafter renews automatically at the end of each month. The Gallery continues to occupy the units for a period of one month until it is terminated by either party on one month's prior written notice.

The contract for the storage was renewed in the subsequent period.

15. Capital injection

The Gallery received a capital injection of CI\$Nil (2021: CI\$210,000) during the year ended December 31, 2022. The capital injection is for specific capital assets.

As at December 31, 2022, CI\$118,306 (2020: CI\$34,234) of the CI\$210,000 had been spent on three capital items. These items are included in plant and equipment at December 31, 2022.

The Gallery has committed to capital projects for generator and fire suppression system in total of CI\$91,694 as of December 31, 2022 utilizing the capital injection, in addition to amounts already paid.

16. Budget vs Actual comparison for the year

A comparison of the statement of cash flows for the 2022 actual and budget figures using the direct method is below:

Actual 2021	Actual 2022	Budget 2022	Budget Vs. Actual Variance	Variance Note
CASH FLOWS FROM OPERATING ACTIVITIES				
<i>Receipts</i>				
738,484	750,000	720,288	29,712	16.s
314,158	676,731	321,613	355,118	16.n
68,186	59,405	61,484	(2,079)	16.i
<i>Payments</i>				
(499,696)	(565,533)	(572,054)	6,521	16.o
(583,866)	(579,421)	(563,503)	(15,918)	16.p
37,266	341,182	(32,172)	373,354	
CASH FLOWS FROM INVESTING ACTIVITIES				
(13,627)	(136,393)	(150,000)	13,607	16.q
(13,627)	(136,393)	(150,000)	13,607	
CASH FLOWS FROM FINANCING ACTIVITIES				
210,000	-	150,000	(150,000)	16.d
210,000	-	150,000	(150,000)	
233,639	204,789	(32,172)	236,961	
3,268,573	3,502,212	3,329,192	173,020	
3,502,212	3,707,001	3,297,020	409,981	

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Notes to Financial Statements

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16. Budget vs Actual comparison for the year (continued)

The Gallery's policy is to explain all material variances between budgeted and actual comparable performance. The Gallery's policy defines material variances as those variances that are over CI\$20,000.

- a) See Cash Flow variance explanations below referenced above in cashflow extract using the direct method.
- b) Insurance prepayment for the year was CI\$2K compared to budget of CI\$36K. This is due to insurance now being paid in instalments rather than an upfront payment. Other miscellaneous prepayments were also budgeted for that did not occur during the year.
- c) The Gallery intended to spend on capital during the year based on receipt of a Government Grant of \$150K. The Government Grant was not granted due to a delay in capital project as stated in point d. below. Therefore, property and equipment were under budget by circa \$150K.
- d) The Gallery budgeted to receive an additional \$150K capital injection from the government, however, this was not granted in the financial year due to the project the funds were intended to be used for was postponed until 2023. The Gallery have written to the Ministry to request the capital injection be rolled over to 2023, this has been approved and fund will be received in 2023 when the project commences.
- e) The Gallery has managed to gather much more advanced support for its educational programs of \$55K and HR supports of \$30K that were not budgeted for during the year.
- f) Due to December events that happened during the year that were not budgeted for, accounts payables are higher than budgeted, therefore cash is also higher in respect of this increase.
- g) Despite the increase net surplus for the year, the accumulated surplus is lower due to the reclassification of equity injections of the government to contributed capital.
- h) Program expenses were much higher than budget due to additional events that during the year which were not expected to happen, these additional events came with extra costs therefore expenses were over budget.
- i) Donations are often unique in nature and not repetitive from year to year.
- j) Revenue for events and exhibitions is higher due to the 2022 Gala that took place was not budgeted for, this resulted into additional revenue of \$214K. The Big Art Auction and the annual Tea Party had also taken place, and this was much more successful than budgeted for, this also brought in additional revenue of \$211K. Exhibitions were not as successful and were under budget by \$50K, this was due to the fact more events took place during the year and as a result exhibition expenses were also under budgeted explained in point m.
- k) Facility rentals were much more popular in 2022 than anticipated due to the aftermath of Covid-19.
- l) Facility expenses was higher than budget as the budget did not include the costs spent on the 2022 Annual Gala. There was also an increase in facility rentals during the year meaning more costs associated with these events were not budgeted.
- m) Exhibition expenses are flexible and depend on the type and number of exhibitions held in the year. Exhibition expenses were 51% below budget due to the budget being set pre-covid and including more exhibitions than could be provided. Exhibition expenses will decrease as revenue decreases as sponsorship gained for exhibitions will contribute to the budget allowable for each exhibition.

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Notes to Financial Statements

December 31, 2022

(stated in Cayman Islands dollars)

16. Budget vs Actual comparison for the year (continued)

- n) The sale of goods and services to third parties were over budget due to the Annual Gala not being budgeted for and also events like the Tea Party and Big Art Auction performed much better than expected.
- o) Personnel costs were lower than budgeted because a significant member of staff reduced working hours on the Gallery by 50%.
- p) Supplies and consumables to third party are higher than budgeted due to additional events that were not budgeted for occurred during the year.
- q) The cash for the budgeted capital spending in 2022 was lower than budgeted for because the amount spent on ongoing projects and new capital projects was lower than anticipated by year end. See 16.d for further details.
- r) The cost of goods sold were under budget as the Gallery did not sell as many goods from the shop as they expected.
- s) The original budget submission for 2022/23 was later revised by the Ministry prior to the final Purchase Agreement/Ownership Agreement being tabled by Cabinet and the total grant adjusted to \$750K.
- t) The Gallery decided to separate out government capital contributed out from restricted funds. As this disclosure was only put to effect this year this was not budgeted for and hence included in restricted funds.
- u) The net surplus for the year is \$201K higher than budgeted due to the management of expenses, the Annual Gala was held, but was not budgeted for (see 16.j). This counts for approximately \$100K of the outperformance of budget. Exhibition expense was also \$59K under budget due to less exhibitions being held than budgeted (see 16.m). For more detailed explanation on the variance on different line items against budget, see 16j to 16m.

NATIONAL GALLERY OF THE CAYMAN ISLANDS

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(stated in Cayman Islands dollars)

Schedule of Collections and Exhibits (Unaudited)

The Gallery has the following works of art in their permanent collections which are not reflected in the statement of financial position:

Reference	Type	Name	2022	2021
1001	Painting	Ching Ching	800	800
1002	Painting	Picking Breadfruit	800	800
1003	Painting	Two Worlds (At Least)	400	400
1004	Painting	Madman's Wife	400	400
1005	Painting	Carnival Dancers	450	450
1006	Painting	Yarmouth Mill	1,500	1,500
1007	Painting	Poinciana Trees at Government House	3,500	3,500
1008	Painting	Elijah and the Mantle	5,000	5,000
1009	Painting	Balaam and the Ass	5,000	5,000
1010	Print	The World Praying for Peace	1,200	1,200
1011	Painting	Iguana	6,000	6,000
1012	Painting	Mangroves	5,000	5,000
1013	Lithograph	Silenciosa	500	500
1014	Lithograph	Obediente	500	500
1015	Lithograph	Pasiva	500	500
1016	Painting	Untitled	4,000	4,000
1017	Painting	The Reef Paintings – Study #4	3,000	3,000
1018	Print	Fathoms #14	1,000	1,000
1020	Print	Untitled (Artist's Proof)	1,000	1,000
1021	Painting	Sheep and Chickens in Stable Interior	10,000	10,000
1022	Painting	The Path	3,500	3,500
1024	Painting	Pedro's Bluff	1,200	1,200
1025	Print	Salvador Dali Print	150	150
1027	Painting	Flower Tree (Poinciana Tree)	1,250	1,250
1028	Print	Asta Su Abuelo	2,000	2,000
1029	Print	Village of Stowe, Vermont	1,000	1,000
1030	Painting	Among Friends #2	6,000	6,000
1031	Drawing	Tattooed Dancer	2,000	2,000
1033 (A)	Sculpture	Untitled sculpture	300	300
1033 (C)	Sculpture	Untitled sculpture	300	300
1036	Drawing	Couple	1,500	1,500
1037	Drawing	Egg	500	500
1038	Drawing	Homenaje a Maillol	1,500	1,500
Carried forward			CIS 71,750	71,750

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Schedule of Collections and Exhibits (Unaudited) (continued)

Reference	Type	Name	2022	2021
Brought forward			71,750	71,750
1039	Print	Untitled I	50	50
1040	Print	Untitled II	50	50
1041	Print	Gold on Black	50	50
1042	Print	Untitled III	50	50
1043	Print	Untitled	125	125
1044	Print	Untitled IV	50	50
1045	Print	Untitled	175	175
1046	Print	Untitled	200	200
1047	Print	Mi Casa	200	200
1049	Sculpture	Untitled	300	300
1050	Print	Suppression of Expressions	800	800
1051	Print	Catboats	800	800
1052	Print	Time is at Hand	800	800
1053	Lithograph	Home Sweet Home	800	800
1055	Poster	Ignorance = Fear	400	400
1056	Print	Leonardo da Vinci Codex	10,000	10,000
1057	Painting	Kings II	10,000	10,000
1058	Painting	Meneage Street	3,500	3,500
1059	Painting	Ghosts of War	1,500	1,500
1060	Sculpture	That Morning	2,000	2,000
1061	Painting	Sweet Lady	2,000	2,000
1062	Painting	Lady With A Tray	300	300
1063	Painting	Three Palms	300	300
1064	Painting	Peaceful Palms	995	995
1065	Painting	Silver Thatch Palm	750	750
1066	Painting	Boggy Sand Road	1,500	1,500
1067	Painting	A Quiet Beach With Boats	1,000	1,000
1068	Painting	George Town Harbour	1,000	1,000
1069	Painting	Untitled II	250	250
1070	Painting	Pines on the Beach	1,000	1,000
1071/1072	Painting	Red Mangroves I & II	2,500	2,500
1073	Painting	Dorothy Bush's Home	1,500	1,500
1074	Painting	Fishermen	1,200	1,200
Carried forward			CIS 117,895	117,895

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Schedule of Collections and Exhibits (Unaudited) (continued)

Reference	Type	Name	2022	2021
Brought forward			117,895	117,895
1075	Painting	Structures	1,200	1,200
1076	Painting	Untitled I	1,000	1,000
1077	Print	Untitled	800	800
1078	Painting	Rain Gauge	3,500	3,500
1079	Sculpture	Starry Starry Night	3,000	3,000
1080	Painting	The Women Have Become The Truth	3,500	3,500
1081	Quilt	Love Quilt	2,000	2,000
1082(A)	Painting	Les Danseurs d'Ailleurs	1,000	1,000
1082(B)	Painting	Blue Bossa 1	800	800
1082(C)	Painting	Blue Bossa 2	800	800
1083	Sculpture	Figure of a Woman #2	5,000	5,000
1084	Painting	Caymanian House	1,500	1,500
1085	Painting	Art At Governors	1,000	1,000
1086	Painting	Kings of Satwa	3,500	3,500
1087	Painting	Warriors of Time	3,500	3,500
1088	Painting	Casting Nets	3,500	3,500
1089	Painting	3 A Lick, No Taws	8,000	8,000
1090	Painting	Harold's Picky Head Boy	3,000	3,000
1091	Sculpture	80 Degrees West, Old Isaac's	6,000	6,000
1092	Sculpture	The Antilles current	3,500	3,500
1093	Sculpture	Death of the Ajax	5,000	5,000
1094	Drawings	Folio of Academic Art drawings	250	250
1095	Painting	He Is Risen	5,000	5,000
1096	Painting	Mitch Miller and His Thing	6,000	6,000
1097	Drawing	Portrait of Susanna Catherine Connolly	4,000	4,000
1098	Print	Time is At Hand	500	500
1099	Painting	One of a Kind	3,500	3,500
1100	Video	21st Century Cayman Documentary	800	800
1101	Painting	Girls at the Vanity Table	6,500	6,500
1102	Painting	The MS Miss Sheila	5,000	5,000
1103	Painting	Miss Lassie's House	2,000	2,000
1104	Painting	Mangrove III	7,000	7,000
1105	Painting	Close to the Bark	3,500	3,500
Carried forward			CIS 223,045	223,045

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(stated in Cayman Islands dollars)

Schedule of Collections and Exhibits (Unaudited) (continued)

Reference	Type	Name	2022 ¹	2021 ¹
Brought forward			223,045	223,045
1106	Thatch	Basket of Flowers	200	200
1107	Thatch	Vases	200	200
1108	Painting	Ovid's Conch III	5,000	5,000
1109	Craft	Noah's Ark	200	200
1110	Still Life	Ceci N'est Pas Un Investissement	5,000	5,000
1111	Wood	Thatch Rope Frame	1,000	1,000
1113	Painting	East of Palmetto Point	1,200	1,200
1114	Photographs	Folio of photographs	500	500
1115	Painting	Safe Harbour	3,000	3,000
1116	Drawing	Tortuga and Three Angels	3,000	3,000
1117	Sculpture	Sailboat	25,000	25,000
1118	Graphic art	The National Gallery	6,500	6,500
1119	Painting	Coral Reef by Night	8,000	8,000
1120	Painting	Woven Sea Fan	700	700
1121	Sculpture	Adjacent	30,000	30,000
1122	Painting	Almond Tree	650	650
1123	Painting	Artist's Garden Under Breadfruit Tree	1,000	1,000
1124	Painting	Blue Wave, South Sound	1,200	1,200
1125	Painting	West Bay Home, Grand Cayman ISE	1,000	1,000
1126	Painting	Cottage with Yellow Door	1,200	1,200
1127	Print	Cyclist	50	50
1128	Painting	Driftwood	1,500	1,500
1129	Painting	Fisherman	800	800
1130	Painting	French Harbour with Boats	850	850
1131	Painting	Harbour Drive	12,000	12,000
1132	Sculpture	Invisible Man	LOAN	LOAN
1133	Sculpture	Kiss	LOAN	LOAN
1134	Painting	Light & Shade Caymanian House	1,200	1,200
1135	Painting	Light & Shade Private House	1,200	1,200
1136	Painting	Mangroves	1,200	1,200
1137	Sculpture	Orchid	LOAN	LOAN
1138	Painting	Paradise Found Paradise Lost	5,000	5,000
1139	Painting	Pending Storm	1,200	1,200
Carried forward			CIS\$ 342,595	342,595

¹ "LOAN" indicates the item is on loan and is not a property of the Gallery and is entered in the database for tracking purposes only. Furthermore, the item is insured by the owner, and not by the Gallery.

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Schedule of Collections and Exhibits (Unaudited) (continued)

Reference	Type	Name	2022 ¹	2021 ¹
Brought forward			342,595	342,595
1140	Sculpture	Petals	LOAN	LOAN
1141	Painting	Pink Cottage	1,200	1,200
1142	Photograph	Plastic in Paradise (Perfect Ten)	3,000	3,000
1143	Painting	Riding High	3,000	3,000
1144	Painting	Robert Frost	1,000	1,000
1145	Sculpture	Rose	LOAN	LOAN
1146	Painting	Seagrape	2,500	2,500
1147	Sculpture	See No Evil	LOAN	LOAN
1148	Sculpture	Spirit Within	LOAN	LOAN
1149	Painting	Spirits in the Rain	3,500	3,500
1150	Painting	Still Life with Coconut	500	500
1151	Sculpture	Stones We Throw At Women	LOAN	LOAN
1152	Sculpture	Stones We Throw At Women II	LOAN	LOAN
1153	Painting	Beach Walk With Dogs	1,200	1,200
1154	Painting	Mooring in the Sound	600	600
1155	Painting	Morgan's Harbour	1,200	1,200
1156	Painting	Untitled (Dock with Mangroves)	1,500	1,500
1157	Painting	Mending nets	1,200	1,200
1158	Painting	Sail boats in the Sound	1,000	1,000
1159	Painting	Cottage on the Beach	1,200	1,200
1160	Painting	South Sound	10,000	10,000
1161	Painting	Untitled Street Scene	1,200	1,200
1162	Sculpture	Shopping Day	300	300
1163	Painting	Women Picking Fruit	1,000	1,000
1164	Painting	Liquid Gold	2,900	2,900
1165	Ceramic	Calabaza	360	360
1166	Ceramic	Bones of Arecaceae	600	600
1167	Ceramic	Arias in Mango Trees	600	600
1168	Ceramic	Waves	700	700
1169	Painting	The Sailboat	-	-
1170	Ceramic	Untitled	500	500
1171	Painting	When I'm Gone	2,000	2,000
1172	Painting	360 Cayman Panorama	4,000	4,000
Carried forward			CIS\$ 389,355	389,355

¹ "LOAN" indicates the item is on loan and is not a property of the Gallery and is entered in the database for tracking purposes only. Furthermore, the item is insured by the owner, and not by the Gallery.

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Supplemental Information

December 31, 2022

(stated in Cayman Islands dollars)

Schedule of Collections and Exhibits (Unaudited) (continued)

Reference	Type	Name	2022 ¹	2021 ¹
Brought forward			389,355	389,355
1173	Painting/collage	South Sound I	2,000	2,000
1174	Painted panel	Kitchen Window (Interior) I	5,000	5,000
1175	Painted panel	Kitchen Window (Interior) II	5,000	5,000
1176	Painted panel	Kitchen Window (Interior) III	5,000	5,000
1177	Painted panel	Kitchen Window (Interior) IV	5,000	5,000
1178	Photo series	Luminescent Forms	1,750	1,750
1179	Painting	Untitled (Red and Yellow)	1,200	1,200
1180	Painting	Fashion Shop	3,000	3,000
1182	Painting	Belief	10,000	10,000
1183	Painting	Yellow House (Manse Rd, BT)	6,000	6,000
1184	Painting	Untitled I	1,000	1,000
1185	Painting	Untitled II	1,000	1,000
1186	Painting	Looking Glass	800	800
1187	Sculpture	White Plaits, Blue Braids	2,500	2,500
1188	Sculpture	Five Hundren' Years in These Shoes?	2,000	2,000
1189	Sculpture	Generations	750	750
1190	Multi Media	The Cayman History Show	2,000	2,000
1191	Photography	If Anyone Knows Why	2,000	2,000
1192	Painting	Over the Bridge	800	800
1193	Painted Maisonite	Clothing Line	3,000	3,000
1194	Painted Maisonite	Untitled	3,000	3,000
1195	Painting	Like Minds	1,200	1,200
1196	Ceramics	Frigatebirds	1,500	1,500
1197	Painting	"2 Sailboats"	150	150
1198	Painting	"2 Turtles & a Boat"	150	150
1199	Sculpture	21st Century Gigs	LOAN	LOAN
1200	Painting	"3 Turtles & A Boat on the Sand"	150	150
1201	Painting	"5 Turtles & Sailboats"	150	150
1202	Painting	"7 Sailboats"	150	150
1203	Painting	"7 Turtles in the Sand"	150	150
1204	Sculpture	Carved Gourd	100	100
1205	Print	"Cayman Islands"	50	50
1206	Print	"Caymanian Cottage"	50	50
Carried forward			CIS 455,955	455,955

¹ "LOAN" indicates the item is on loan and is not a property of the Gallery and is entered in the database for tracking purposes only. Furthermore, the item is insured by the owner, and not by the Gallery.

NATIONAL GALLERY OF THE CAYMAN ISLANDS

Supplemental Information

December 31, 2022

(stated in Cayman Islands dollars)

Schedule of Collections and Exhibits (Unaudited) (continued)

Reference	Type	Name	2022 ¹	2021 ¹
Brought forward			455,955	455,955
1208	Sculpture	“Fish Skeleton”	10,000	10,000
1209	Painting	Grand Cayman Still life	LOAN	LOAN
1210	Print	“Head O’ Bay, Cayman Islands”	50	50
1211	Print	“Home Sweet Home”	50	50
1212	Painting	“Mangrove Swamp”	1,200	1,200
1213	Print	“Men Playing Dominoes”	50	50
1214	Sculpture	Non Verbal Form Study: Chameleon and Alabaster	LOAN	LOAN
1215	Sculpture	Non Verbal Form Study: Champagne and Chartreuse	LOAN	LOAN
1216	Digital Print	Now & Then Series	10,000	10,000
1217	Painting	Shark & Turtle	150	150
1218	Painting	Ship Comes In	1,500	1,500
1219	Painting	South Sound	LOAN	LOAN
1220	Painting	South Sound I	LOAN	LOAN
1221	Painting	Still Life of the Artist’s Studio	LOAN	LOAN
1222	Painting	Storm over North Sound	50	50
1223	Painting	Thatch Fish Hand Basket	100	100
1224	Painting	Turtle Pen	150	150
1225	Painting	Turtles in Pen and on Dock	150	150
1226	Painting	Turtling Boat	150	150
1227	Painting	Two Turtles	150	150
1228	Print	Unknown - Musicians and Dancers	50	50
1229	Painting	Yo Ho	LOAN	LOAN
1230	Mixed Media	Back to Home	3,200	3,200
1231	Mixed Media	Master Fisher	5,200	5,200
1232	Painting	Mind Giants	8,000	8,000
1233	Painting	Birch Tree Hill	8,000	8,000
1233	Drawing	Stikin Yo Neck Out	-	-
1234	Painting	The Harbour	5,000	5,000
1234	Mixed Media Fibre	Untitled	3,000	3,000
Carried forward			CI\$ 512,155	512,155

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NATIONAL GALLERY OF THE CAYMAN ISLANDS

Supplemental Information

December 31, 2022

(stated in Cayman Islands dollars)

Schedule of Collections and Exhibits (Unaudited) (continued)

Reference	Type	Name	2022	2021 ¹
Brought forward			512,155	512,155
1235	Sculpture	Ode' to George	2,500	2,500
1236	Sculpture	Jack in the Box	1,500	1,500
1237	Photography	Joni Mitchell Never Lies	4,000	4,000
1238	Photography	Osiris	4,000	4,000
1239	Sculpture	Mother and Child II	2,000	2,000
1240	Painting	Remnants of the Artist	20,000	20,000
1241	Sculpture	Turtle Meat	22,000	22,000
1242	Sculpture	Mother and Child	900	900
1243	Sculpture	Walking on Water	700	700
1246	Painting	Sail Boat and Fisherman	1,400	1,400
1247	Painting	Fishing Scene with Cargo Ship	1,400	1,400
1248	Painting	Fishermen with Fishing Nets in Hogstye Bay	1,400	1,400
1249	Painting	Port Scene with Container Ship	1,400	1,400
1250	Painting	Untitled Part 1	3,000	3,000
1251	Painting	Untitled Part 2	3,000	3,000
1252	Painting	Three Palms	1,000	1,000
1253	Painting	Two Boats	1,000	1,000
1254	Painting	Cottages on the Beach	1,000	1,000
1255	Painting	Cottages with Clothe Line	1,000	1,000
1256	Painting	Cottages along the Road	1,000	1,000
1257	Painting	Off-spring	3,000	3,000
1258	Painting	Migrate	50,000	50,000
1259	Painting	The Swan	4,000	4,000
1260	Painting	Moko Jumbies	7,500	7,500
1261	Painting	The Universe via Schooner	9,000	9,000
1262	Mixed Media Fibres	Cayman Fibre View	3,500	3,500
1262	Painting	Reflecting	3,500	3,500
1263	Ceramics	Untitled	100	100
1264	Fibre	Untitled	150	150
1265	Fibre	Untitled	100	100
1266	Mixed Media Fibres	Untitled (crochet baskets)	600	600
1267	Vessel	Bowl with Thatch	300	300
1268	Ceramics	Bowl with Thatch	300	300
Carried forward			CIS\$ 668,405	668,405

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Supplemental Information

December 31, 2022

(stated in Cayman Islands dollars)

Schedule of Collections and Exhibits (Unaudited) (continued)

Reference	Type	Name	2022	2021 ¹
Brought forward			668,405	668,405
1269	Drawing	Sketch for SOS009 outfit	300	300
1270	Drawing	Sketch for SOS007 outfit	300	300
1271	Drawing	Sketches for SOS025	300	300
1272	Painting	Seagrapes	1,200	1,200
1273	Painting	Papayas	1,200	1,200
1274	Painting	Bananas	1,200	1,200
1275	Painting	Storm Clouds	800	800
1276	Painting	Cement Wall with Bougainvilla	300	300
1277	Painting	Mangroves with Egret	650	650
1278	Painting	Mangroves with Boat	700	700
1279	Prints	Eckhardt Prints Part 1	300	300
1280	Painting	Cayman Parrots	700	700
1281	Painting	Old House/ Boy with Chickens	1,400	1,400
1282	Painting	Red Hibiscus	300	300
1283	Painting	Banana Leaves	1,500	1,500
1284	Painting	Crotons	700	700
1286	Painting	Casaurina trees	500	500
1287	Painting	Myrna's House	1,500	1,500
1288	Painting	Eckhardt Prints Part 2	300	300
1289	Painting	Still Life with Flowers and Fruit	3,500	3,500
1290	Prints	Untitled	3,000	3,000
1291	Painting	Source Series #2	2,000	2,000
1292	Painting	Breadfruit Walk	800	800
1293	Painting	Morning Activity in East End	1,500	1,500
1294	Photography	Through Ivan's Eyes Series	5,000	5,000
1295	Drawing	Academic Portfolio of Drawings	4,000	4,000
1296	Painting	Garden Scene	1,100	1,100
1297	Sculpture	Memory Tanks	3,500	3,500
1298	Sculpture	Memory Tanks #2	3,500	3,500
1299	Sculpture	Tropical Form #1	800	800
1300	Sculpture	Tropical Form #2	800	800
1301	Installation	Who Ya Fa?	3,500	3,500
1302	Sculpture	Soul Cage	15,000	15,000
1303	Sculpture	Grand Cayman	15,000	15,000
1304	Painting	Amen	17,500	17,500
1305	Sculpture	Tides of Change	2,500	2,500
1306	Sculpture	Becoming Again	6,940	6,490
1307	Painting	Breadfruit	15,000	15,000
1308	Sculpture	Knick Knack Paddy Wack	1,750	1,750
1309	Painting	He Said, Overripe	1,000	1,000
1310	Painting	Mikayla	1,000	1,000
1311	Painting	Monkeys	1,000	1,000
CIS			792,245	792,245

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Schedule of Collections and Exhibits (Unaudited) (continued)

Reference	Type	Name	2022	2021 ¹
Brought forward			792,245	792,245
1312	Installation	Requiem	4,500	4,500
1313	Fibre	Ground Basket	80	80
1314	Fibre	Utility Basket	140	140
1315	Fibre	Natural Red Basket	50	50
1316	Fibre	Double Handle Basket	65	65
1317	Fibre	Thatch Head Rope	50	50
1318	Fibre	Small Thatch Basket	35	35
1319	Fibre	Medium Basket	40	40
1320	Mixed Media Fibres	Son of Sons 13	1,000	1,000
1321	Painting	Home to Parking Lot	3,000	3,000
1322	Painting	Traces 1	3,500	3,500
1323	Painting	The Soul Who Raised Us	2,300	2,300
1324	Photograph	Adva (Osiris series)	500	500
1325	Photograph	Vivien (Osiris Series)	500	500
1326	Painting	The Goldfield	1,500	1,500
1327	Painting	Study for Runoff Series	6,000	6,000
1328	Painting	Cruise Ships by Night	800	800
1329	Painting	Fisherman in Catboat	650	650
1330	Sculpture	Wooden Gigs	250	250
1331	Painting	Study for Riding High	375	375
1332	Painting	Light in August	10,000	10,000
1333	Painting	Untitled (Tropical Plant Series)	12,000	12,000
1334	Painting	Woods Still Drizzled	10,000	10,000
1335	Painting	Ironshore Motif	10,000	10,000
1336	Painting	Soundings in Fathoms #9	2,500	2,500
1337	Painting	Soundings in Fathoms #14	2,500	2,500
1338	Painting	Untitled	7,000	7,000
1339	Painting	Untitled IV	9,000	9,000
1340	Painting	Mission House, Bodden Town	2,000	2,000
1341	Painting	Untitled (Conch shell still life)	1,000	1,000
1342	Sculpture	Journey	4,000	4,000
1343	Unknown	Cayman Parrot	6,000	6,000
1344	Unknown	Self Portrait Covid-19	5,000	5,000
CIS			898,580	898,580

NATIONAL GALLERY OF THE CAYMAN ISLANDS

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(stated in Cayman Islands dollars)

Schedule of Collections and Exhibits (Unaudited) (continued)

Reference	Type	Name	2022	2021 ¹
Brought forward			898,580	898,580
1345	Painting	At Barker's Beach	20,000	20,000
1346	Sculpture	Fertility	1,000	1,000
1347	Painting	Evening Palms	800	800
1348	Painting	See T.J. Play/See T.J. Roll/See T.J. Bou	1,665	1,665
1349	Painting	See T.J. Fly	350	350
1350	Painting	Sea Grass	500	500
1351	Painting	Cinnamon	500	500
1352	Painting	Bananaquit in Window	1,250	1,250
1353	Painting	Mall Rats	2,500	2,500
1354	Painting	Sunset Moments	5,100	5,100
1355	Painting	Sunset and Me	3,000	3,000
1356	Painting	Sunset, Tree and Me	3,000	3,000
1357	Painting	The First Adam	6,000	6,000
1358	Digital Print	Helios in the Night Series	900	900
1359	Painting	Smith Road Oval	750	750
1360	Painting	Mary Street Bougainvillea	750	750
1361	Painting	Cayman Cottages	1,500	1,500
1362	Painting	Cayman Parrot	600	600
1363	Painting	The Forgotten House	1,500	1,500
1364	Painting	Untitled (Construction Scene)	1,500	1,500
1365	Painting	Untitled (Catboat Shelter)	1,500	1,500
1366	Painting	Untitled (Catboat in Shelter)	1,500	1,500
1367	Painting	Easter Regatta Series #1	2,500	2,500
1368	Painting	Easter Regatta Series #2	2,500	2,500
1369	Sculpture	Ground Basket Pair	3,500	3,500
1370	Sculpture	Crochet Symphony	500	500
1371	Sculpture	Expectant	500	500
1372	Sculpture	Safe Harbour	400	400
1373	Watercolour	White Cottages	1,000	
1374	Sculpture	Old Pease Bay, Wind ESE, Low Tide	2,000	
1375	Photograph	Femme Fatale, Salvia	3,000	
1376	Photograph	Impregnable Fortress, Shake Hand	3,000	
1377	Photograph	Still Life with Orchid I, Banana Orchid	3,000	
1378	Photograph	Still Life with Orchid II, King's Orchid	3,000	
1379	Photograph	Still Life with Orchid III, Orchid	3,000	
1380	Photograph	Fireflies in the Garden, Raw Bone	3,000	
1381	Photograph	Me Friend, Duppy Bush	3,000	
1382	Photograph	Medusa, Ghost Orchid	3,000	
1383	Photograph	Peace Offering, Bulhoof	3,000	
1384	Photograph	The Wisdom of Elders, Cactus	3,000	
			CIS	
			997,645	964,645

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December 31, 2022

(stated in Cayman Islands dollars)

Schedule of Collections and Exhibits (Unaudited) (continued)

Reference	Type	Name	2022	2021 ¹
Brought forward			997,645	964,645
1385	Watercolour	Untitled (Schooner)	400	
1386	Pen and Ink	Untitled (Soldier Crab)	400	
1387	Pen and Ink	Untitled (Land Crab)	400	
1388	Pen and Ink	Untitled (Cayman Parrots)	400	
1389	Pen and Ink	Untitled (Tortoise)	400	
1390	Ceramic	Unstoppable Step	15,000	
1391	Mixed Media	Sojourning	4,000	
1392	Watercolour	Caymanian Cottage	400	
1393	Watercolour	Dr. Roy's House	1,000	
1394	Watercolour	Untitled (Upstairs House)	1,000	
1395	Watercolour	Untitled (East End Scene)	1,000	
1396	Mixed Media	Source Series #4	4,000	
1397	Acrylic on Masonite	Untitled	6,000	
1398	Graphite on Paper	Chiara	300	
1399	Graphite on Paper	Mikayla	300	
1400	Graphite on Paper	In the Yard	300	
1401	White diaper cloth	Things We Brought With Us	3,800	
1402	Acrylic	A Heron Amongst the Storm	4,600	
1403	Acrylic	Oh Ma Toe #4- Tersty Fa Limeonade	12,000	
			CIS 1,053,345	964,645