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‘CONNECT - THE - DOTS’ MAPPING KINGSTON’S NETWORKS OF CULTURE

REPORT

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The K:NOC team was extensive, including voluntary contributing writers and analysts, alongside a team of young and vibrant research assistants from Jamaica and Europe. Of high importance was the cadre of cultural, creative, artistic and entertainment professionals and intermediaries who enthusiastically shared their time, information, enthusiasm and resources with the K:NOC team in Kingston. This study has barely scratched the surface of articulating the stature, size, scale and scope of the Jamaican cultural and creative ecosystem, or even simply the ecosystem of Kingston. When asked in our database session whether we had reached and corresponded with the widest cross section of ecosystem constituents, our answer was an emphatic "no"; although there was as much representation as possible within the scope of this action.

The wealth of information shared and levels of responsiveness are an indication of their willingness and eagerness to share and their need to be informed. For researchers, it is an indication of how much data is left to process to obtain a fuller understanding of the sector. Each of the twenty subsectors and cascading units of analysis and themes across the country, should have adequate time and resources allocated to the critical process of research regarding ecosystem development. We believe this to be important, and thus should be a priority for Jamaica's economic growth and sustainable development.



List of Abbreviations & Acronyms

AI	Artificial Intelligence
CARE	COVID-19 Allocation of Resources for Employees
CARICOM	Caribbean Community
CARIFORUM	Caribbean Forum
CC	Cultural and Creative
CCE	Cultural and Creative Economy
CCI	Cultural and Creative Industries
CCS	Cultural and Creative Sector
CCSS	Cultural and Creative Subsectors
CDB	Caribbean Development Bank
CHASE	Culture, Health, Arts, Sports and Education
CRP	Cultural Relations Platform
DBJ	Development Bank of Jamaica
DMI	Digital, Media and Information Literacy
ECCI	Entertainment and Cultural and Creative Industries
EIA	Economic Impact Assessment
EPA	Economic Partnership Agreement
EU	European Union
EU JA	European Union and Jamaica
GDP	Gross Domestic Product
GOJ	Government of Jamaica
ICIS	Internationally Competitive Industry Structures
IDB	Inter-American Development Bank
ILOn	International Labour Organisation
ISD	Inventory of Sources Database
JBA	Jamaica Bankers Association
J:NOC	Jamaica Networks of Culture
Ja-EUCSSD	Jamaica-EU Cultural and Creative Sources Database.
Ja-KSSCCD	Jamaica/Kingston and St. Andrew Cultural and Creative Sources Database
JAMPRO	Jamaica Promotions
JBDC	Jamaica Industrial Classifications



JLP	Jamaica Labour Party
JSF	Jamaica Screen Fund
JSIF	Jamaica Social Investment Fund
K:NOC	Kingston Networks of Culture
KICCS	K:NOC Inventory of Cultural and Creative Sources
KMA	Kingston Metropolitan Area
LAC	Latin America and the Caribbean
MCGES	Ministry of Culture, Gender, Entertainment and Sport
MDAs	Ministries, their departments and agencies
MTF	Medium Term Framework
NCCIC	National Cultural and Creative Industries Commission
NES	National Export Strategy
NGO	Non-Governmental Organisation
NOC	Networks of Culture
PAYE	Pay As You Earn
PIEGO	Philosophy, Ideology, Economy, Governance and Operations
PIOJ	Planning Institute of Jamaica
PSOJ	Private Sector Organisation of Jamaica
PNP	People's National Party
SOSD	Source of Sources Database
SIPP	Security Interest In Personal Property Act 2014
SME	Small and Medium Enterprises
STATIN	Statistical Institute of Jamaica
TEF	Tourism Enhancement Fund
TPDCO	Tourism Product Development Company
UNCTAD	United Nation Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organisation
WIPO	World Intellectual Property Organisation

INTRODUCTION

Kingston: Networks of Culture: The Action

The EU-funded project, the Cultural Relations Platform (CRP), is a project that aims to support international cultural relations and cooperation between the European and global cultural and creative sectors. Through the Kingston: Networks of Culture Action (K:NOC), the CRP aims to elaborate and disseminate a mapping of creatives' presence in Kingston, Jamaica and its added value, in addition to identifying EU stakeholders interested in collaboration with Jamaican cultural actors. This was accomplished through five main actions:

- **Developing (research, conceptualise and write) a mapping methodology for Kingston's Cultural and Creative Ecosystem (CCE), to include:**
 - Data, mapping methodology and policy recommendations for Kingston;
 - including its stakeholders and players
 - reflecting four predetermined priority thematic areas
 - Creative integration with the Digital Economy
 - Financial Inclusion/Access to finance
 - Inclusion and Community Outreach
 - EU-Jamaica linkages
- **Implementing the pilot mapping methodology for Kingston**
 - data collection and other methodological steps to elaborate stakeholders' presence and status
- **Developing an events methodology and an operational plan for three thematic events**
 - Staging the stakeholder events
 - Inviting stakeholders' participation in these meetings and:
 - Developing three meeting reports
- **Identifying EU stakeholders interested in collaboration with Jamaican cultural actors**
- **Developing the required reporting in line with established deliverables**

Partners

The “Cultural Relations Platform” is an EU service contract implemented via a consortium under the lead of Goethe-Institut e.V. and will be implemented by the experts Dr. Deborah Hickling Gordon of the University of the West Indies, Mona and [DHG Consults](#) in Jamaica, and Stefanie Thomas Gilbert-Roberts a Jamaican consultant from [CUMEDIAE aisbl](#) in Brussels, Belgium. The consulting team operates as ‘Networks of Culture’ (NOC), referencing a methodology of the same name designed by the consulting team. The Activity was named Kingston: Networks of Culture (K:NOC).

THE ACTION

Kingston: Networks of Culture (K:NOC)

K:NOC represents the specific application of the culturally specific methodology titled ‘Networks of Culture’ (NOC) to the cultural and creative environment of Kingston, Jamaica. Specifically, NOC is a mapping methodology developed by Deborah Hickling Gordon of the University of the West Indies, Mona and DHG Consults in Jamaica, along with Stefanie Thomas Gilbert-Roberts a Jamaican consultant from CUMEDIAE aisbl in Brussels, Belgium. It was designed specifically for the mapping of cultural environments of countries of the Global South, particularly those where early stages of cultural policy and legislation continue to be contemplated, formulated and elaborated¹.

METHODOLOGY

‘CONNECT THE DOTS’

Key Indications from the Situational Analysis

The K:NOC Situational Analysis was a desk review completed between November and January 31, 2022, and which revealed the complexity of context for understanding the connections, themes and nodes of Kingston’s CCI ecosystem and its extensions. Previous research established that systems of creative practice have been found to be deeply and complexly embedded within their ‘contexts,’² a notion which supports the findings of K:NOC’s situational analysis. The following gaps in the cultural and

¹ NOC Research is based on six principles: a culturally-specific research design and methodology developed specifically for the locale of study; praxis - which balances philosophical underpinnings and practical mechanisms; an ecosystem approach which examines an integrated cultural and creative environment within the locale; synthesis - a focus on the culturally specific balance of inclusive economic growth & sustainable development; inclusivity, the promotion of financial, economic, social, cultural, philosophical inclusion and equality of access; and representation through the promotion of decent work imperatives, diversity, rights and freedoms. Consult the methodology for application.

² E.g., Roberta Comunian et al., “Location, location, location: exploring the complex relationship between creative industries and place,” *Creative Industries Journal* 3, 2010; Roberta Comunian, “Networks of knowledge and support. Mapping relations between public, private and not for profit sector in the creative economy,” University of Southampton, 2011; Nicholas Wilson et al., *Towards Cultural Democracy: Promoting Cultural Capabilities For Everyone*, Cultural Institute, King’s College London, 2017; Wilson and Gross, *Caring for Cultural Freedom: An Ecological Approach to Supporting Young People’s Cultural Learning, A New Direction*, 2017; Gross and Wilson, “Cultural Democracy: An Ecological and Capabilities Approach”, *International journal of cultural policy*, 2018; Gross and Wilson, “Flourishing cultural eco-systems,” 2019, DeBeukelaer and Spence, *Global Cultural Economy*, Cambridge, Routledge, 2019. Deborah Hickling Gordon, *Cultural Economy and Television in Jamaica and Ghana: #Decolonization2point0*, S.L.: Palgrave Pivot, 2020.

creative sector policy development process and related research were identified in the Situation Analysis in relation to developing a methodology and collecting data for the K:NOC Action:

1. Absence of a data-driven, holistic policy framework for the Jamaican cultural and creative ecosystem challenges the establishment of a framework for uniform mapping, planning and projection.
2. There is a lack of an established data-driven baseline relating to and guiding discussions about EU-Jamaica Cultural Exchange.
3. Data fragmentation leads to the mapping of sector and sub-sector silos without significant consideration of intersectionality and its role in determining value added.
4. Data on economic structures and the development of a Cultural Economy Model are required for Kingston as a Creative City, as well as other relevant cultural and creative corridors and for all of Jamaica.
5. There is a need for greater understanding of the role and status of 'the Artist' in the Jamaican context and greater advocacy for their inclusion as a central concept to be added to policy and legislation considerations.
6. Unclear paths exist to:
 - a. integrate legislation, governance structure, practices and planning within a holistic ecosystem policy.
 - b. integrate creativity, innovation and technology across the national ecosystem and the locale of the report.
 - c. address issues of representation and inclusion across the national ecosystem and the locale of the report.
 - d. address financial inclusion and access to finance challenges affecting the sector across the national ecosystem and the locale of the report.
7. Little evidence has been seen which testifies to policy decisions being data-driven, and there is insufficient evidence concerning its application to programmatic decisions.

NOC thus designed the methodology to cross-reference findings from within the Kingston UNESCO Creative City of Music, using four research methods to identify and map:

- stakeholders' presence,
- ecosystem composition,
- intersections and cross-sections within the ecosystem, and
- the added value of all of the above to the Jamaican cultural and creative ecosystem.



By identifying 20 operational subsectors in what Jamaica considers its cultural and creative ecosystem and developing an interim classification system for those units of analysis, NOC provided a means to articulate, describe and classify the ‘presence’ of stakeholder categories within the ecosystem. The term ‘**stakeholders’ presence**’ was introduced and integrated into the mapping process in keeping with the significant informality present within the sector. In this regard, NOC observed that individual stakeholders within the ecosystem were present and operated across sectors, projects, through various companies, institutions and informal associations. As such, identifying and ‘counting’ individuals was therefore less significant to this study than accounting for the presence and input of stakeholders across multiple cultural and creative projects within the ecosystem. For example, within the gig economy, and with the changing ways of work and organisational structures, CC stakeholders are often present, working and adding value across multiple projects, programmes and activities in a given period. By singularly mapping the ecosystem, even by identifying CC firms, independent creatives and informal operations where limited financial data is available; one then misses the nuanced value that the CC stakeholder adds to multiple activities.

Ecosystem ‘Composition’ refers to the process of naming, defining and articulating the components of the cultural and creative ecosystem in keeping with global and culturally specific standards and meanings, and the relationships between the units of analysis. ‘Intersections’ refers to linkages alongside inter and intra sector and subsector relationships that contribute additional value to the CC ecosystem. These preliminary descriptions were used to develop specific classification units for the mapping study; these in turn allow for determinations of the qualitative and quantitative ‘value added’.

The entire methodology evolved from the idea of connecting disparate dots within the Kingston UNESCO Creative City of Music’s cultural and creative ecosystem. ³‘Connect the Dots’ thus became the theme and tagline for the K:NOC Action.

Units of Analysis

In cross-referencing creatives’ presence, value added, and ecosystem composition, and linkages and intersections, the following units of analysis were considered:

- **One locale** - The Kingston Metropolitan Area (KMA), which is also a UNESCO Creative City of music and the capital city of Jamaica, is the geographical space to which the mapping study refers.
- **Four thematic priorities**
 - Financial Inclusion and Access to Finance;
 - Digital Considerations;
 - EU-Jamaica cultural relations; and
 - Inclusion and Access to the Cultural and Creative Ecosystem.

³ The Situation Analysis points to three reports completed between 2015 and 2020 that each identify policy and governance fragmentation as a significant challenge for cultural policy development in Jamaica. The need to ‘connect the dots’ at the operational, governance, economic, ideological and philosophical levels in order to develop a streamlined, holistic and sustainable development pathway for cultural and creative ecosystem enablement was identified as a priority for public sector focus and partnership with the private sector. This was used as the central methodological principle of this report.



- Primary **analytical node** - Analysis of the ‘status of policy’ within the ecosystem of the locale through consideration of **three secondary nodes**
 - Status of infrastructure,
 - Status of subsector-music and
 - Status of the artist.
- Three **analytical frameworks** have been cross referenced for the purpose of data analysis - two are indigenous Caribbean methodology designs;
 - The South Star analytical framework designs culturally-specific CC policy development processes for countries of the Global South;
 - The Synapse Model is a pragmatic tool for the operational analysis of cultural ecosystems within a locale;
 - The third is the Creative Cities Monitor, a global analytical tool developed for the standard monitoring and evaluation of global Creative Cities.
- Data was collected for these through **four specific research methods** for mapping purposes:
 - desk research;
 - a database of sources;
 - case studies;
 - co-creation stakeholder events

Mapping Methods

The K:NOC Mapping Activity’s four primary data collection methods.

- **Desk Research:** provided a baseline, situation analysis and review of existing data that emerged during the process of data collection (January to May 2022).
- **Database:** the K:NOC Inventory of Cultural and Creative Sources (KICCS)⁴ was developed as a ‘source of sources’ (SOSD) database with a dual focus.
- **Stakeholder Events:** co-creation exercises that included panels, online focus groups, elite interviews and discussions with stakeholders as identified in relation to the themes and nodes outlined above.
- **Case Studies** - cases of stakeholders were identified in relation to the themes and nodes outlined above.

⁴ The database, the K:NOC Inventory of Cultural and Creative Sources (KICCS) acknowledges, lists, describes, aggregates and elaborates existing sources of data that represent the presence, composition and added value of CC practitioners in Jamaica, generally, and in the locale of the study—the KMA—more specifically. As a ‘source of sources’ database, the KICCS aligns existing CC databases in ways that allow for comparison, analysis and interpretation. As such, the KICCS introduces a method of practice that allows for the further development of metrics and classifications from which future CC mapping can take place. KICCS has a dual focus and a double goal for its contribution to the mapping of creative stakeholders’ presence, ecosystem composition and their added value. One database focused on Jamaica/Kingston and St. Andrew Cultural and Creative Sources Database (Ja-KSSCCD) and the second on the Jamaica-EU relationships - the Jamaica-EU Cultural and Creative Sources Database (Ja-EUCSSD).

Research Objectives and Questions

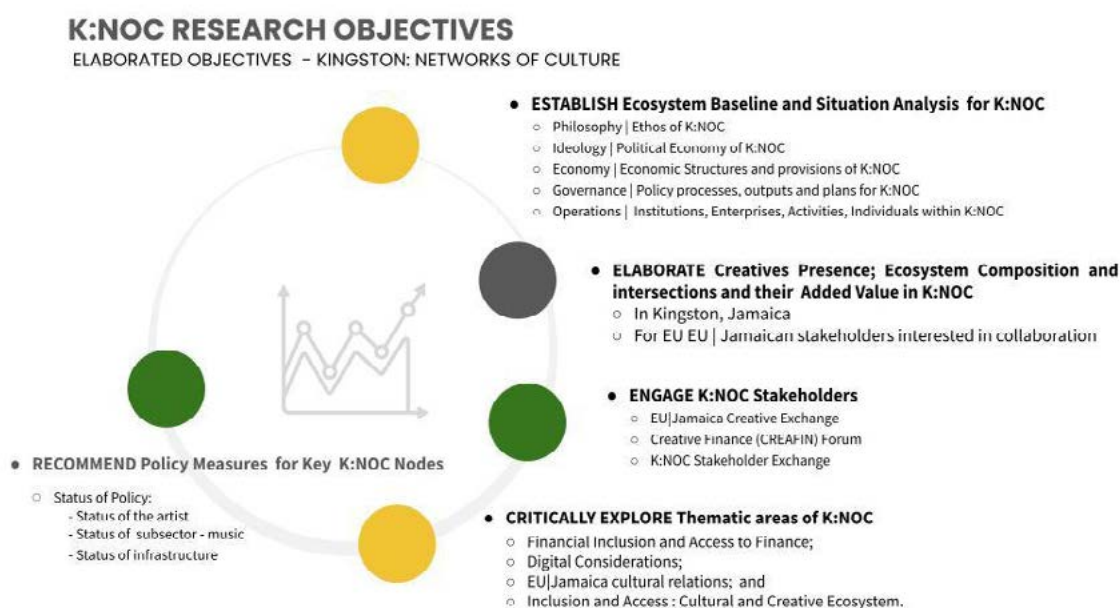
The choice of research questions raised in the definition of all the research methods has been dynamically framed against the indicative analysis of the situational analysis. The major thematic considerations were identified from the established scope of the research activity and adjusted based on the outcomes of the situational analysis. The **thematic areas** to have strongly emerged are:

1. Kingston City, Creative City: Music;
2. Indigenous Cultural Creation;
3. EU-Jamaica Collaborations;
4. Inclusion and Access: Financial;
5. Inclusion and Access: Communities and Ecosystem;
6. Creative Intersections in a Digital Ecosystem

These were synthesised into the four thematic priorities of the K:NOC Study

1. Financial Inclusion and Access to Finance;
2. Digital Considerations;
3. EU-Jamaica cultural relations; and
4. Inclusion and Access: Cultural and Creative Ecosystem.

These key indications from the Situation Analysis were used to design a mapping methodology with multiple research methods in order to identify and analyse stakeholders' presence, ecosystem composition, intersections in the Kingston UNESCO Creative City of Music, and their added value to the Jamaican cultural and creative ecosystem. Its research design is grounded in the principle of praxis, which places emphasis on striking a balance of philosophical and pragmatic issues relating to the CC ecosystem. The following objectives of the study were identified:



General Considerations

Sustainability and impact were strongly considered in the development of this methodology; also considered were the current risks and limitations which could mitigate the effectiveness of achieving strong results from this process. Specifically, there are numerous gaps in the understanding and articulation of the Jamaican cultural and creative ecosystem⁵ which has been described as ‘complex’. This mapping exercise will not fill in all of these gaps, yet it is important given it lays down the foundation for ‘overstanding⁶’ its nuances and completing a much more comprehensive exercise, as well as adding value to existing and ongoing processes.

FINDINGS AND ANALYSIS

The data collection for the mapping of stakeholders via the database, the case studies, and the application of co-creation methodologies across the stakeholder engagement events took place between February 1 and April 30, 2022. The research provided strong, specific qualitative data for each of the thematic considerations named. These were further analysed and articulated in relation to the four policy status reports on the Artist, Infrastructure, the Music subsector and a general report on the policy status of policy in the Kingston UNESCO Creative City of Music.

The following are summary considerations and strategic takeaways from each dataset:

FINDINGS: DATABASE

K:NOC Inventory of Cultural and Creative Sources

The K:NOC Inventory of Cultural and Creative Sources (KICCS) is a ‘source of sources’ database (SOSD) that:

- Established an **inventory of organisations** to ‘connect the dots’ to support an enabling environment for the CC ecosystem in Kingston.
- Identified Jamaican Cultural and Creative stakeholders with **sources of data and databases** to map CC stakeholders’ presence in Kingston, ecosystem composition and intersections, and value added to Jamaica’s CC economy.

5 Magdalena Moreno Mujica, “Building Resilient and Sustainable Cultural and Creative Sectors” In Re-Shaping Cultural Policies for Creativity, UNESCO, 2022. From the situation analysis: The concept of an ecosystem provides the clearest picture of the workings of complex, modern, intersecting networks of culture. Mapping these networks requires the deconstruction of multiple elements by spatial unit, economic unit, theme, participant and activity. It then requires the reconstruction, analysis and representation of the ecosystem. This is a necessary approach as, “the once linear cultural value chain has been transformed into an interconnected network model by the rise of digital technologies. Each node of the chain – creation, production, distribution and access – along with their interconnections and digital implications, must now be considered in the development of policies and regulatory frameworks (whether sector- or issue based).”

6 Within these amorphous things we call ‘culture and creativity’ and its study there are many “rabbit holes” that require specialist ‘overstanding’ - a word from the Rastafarian lexicon that enjoins ‘knowledge’ and ‘insight’ even as it differentiates them. The word ‘overstand’ is used comparatively with ‘understanding’, which denotes the assimilation of knowledge... “in the Rastafarian language, ‘overstanding’ meaning insight, is a neologistic inversion from the English language ‘understanding’, meaning ‘knowledge’ and provides profound cultural perceptiveness of the process of epistemological creativity that has emerged from the Caribbean colonial experience” (Hickling F.)

- Identified **EU Cultural and Creative stakeholders** who have collaborated with previously or can be interested in collaborating with the Jamaican cultural and creative sector.
- Created an active **pilot structure for a living database of sources** that can be monitored, updated and expanded as part of an iterative process.

The KICCS database presented a dual focus and double goal in its contribution to the mapping of creative stakeholders' presence, ecosystem composition, intersections, and their added value. The KICCS investigated CCI ecosystem stakeholders along two focal data points or 'pathways'.

Pathway 1: Jamaica/Kingston and St. Andrew Cultural and Creative Sources Database (Ja-KSSCCD).

The first database pathway Ja-KSSCCD identified was Jamaican CC stakeholders as **sources** of additional mapping data. That is, each source was a linkage that could articulate the presence of additional CC stakeholders, provide insights into ecosystem composition, highlight intersections and linkages in the Kingston UNESCO Creative City of Music, and indicate their added value to the Jamaican cultural and creative ecosystem. In particular, Ja-KSSCCD identified those stakeholders that operate within the Kingston ecosystem through which additional Kingston-based CC ecosystem stakeholders could be identified via the snowball sampling method.

Ja-KSSCCD Data Classification System

The Ja-KSSCCD first outlined data categories,⁷ which provided uniform datasets. The classification process was directly linked and designed to address the absence of uniformity in nomenclature, definition, and subsector identification, and to thus fill the classification gaps and needs identified in the Jamaican CC ecosystem outlined in the situational analysis. The importance of the establishment of a policy framework that ideally presents a governance structure, addresses and aligns the nomenclature, definition(s), sector inclusion, classifications and ecosystem structure, were explained and emphasised there.

Within the Jamaican cultural and creative sector, identified in 2021 MCGES policy as the 'Entertainment, Cultural and Creative Industries,' twenty Cultural and Creative (CC) subsectors were identified.

⁷ The Cultural and Creative Ecosystem as the full, integrated network of cultural and creative activities taking place in Jamaica that have implications for both economic and societal considerations of culture and creativity implied in the UNESCO dualism of 'Protecting Heritage | Fostering Creativity'. The Cultural and Creative Sector (CCS) as the singular, overarching and universal unit of analysis of cultural and creative activities for classification within the Jamaican economy. Cultural and Creative Subsectors (CCSS) as the twenty broad headings for groups of cultural and creative ecosystem activities. Entertainment, Cultural and Creative Industries (ECCI) - individual industries named within Jamaica's cultural and creative subsectors that are anchored by intellectual property rights, having their origin in individual creativity, skill and talent, which have the common element of selling or otherwise profiting from creative works or services provided by creative actors and/or individual creativity and skill. Cultural and Creative Activities: those institutions, enterprises, activities, clusters, pods and projects that span the economic and societal range that includes institutions, enterprises, activities, clusters, pods, projects and other units of analysis. Cultural and Creative Stakeholders: those individuals and organisations who operate within the cultural and creative ecosystem.

JAMAICAN CULTURAL & CREATIVE SUBSECTORS (DECEMBER 2021)

1. Architecture
2. Artisanhip
3. Audiovisual
4. Culinary
5. Craft
6. Design
7. Digital
8. Festivals, Events,
Entertainment + Production
9. Fashion
10. Folk and Faith Based
11. Heritage, Cultural +
Creative Tourism
12. Integrated Marketing
Communication
13. Intermediaries
14. Music
15. Visual Arts
16. Performing Arts
17. Publishing
18. Research and
Innovation
19. Sport
20. Toys and Games

The **Database Categories**⁸ therefore refer to:

- CC sector and subsector classifications
- Cultural ecosystem classification
- Type of cultural and creative organisation
-

The categories were represented across **Ja-KSSCCD Data Sheets** that included:

- An introductory sheet
- A list of CC Organisations operating in Kingston's CC ecosystem
- A list of JAD- Financial Organisations that support Kingston's industries
- A list of CC Funding Pools that Jamaican creatives benefit from
- A list of details on the CC Ecosystems Database + Datasets
- General CCI individual
- JAD-Music individual

The Ja- KSSCCD Cultural and Creative Sources Database contains:

- **An introductory sheet and 6 sheets with data**
- **388 entries** on General CCI ORGA,
- **139 entries** on FIN-ORG,
- **11 entries** on CC Ecosystem Funding Pools,
- **27 entries** on CC Ecosystem Database Datasets Details,
- **>500 entries** in GEN CCI IND.
- **260 entries** in JAD-Music individual

⁸ These were not being considered as Terms of Art, that is, they were being used in an iterative sense to describe and place the classification for the purpose of this study. Descriptions and classifications were not used in keeping with National Accounting System definitions.

These datasets contain overlapping considerations, are preliminary, and require updates and verification on an ongoing basis.

NOC CULTURAL AND CREATIVE ECOSYSTEM CLASSIFICATIONS (JAMAICA)	
Type of Cultural and Creative Entity	Abbreviation
Collective Management Rights Organisation	CMO
Central Government Agency/Dept relating to CCS	CGO
Regional Government Agency/Dept relating to CCS	RGO
International Organisation	IO
Local Education Institution in CCI relating to CCS	LEI
Private Entity. (Formal)	PRIV-CCS
Umbrella Organisations	PRIV-CCS-UO
Professional Association	PRIV-CCS-PA
Intermediary Organisations	PRIV-CCS-IntmO
Hubs	PRIV-CCS-Hubs
Clusters	PRIV-CCS-Clusters
Formal Enterprises	PRIV-CCS-FE
Formal Independents	PRIV-CCS-FI
Research Education and Training	PRIV-R-E-T
Publicly Listed Entities	PUB-LIST-CCS
Informal Enterprises (Individual)	INFE
Informal Associations, Networks and Cooperatives	InfA+N
Other CCS entities	OTHER

The database included baseline organisations in the 2021 situational analysis of Jamaica's Cultural and Creative Industries produced by Nordicity. (30 associations and representative bodies, and 20 policy, governmental, & departmental agencies or ministries).

K:NOC Ja-KSSCCD DATABASE

STRATEGIC TAKEAWAY

CULTURAL | PRODUCTION | PROJECT PODS

A cross cutting outcome of this exercise is acknowledging the presence and importance of production/project/content/CC work PODS in Kingston and Jamaica's CC ecosystem. The cross-method data suggests that these PODS are the primary productive units formed via natural selection within



the Jamaican CC ecosystem. It has been proposed that these CC PODS are used as a central means of measuring CC ecosystem activity, and that such systems are developed around the mensuration of these pods, and the people, practices, processes and capitalization of pod-based activity.

PODS are productive, project-centric units of the Jamaican CC ecosystem comprised of small-to-medium sized groups of 3-to-100+ gig-economy workers who form productive 'circles of trust' and familiarity to provide time-sensitive project-based services towards a specific deliverable as part of a single project. They differ from clusters in that clusters are often a group of like-practitioners or organisations. These pods assemble multiple practitioners across the cultural and creative disciplines on a temporary basis to engage in value added activity. The PODS then disband, and may be reformed for new projects. Because of the challenges associated with accessing finance, often there is a level of 'bartering' amongst the participants who provide their time and talent towards a project of mutual interest in exchange for reciprocal gestures. Depending on the scale of the project, some of these activities are aimed at subsistence, and are often self-funded. Larger projects are financed through corporate or other sponsorships; while sponsorship funding is welcome, creative and cultural projects are often constrained by brand alignment imperatives. As well, trust is an important factor in this construction as the same individuals may come together for new projects, though adding new members is dependent on the professional input required for a specific project.

Considering such PODS allows for the:

- Measurement, mapping, and design of metrics for CC ecosystem activity;
- The incentivization of working groups, specific projects and predetermined deliverables over a specific period of time
- Resourcing of multiple professional creatives simultaneously across different types of high-value jobs
- Changes in ways intellectual property value is recorded in company accounts and collateralized.
- Establishment, monitoring and evaluation of cultural and creative project management standards
- Account for the productive input of informal, 'invisible' CC workers who are invaluable parts of the value chain but not 'counted' within formal statistical data-capture.
- Development of the means to capture information on informal organisations, and gain data and insight into issues and perceptions of formalisation, compliance, needs, labour trends, the nature of informality, adjustment of thresholds, formalisation apathy, the need for amnesties and capacity building.
- Integrate and align datasets to support the entertainment registry. This is with the understanding that the Ministry's E-Registry is skewed towards those sectors and subsectors that are incentivized.



Pathway 2: KNOC: Jamaica-EU Cultural and Creative Sources Database (Ja-EUCSSD)

The second database pathway elaborated EU-Jamaica cultural and creative actors. These included Cultural and Creative stakeholders who have lived and operated in the European Union and who have collaborated or had an interest in collaborating with the Jamaican cultural and creative sector, in particular activities in the KMA. The **Ja-EUCSSD** considered three target constituents:

- Cultural and creative stakeholders in Europe, chosen based on the content and scope of their activities, which were deemed to have a relationship with Jamaica, and in particular the KMA;
- European Embassies and Consulates to Jamaica, wherever they were based;
- Jamaican Embassies and Consulates to Europe.

Ja-EUCSSD Data Classification System

The Ja-EUCSSD also developed data collection frameworks for a more in-depth perspective into Cultural and Creative stakeholder pathways specific to the Music sub-sector and the UNESCO Creative City of Music. They sought to reveal the wider potential for exchange and collaboration, and to understand the categories of stakeholders who were involved in the mapping exercise. The mapping process was not simply a one-way exercise, but assessed through the parallel K:NOC activities the ways in which Kingston's creatives collaborate with EU stakeholders, along with the value-added components of such exchanges.

Such an exercise provided a composite of information that had not before been aggregated. This data set allowed for the assessment and understanding of the extent to which open doors exist for EU-Jamaica collaboration. The by-product of such an identification exercise would be an increased potential for EU-Jamaican exchanges between creative and cultural stakeholders to promote innovation, reinforce capacities, and generate added economic value for the stakeholders involved.

Data sheets included:

- Key Categories
- CCS-EU: Cultural and Creative stakeholders in Europe, selected based on the content and scope of their activities, such as those we believe might have a relationship with Jamaica.
- EU Diplomatic JA: European Embassies and Consulates to Jamaica, wherever they are based.
- Music EU CCS: Specific listing of EU stakeholders under the music sub-sector
- List of Reggae sound systems in continental Europe
- List of media articles highlighting International Reggae Day celebrations in Europe
- List of key Reggae festivals in Europe



The (Ja-EUCSSD) Cultural and Creative Sources Database contains:

- An introductory sheet and 6 data sheets,
- with **427 entries** on CCS-EU,
- **32 entries** on EU Diplomatic JA,
- **115 entries** on Music EU CCS,
- **134 entries** on EU Reggae Sound Systems,
- **28 entries** on International Reggae Day,
- **56 entries** on Reggae Festivals.

The following considerations were mapped:

- Governance Structure
- Creative Presence; Membership → National vs International
- Value Added by Creatives' presence
- Caribbean/Jamaican Representation
- Projects focused on Latin America and the Caribbean
- Services aimed at Caribbean/Jamaican CCS Stakeholders

Summary Considerations of the KICCS Database

Insights:

- Organisations within Kingston's CC ecosystem often have multiple functions and organisational typing, so it was often difficult to predict the primary classification. Even within the K:NOC interventions, when holding discussions with an organisation's leadership, it was often difficult to say for example which one was a hub or cluster, based on how they operated.
- Organisations within Kingston's CC ecosystem often have the participation of the same individuals, and one individual stakeholder can be a link among several organisations.
- Some individuals within the CC ecosystem are a part of one or more CC organisations (pods) and operate at varying levels
- Many CCI enterprises have an online presence, whether through a website or at least one social media platform, even with no physical location.
- Most EU-based organisations in the sample have an international governance structure (339 of the 386 organisations), and international membership (318 of the 386 organisations). There was evidence found of Caribbean representation in the projects, activities, networks and structures of the EU-based organisations sampled (147 of the 386 organisations)



- It is worth noting that at least one sound system was found in 25 of the 27 European countries that were the object of the mapping; 14 European countries with at least one media article promoting localised activities around the celebration of International Reggae Day; there was evidence of at least one reggae festival in 18 European countries.
- For both pathways, umbrella organisations, intermediaries, hubs, clusters and educational institutions often had evidence of having databases and datasets related to CC ecosystem stakeholders.
- Although there is evidence of organisations having additional datasets and databases, many of these datasets and databases are not publicly available.

Functions:

- The **Kingston** section of the database acts as a baseline registry of CC stakeholders and activities mapping Kingston's CC ecosystem, tracking firstly organisations, their databases and datasets, as well as the funding pools available.
- The **EU** section of the database acts as a “sifter” of organisations across continental Europe whose governance structure, organisational aims, and focus of activities would provide an opening for collaborations with Kingston's CC ecosystem stakeholders.
- Enables the classification and categorization of CC activities and individuals, which can be aggregated and disaggregated.
- Provides a potential mapping baseline for identifying linkages, networks, and projects.

Value Added:

- These organisations and individuals need to be verified and properly classified as part of a national data collection mapping project
- The database can also be populated as a registry.
- Other areas can be assessed such as the size of a business, income, affiliation, projects, products and services offered, etc.
- Locating spaces that see activity (entertainment venues, etc)
- Identifying the value-added process of data collection and economic impact assessment through pods



Deliverables:

Set against the established objectives the database mapping:

- Established an inventory of organisations that ‘connect the dots’ to support an enabling environment for the CC ecosystem in Kingston
- Identified Jamaican Cultural and Creative stakeholders as sources of data and database entries
- Created an active pilot structure for a living database of sources that can be monitored, updated and expanded as part of an iterative process.
- Supported the identification of organisations, projects, and individuals who lie at important intersections
- Identified: EU Cultural and Creative stakeholders who have collaborated or can be interested in collaborating with the Jamaican cultural and creative sector.
- Contributed to the cultural mapping, demonstrating the added value of creatives existing in Kingston, Jamaica

Set against the policy and research gaps established in the database mapping:

- Demonstrated the absence of a data-driven holistic policy framework for the Jamaican cultural and creative ecosystem, and thereby proposed an interim classification system that can be used to initiate data classification process that can provide a framework for uniform mapping
- Addressed data fragmentation by proposing an interim classification system that can be used to disaggregate data uniformly.
- Proposed an interim classification system that can be used to articulate economic structures and move towards the development of a cultural economy model.
- Deepened and broadened discussions about the EU-Jamaica exchanges and identified stakeholders that currently add value, or wish to add value, to the cultural and creative ecosystem
- Provided a means by which matters to dealing with the status of the artist can be recorded in order to facilitate policy and legislative considerations.
- Demonstrated preliminary yet tangible connections between creativity, innovation and technology that will allow for additional research and support policy making
- Identified the means by which culturally-specific metrics for inclusion and representation can be developed
- Provided a means by which data can be gathered and applied to programmatic policy decisions.



Recommendations:

The following recommendations relating to the database are:

K:NOC Primary Recommendations

Database Mapping - DBM

Kingston UNESCO Creative City of Music

1. Consider and complete further research on the development of a unique classification process for the Kingston, Jamaica Cultural and Creative Ecosystem.
2. Consider cultural and creative project, production and content pods (project based sub-networks) as a central unit of analysis for incentivization, support, and policy development.
3. Consider mapping the diaspora's impact on the CC ecosystem in Europe.
4. Create greater project opportunities for European stakeholders to collaborate and exchange with Kingston's CC ecosystem.
5. The empowerment of formal and informal associations by increased digital access and support.
6. Develop templates and tools that associations and networks can use to contribute to policy processes and establish integrated databases
7. Create an open data system within which Civil Society Organisations (CSO) are encouraged to share training resources, with the relevant credit and acknowledgements potentially being considered.
8. Enhance accessibility to the mechanisms by which data is collected by the public sector on CC ecosystem stakeholders, and the conditions for use of that data for greater transparency and building trust.
9. Ensure that the public sector communications concerning data regarding digital technology and related programmes is in clear and concise language that will easily understood be by lay-persons.

FINDINGS: CASE STUDIES

The use of a case study mapping methodology allowed for the gathering, examination and analysis of data that highlighted the multiple, overlapping and intersecting roles, themes and ideas of specific initiatives in the CC ecosystem in Kingston. The case studies allowed for the provision of dynamic, free flowing data and the engendered participation and cooperation of stakeholders. This research method allowed for a more

nuanced understanding of new knowledge on the contribution of Kingston, and more widely Jamaica's CCIs to economic development, sustainability, and social cohesion, as well as issues of identity. Of note, these case studies largely operate as pods, or employ pods for internal projects.

The case studies further allowed for the dynamic interpretations of indigenous Caribbean methodologies and the unearthing of intersecting points of interest. *The Synapse Frontier Model* for Creative Collaboration, a model developed by Dr Marielle Barrow based on the studied dimensions and as a response to the established gaps in Caribbean ecosystems, was applied to the structural considerations of the case studies. The Synapse Model, developed from a distinctly Caribbean perspective, aligned with the considerations found in the situational analysis and supported the desired outcome of a dynamic methodology.

Case Studies Configuration

The case studies were configured uniformly to:

- Collate empirical background data on the case studies
- Complete the general overview and needs analysis questionnaire
- Hold discussions on outcomes/impact/solutions and what those look like
- Hold discussions on showcase considerations
- Hold a preliminary discussion concerning “connecting the dots” and what that might look like

Case Study Profiles: A Summary

The elaborated case studies are available in the full study, with the considerations from each case study having been applied to the discussions and analyses of the main thematic intersections, as well as the strategic takeaways relating to the status report on policy through the examination of the *Status of the Music Subsector*, the *Status of the Artist*, and the *Status of Infrastructure*, where applicable. The column ‘Connecting the Dots’ provides insights into the ways in which each case study has identified that their project, pod or activity could benefit from policy re-evaluation. This provides clear examples of the application of policy recommendations to ecosystem realities.






CASE STUDY SUMMARIES AND THEMATIC LINKAGES
K:NOC Inventory of Cultural and Creative Sources (KICCS)

Organisation and Rep	Project Name and Short Description	Main Themes and Status of considerations	Connecting the dots	Associated Recommendations
Jamaica Arts Holdings Ltd. - Private Entity. (Formal) Intermediary Organisation. PRIV-CCS-IntmO - Andrea Davis (Female)	International Reggae Day International Reggae Day (IRD) is an annual global celebration of the Jamaican music culture hosted by Kingston, home of Jamaican music, which amplifies the recognition of the outsized influence of Jamaica and its music legacy on global culture.	Kingston City, Creative City: Music; Indigenous Cultural Creation; EU-Jamaica Collaborations Inclusion and representation; Access to Finance Status of the Music Subsector; Status of the Artist	For Davis, it would be important to enter into dialogue with the Ministry of Culture, Gender, Entertainment and Sports to find collaborative ways to embrace Reggae Month, as well as other significant celebrations of Reggae, anchoring it with a national holiday in February which would underscore its national importance, and then creating 365 days of activities that are complementary to its celebration. This would place International Reggae Day in direct cooperation with all other activities, thereby creating a stronger ecosystem for sharing and enhancing audiences.	Leverage and integrate it into long term strategies and adapt the best practices in CC stakeholder programmes and activities that have strong proof of concept for achieving aligned objectives, providing resources for their further use. Create a year-long calendar celebrating reggae culture, its innovations, its evolution and its intersections with numerous subsectors.
Music Unites Jamaica Foundation (MUJF) Private Entity. (Formal). Non-Profit Organisation. Research Education and Training. PRIV-R-E-T - Rosina Moder (Female)	Mikey- A Reggae Opera Mikey- A Reggae Opera, reflects the emotional content of Jamaican/ Caribbean life with its unique mannerisms and dances, its exciting traditional and modern forms of music such as Mento, Revival, Ska, Reggae, Dub and Dancehall. Based on these elements, a unique fusion with the ingredients of the traditional Operatic style is created.	Kingston City, Creative City: Music; Indigenous Cultural Creation; EU-Jamaica Collaborations - Status of the Music Subsector, Status of the Artist	Moder believes that connecting the dots, in relation to finding collaborators and funding support, is critical, as well as an acknowledgement of the potential for innovation that the Reggae Opera has. Moder has been searching for collaborators in Europe, such as looking for a city in Europe with a college possessing a music and opera department, as well as in Africa where she is in contact with organisations who are very interested in partnering to bring this to life there, if this could be supported by mechanisms that promote European/African/Caribbean initiatives, it could be interesting. Projects, initiatives, and resources dealing with connecting these dots would make the project's potential success a closer reality. MUJF is an organisation that is led by an EU citizen living in the Jamaican territory, who is dedicated to collaborative projects, to developing a stronger capacity for music students, and to promoting the development of classical music in Jamaica. It has been difficult to access funding through projects given the capacity and resources it takes to stop and draft strong proposals, and the structure of the organisation as one that is more focused on value considerations as opposed to profitability.	Consider exchange programmes, and collaboration networks to be actively developed with willing EU CCI networks, and with regional stakeholders, including the French Caribbean and Central and South American countries, ready to share training expertise for professionals in access to markets, intellectual property enforcement, entrepreneurship, culture management, museum studies, digital services, and conservation and heritage protection. This could include efforts to create twinning opportunities for Kingston with cities in the EU and internationally
Jamaica Music Museum Central Government Agency/Dept relating to CCS CGO - Herbie Miller (Male)	Jamaica Music Museum The Jamaica Music Museum was established in 2000. Since then, it has acted as an archive, research facility, and exhibition space for reggae and other Jamaican musical forms.	Kingston City, Creative City: Music; EU-Jamaica Collaborations; Indigenous Cultural Creation - Status of Music Subsector, Status of Infrastructure	The Jamaica Music Museum is currently not well positioned to take advantage of the wealth of intellectual property and tangible and intangible cultural heritage which find a home there. Miller believes that the project should expand to encompass a space for music to be celebrated: "We want to have a space where you can have performances under the stars. So, in other words, a big outdoor space. We want the music museum. We want this museum to be located in a complex that also houses a fantastic performance hall and within the same space a smaller performance space for 300 persons." Miller would like to connect with people who believe in the vision that is required to carry out the implementation process. The recent "Jamaica, Jamaica exhibition was a collaboration with a Paris-based curator, and which needed to be hosted in partnership with and at the National Gallery, given that the Music Museum did not have the specific capacity needed to showcase this critically acclaimed exhibition that was first held at the Philharmonie de Paris."	Implement significant music museum Recognise the need for investment in infrastructural development Clarify coordinated, planned and strategic linkages with the Ministry of Tourism with specific supporting functions of activities in the CC ecosystem.

<p>iCreate Limited</p> <p>- Publicly Listed Entity. Research Education and Training.</p> <p>PUB-LIST-CCS</p> <p>- Tyrone Wilson (Male)</p>	<p>iCreate Creative City Initiative</p> <p>The iCreate Creative City is conceptualised to provide profit-making development initiatives that support the growth of Kingston as a Creative City, and will consider the construction of a world class museum and the creation of digital storage solutions, while providing the training necessary to fill the jobs being created.</p>	<p>Kingston City, Creative City: General; Inclusion and Access: Financial; Access and Inclusion: Communities</p> <p>- Status of Infrastructure</p>	<p>As iCreate looks to develop infrastructural projects that showcase Jamaica's rich history of entrepreneurship and what they've done to build the economy of an independent nation, they acknowledge that it will involve a broad engagement in terms of the different people and networks that are involved, both from the standpoint of providing or sharing resources, and from the standpoint that players in the ecosystem should collaborate enough to share audiences.</p> <p>iCreate will also be looking globally for the best talent to engage with and learn from in order to produce world-leading standards, while supporting the development of capacity through the training offered.</p> <p>This private sector player emerges as one of the only Cultural and Creative Industries-focused businesses listed on the Jamaican Stock Exchange, and it has demonstrated its proof of concept for the revitalisation of operations, for creative financing, and for attracting capital.</p>	<p>Ensure that the city's infrastructure development should integrate creative models that foresee the changing climate patterns, and leverage engaging cultural and creative communities to unearth and showcase climate-resilient best practices at the core.</p> <p>Incentivise the development of pods that produce festivals, residencies, and museums that embrace climate resilience as core features.</p> <p>Expand and widen the offerings of financial literacy programmes for creatives to emphasise investment readiness and the valuation of intellectual property using IP as collateral and funding/valuing the arts.</p>
<p>Kingston Creative</p> <p>- Private Intermediary Organisation</p> <p>PRIV-CCS-IntmO</p> <p>- Andrea Dempster-Chung (Female)</p>	<p>Murals & Art Walk</p> <p><i>The murals and facade improvement project</i> has been designed to develop site-specific, permanent artworks on buildings in Downtown Kingston's Central Business District, including repainting the facades on two cultural corridors—Harbour Street and King Street—and developing an iconic city sign.</p>	<p>Kingston City, Creative City: General; Access and exclusion: Communities; Creative Intersections in a Digital Ecosystem</p> <p>- Status of Infrastructure</p>	<p>For Dempster-Chung, it is important to support Kingston Creative's broader vision, acknowledging that the development of an Art Walk goes hand in hand with the facade improvement - the project encompasses murals on an artwalk. This dynamic is very important as it allows for a more complete view of the regeneration and impact of development.</p> <p>At the policy level, there is a need to acknowledge and put in place legal protections for communities, local artists, building owners, street vendors, and developers that need to be pre-emptive, rather than reactive.</p> <p>In many ways, the activities and projects of the Kingston Creative are bottom-up and community-driven, and have created proof of concept for various initiatives. Policy frameworks can listen to these emerging voices and leverage the work that has been done in order to create a stronger ecosystem.</p>	<p>Leverage, integrate into long term strategies and adapt best practices in CC stakeholder programmes and activities that have strong proof of concept for achieving aligned objectives, providing resources for their further exploitation.</p> <p>Expand opportunities for clearly articulated public-private partnerships.</p> <p>Ensure that the urban infrastructure development integrates creative models that foresee the changing climate patterns and leverage engaging cultural and creative communities to unearth and showcase climate-resilient best practices at the core.</p>
<p>CARIDROP Private Entity (Formal)</p> <p>PRIV-CCS-Clusters</p> <p>Joan Webley-Gordon (Female)</p>	<p>The Caribbean in the Metaverse</p> <p>To offer a service which creates a community and provides this community with education and empowerment tools to be able to access the cryptoverse on their own.</p>	<p>Creative Intersections in a Digital Ecosystem; Inclusion and Access: Financial; EU-Jamaica Collaborations</p> <p>- Status of the Artist, Status of Infrastructure</p>	<p>Webley has made unsuccessful attempts to contact financial institutions and so there has been no direct contact with financial institutions, but CARIDROP is highly interested in establishing these connections. It is very important for the financial infrastructure to develop so that cryptocurrencies can be traded in Jamaican spaces, to allow Jamaicans full access to the potential of the metaverse. The access of Jamaican creatives to easy online digital payment options and supporting legislative frameworks is critical to having a supportive environment. Having worked with JIPO, Webley understands very well the value of using the Madrid protocol to protect their trademarks in the 125 territories of the System's other 109 members by filing a single international application and paying a single set of fees. She advocates for initiatives to go further and provide funding for creative business to properly utilise this, as the costs are very prohibitive given the structure of actors within the CC ecosystem.</p>	<p>Address issues to do with the digital divide such as a Sustainable & Inclusive Economy (focusing on digital transitioning): stronger protections for a digital space embracing a decentralisation-blockchain formalisation/ decentralisation - systems such as digital smart contracts based on bitcoin</p> <p>Develop more thorough and sustainable mechanisms to capture the impact of the Jamaican Diaspora on EU culture and vice versa, and their roles in creating sustainable EU-Jamaica cultural collaborations and partnerships, in particular intellectual property matters.</p>

<p>Caribbean InTransit</p> <p>Dr. Marielle Barrow</p> <p>PRIV-CCS-Hubs</p> <p>Co-founder of Caribbean InTransit (Female)</p>	<p>The Meeting Place</p> <p>Using a hybrid web and mobile application platform, The Meeting Place Community enables a connected creative ecosystem.</p> <p>As a learning community that enables networking and the monetisation of creative products and services, The Meeting Place Community supports creative practitioners in increasing their socio-economic impact.</p>	<p>Creative Intersections in a Digital Ecosystem; Access and Inclusion: Communities</p> <p>- Status of the Artist, Status of Infrastructure</p>	<p>The Meeting Place is backed by a strong organisation, Caribbean InTransit, that has a solid network of researchers and is widely known and respected across the Caribbean and beyond. The application is now available on Google Play and in the iTunes store, and is very ready for leveraging in markets. This tool and its functionalities have presented the opportunities to test considerations of Caribbean-developed digital collaborative spaces, and its customizability allows for users to create beautiful digital showcases and develop their own audiences. They have been looking for expansion and collaboration with regional entities, to take this strong and well-developed initiative to the next level, while also benefiting from its capabilities. Barrow also outlined that given its newness in the market, they were looking for serious creatives who would invest in digital models to generate revenue to use the app. Marketing and support in audience development would move the initiative forward.</p>	<p>Developed educational platforms and institutions that support the CCI ecosystem should consider built-in mechanisms to support the mobility of artists and cultural professionals, and provide merit-based incentives to allow for more flexible and practical approaches to the development of the professionals of tomorrow.</p> <p>Develop a horizontal, cross cutting arts for social and behavioural change programme and incentivize project pods dealing with content production for social and behavioural change.</p>
<p>Jamaica Alternative Theatre</p> <p>-</p> <p>Informal Associations, Networks and Cooperatives;</p> <p>InfA+N</p> <p>- Pierre Lemaire</p> <p>- Co-founder of Initiative (Male)</p>	<p>Anancy Reggae Circus</p> <p>Anancy Reggae Circus, is a street performance group, engaging in street theatre, dance and a new styled-circus. The organisation will train youth at risk in street performance techniques.</p>	<p>Kingston City, Creative City: General; Access and Inclusion: Communities; Indigenous Cultural Creation</p> <p>- Status of the Artist</p>	<p>Pierre LeMaire is a French citizen, who has Jamaican nationality and has lived in Jamaica for many years, raising his family in Jamaica. His projects and work in theatre are well regarded, as is his serving on the board of the Alliance Francaise for many years. LeMaire understands that there are connections that can be established through various EU-funded programmes in support of his initiatives such as the Anancy circus, and based on his experience, advocates for the further inclusion of Jamaica's creatives in partnership with extensions of European countries in the Caribbean such as Guadeloupe, Martinique and French Guiana. He suggests that to support those overseas territories, greater initiatives should allow them to have funded opportunities for collaboration with their territorial neighbours. Beyond this, and already in process, is the building of awareness within the Ministry of Culture, Gender, Entertainment and Sports about the value of the initiatives, and about the possibility of supporting with co-funding participation in such initiatives.</p>	<p>Consider exchange programmes, and collaboration networks to be actively developed with willing EU CCI networks, and with regional stakeholders, including the French Caribbean and Central and South American countries, ready to share their training expertise with professionals concerning access to markets, intellectual property enforcement, entrepreneurship, culture management, museum studies, digital services, and conservation and heritage protection. This could include efforts to create twinning opportunities for Kingston with cities in the EU and internationally.</p> <p>Develop horizontal, cross cutting arts for social and behavioural change programmes and incentivize project pods around content production for social and behavioural change.</p> <p>Encourage and incentivize civil society to develop arts for social and behavioural change projects. These proposals can differ in their size and scope, from addressing specific community-based climate challenges to creative and culturally-specific national communication programmes.</p>

<p>L'acadco</p> <p>Dr. L'antoinette Stines (Female) PRIV-R-E-T</p> <p>Research, Education and Training</p>	<p>L'acadco Tours</p> <p>Since 2000, L'Acadco: A United Caribbean Dance Force has been among the most recognized companies providing quality shows and performances. This performing arts organisation values its audience and has the main mission of engaging with the community through state-of-the-art productions.</p>	<p>Kingston City, Creative City: General; Indigenous Cultural Creation; EU-Jamaica Collaborations -</p> <p>Status of the Artist</p>	<p>To connect the dots for the furthering of L'acadco's touring offerings, Stines sees audience development as critical, and so too are initiatives to raise the profile of the indigenous Jamaican-developed dance techniques, which would strengthen its appeal locally and globally. The courses are available in the high school curriculum as electives, and could be a source of audience development through students. Efforts to enhance this through an acknowledgement of its intrinsic value would connect dots in this way. Stines also believes that a greater concentration on creating an enabling environment by the public sector is important, and one that truly involves a diverse set of stakeholders, and is comprehensive and transparent in its processes and allocation of resources. Stines also has had experience with needing support with the application and development of project proposals in order to apply for available grant funding.</p>	<p>Increase the selection of a wider cross section of cultural and creative purveyors from civil society and the CC ecosystem through competitive tenders for the provision of professional services for state-led projects.</p> <p>Review procurement guidelines and the application of exceptions for cultural and creative contracts to allow for competitive tenders for state-led projects to allow for greater transparency.</p> <p>Programmatically address issues to do with transparency, such as reducing any perceptions of entrenched conflicts of interest and the absence of a competitive state-led procurement process for cultural goods and services.</p> <p>Address perceptions of state competition with the private sector for contracts for goods and services.</p>
<p>Dancers of Jamaica</p> <p>- Informal Associations, Networks and Cooperatives</p> <p>InfA+N</p> <p>- Maria Hitchins (Female)</p>	<p>Dancehall Dance Association</p> <p>Although not formally a project of the Jamaica Dance Association, the common thread of co-founder Maria Hitchins links Dancers of Jamaica with The Dancehall Dance Association (DDA), both of which exist as informal networks, dancehall dance being a sub-genre of dance. DDA has created a collective that aims to develop and educate its members on best practices related to their art and business, as well as advocating for the needs of dancehall dancers.</p>	<p>Kingston City, Creative City: General; Indigenous Cultural Creation; EU-Jamaica Collaborations -</p> <p>Status of the Artist</p>	<p>The networks of the Jamaica Dancehall Dance Association engage many stakeholders who are not formally registered in any of the traditional pathways for CCI ecosystem stakeholders. For example, there are high barriers that exist to their entry into the formal system, which include their own willingness, and their distrust of the benefits that formalisation will bring to their own lives. According to Hitchins, these dancers have managed to earn sustainable liveable wages and to grow their support—financial and otherwise—outside of the formal systems, especially those controlled by the government. Of Interest is their latest public plea:</p> <p></p> <p>NON-JAMAICANS TEACHING DANCEHALL DANCE IN JAMAICA!</p> <p>The Dancehall Dance Association (DDA) hereby explicitly states that NO NON-JAMAICAN is permitted to teach Dancehall Dance classes or conduct Dancehall lectures in Jamaica!!</p> <p>To do so goes against the respect for and preservation of Dancehall Culture, and undermines the welfare & livelihood of Jamaican Dancehall Dancers & Teachers!!</p> <p>As originators and creators, we have a duty to protect the cultural authenticity of Dancehall Dance in its home, and secure the jobs of these Jamaican originators/creators/citizens.</p> <p>COME to Jamaica and LEARN from a JAMAICAN!! </p> <p>We consider the teaching of Dancehall Dance in Jamaica by a NON-JAMAICAN to be an offensive act that strikes at the heart of our culture and identity.</p> <p>The DDA and all its members stand together and will challenge anyone whose actions contravene the welfare of all Jamaican Dancehall Dancers.</p> <p>The DDA is a global organization that represents Jamaican Dancehall Dancers, Teachers, Choreographers, Lecturers, Advocates, Ambassadors and their related content & products including classes, tours, workshops, seminars, performances, etc.</p> <p> If there are any queries kindly contact us. Thank you for your understanding and continued support & respect. Email: DancehallDanceAssociation@gmail.com</p>	<p>Deliberately and programmatically facilitate the means for creatives to access finance for their initiatives and endeavours; Additionally, a deliberate process of facilitatory engagement between the creative and financial sectors is necessary for the success of this activity.</p> <p>Revisit formalisation as a concept based on the realities of the sector.</p>

<p>Scikron Entertainment - Big Yard Music Group - Private Entity. Hub. PRIV-CCS-Hubs - Robert Livingston (Male)</p>	<p>Recording Studios: Big Yard Studios</p> <p>Located in the heart of Kingston, Jamaica, Big Yard Music Studios plays an integral part in the entertainment industry in Jamaica and worldwide. These professional industry standard studio facilities have been home to many international music artists and content creators for their recording, mixing, rehearsal, and production requirements.</p>	<p>Kingston City, Creative City: Music; Indigenous Cultural Creation; Inclusion and Access: Financial; Access and Inclusion: Communities; Creative Intersections in a Digital Ecosystem - Status of the Music Subsector, Status of the Artist, Status of Infrastructure</p>	<p>This music studio has historically been a significant point of interest for the development of Jamaica's music ecosystem. Livingston speaks about its importance to the artist, the artist manager, and to producing first world content and also to the evolution of the studio in the face of digitisation. The studio, located in the heart of Kingston, is one of the locations that BBC radio visits and hosts sessions out of when they come to the island to work with the island's artists. It is a site of training, for studio composers to work on their craft, and ownership for Livingston gives him the freedom to leverage its advantages. He does not rely on grants or subsidies for construction, and has used his successful career to invest in and revitalise his physical assets that he sees as important to remaining connected with artists across generations, and which allows him to develop world class music.</p> <p>Many industry players do not like to be structured or be a part of "the system," and as such are comfortable staying outside of the grid. At the same time, wanting the acknowledgement and support that formalisation promises. Livingston questions, why artists and industry professionals who want to exist in the informal economy should have the full benefits of formalisation. He sees it as a decision that each artist or professional has to make. He links this directly to the lack of seriousness that many industry professionals apply to the development of their artistic products and their management of artistic resources.</p>	<p>Recognise the need for investment in infrastructure development</p> <p>The planned establishment of additional Special Entertainment Zones in Kingston.</p> <p>Consider mapping the diaspora's impact on the CC ecosystem in Europe. Develop more thorough and sustainable mechanisms to capture the impact of the Jamaican Diaspora on EU culture and vice versa, and their roles in creating sustainable EU-Jamaica cultural collaborations and partnerships.</p>
<p>Bebble Rock - Private. Clusters. Formal. Intermediary Organisation. PRIV-CCS- - Duane McDonald (Male)</p>	<p>Bebble Rock Touring and Artist management</p> <p>Tour Management and Artist Development, includes being responsible for the career of internationally-renowned reggae star Kabaka Pyramid, as well as having a business partnership with Ghetto Youths International (a label imprint of Damian, Stephen and Julian Marley). It has been involved in tour management for the last decade in over 35 countries and 300 concerts worldwide.</p>	<p>Kingston City, Creative City: Music; Intersections in a Digital Ecosystem; EU-Jamaica Collaborations - Status of the Music Subsector, Status of the Artist, Status of Infrastructure</p>	<p>There are organisations, such as the Jamaica Reggae Industry Association, but there is a need for greater alignment to provide structure within the industry, so that together players can share common goals for the direction of the industry, defining "what we want to accomplish, where we see the opportunities, and where should we be kind of funnelling resources." Raising awareness, and building capacity for younger artists to understand how to access the top markets, and how to follow the road paved by those who went ahead of them.</p> <p>The public sector's role is crucial to supporting capacity building, and McDonald suggests that, there should be an effort to identify and equip persons in the diaspora with knowledge of possibilities and pathways, and support in setting up businesses such as booking agencies that would support the mobility and exchange of artists with Europe and elsewhere. There also needs to be a growth in business consultancy services, provided at various levels for musicians, as there is a great demand for this.</p>	<p>Develop more thorough and sustainable mechanisms to capture the impact of the Jamaican Diaspora on EU culture and vice versa, and their roles in creating sustainable EU-Jamaica cultural collaborations and partnerships, in particular concerning intellectual property matters.</p> <p>Create spaces that facilitate organic opportunities for planned music pop-ups across the KMA with access to power and internet that can be booked by performers.</p> <p>Leverage the strength of the global sound system and Reggae cultures to promote innovation, encourage knowledge sharing, strengthen networks, and deepen enabling environments for artists and CC ecosystem stakeholders in Jamaica and Europe.</p> <p>A clear, integrated inter-MDA development plan for entertainment zones.</p>

ANALYSIS: THEMATIC INTERSECTIONS

Based on the analysis of the four thematic priorities of the K:NOC study on financial inclusion and access to finance, digital considerations, EU-Jamaica cultural relations, and inclusion and access to: the cultural and creative ecosystem, the activities' co-creation methodology was employed as a tool to extract major considerations relating to the thematic priorities identified in this mapping. A reflective validation exercise with stakeholders present in the sessions was utilised to create an updated and more inclusive overview of the baseline considerations for the **Strengths, Weaknesses, Opportunities and Threats** analysis and any sub-considerations of the overarching thematic area. The findings are below:

Thematic Considerations and SWOT Analysis

Theme 1: EU-Jamaica Cultural and Creative Stakeholder Collaboration and Exchange

Background:

The co-creation activities confirmed that the role of the Jamaican Diaspora should be enhanced to better strengthen EU-Jamaica ties, and any programmes considering this should include a mapping of the organisations and networks that members of that diaspora engage with. The contribution of the diaspora to culture was extensively discussed and put forward as an important contingency in cultural exchange pathways between the EU and Jamaica. It was noted that many diasporans have opted to return home, for short or extended stays, because of their desire to re-engage in their culture, which places them in a unique position in continuing to engage and influence their friends and family in the diaspora. Established mechanisms such as the Global Jamaica Diaspora Council and the Global Jamaica Diaspora Youth Council comprising 28 members, were highlighted as official pathways, along with the Jamaican overseas missions and honorary consuls, as well as different community-based influencers. It was also seen as an important mechanism for intergenerational knowledge transfer as an anchor to the perseveration of culture, and also the opportunity to engage the global diaspora in capturing the younger (second and/ third) generation. Despite the challenges of COVID-19, it also presented a unique opportunity in the context of digitization.

Based on numbers provided by the Embassy of Jamaica, Brussels, during the period of the K:NOC activity, we found that as of 2019, 1,200 Jamaicans are residing in the Netherlands, while the Luxembourgish officials present 12 Jamaicans as being resident there. Additionally, while still awaiting responses from the countries within the next jurisdictions concerning requests for updated and official data, they approximate that in France there are approximately 1,500 Jamaicans there, in Belgium approximately 900, in Spain at least 50, and less than 5 in Monaco and Portugal, respectively.

The co-creation activities acknowledged:

- that there must be heavy investment into the infrastructure in Kingston, to support and leverage the full impact of Kingston as a UNESCO creative city of music. The development of world class facilities which seek to be inclusive and community centric are a priority. Data published in JAMPRO's Economic Impact Study on Jamaica's Film, Animation and Music Industries (April 2021) reveals that, all things

being equal, local shows typically contribute much more to the Jamaican economy than when their artists perform overseas, with one of the major factors that influence this value consideration being that tourists (including members of the Jamaican Diaspora) visit Jamaica to participate in such events.

- the importance of European markets for the music sub-sector. JAMPRO's April 2021 Economic Impact Study for Jamaica's Film, Animation and Music Industries found that the main services that are exported within the music sub-sector are: beats, live performances, play instruments, merchandise, recorded music, video content, music production and talent and equipment rentals. Based on the small sample surveys conducted as part of this study, 45% of the respondents in the music sub-sector indicated that they earn income from Europe/the UK, with 36% of the respondents earning between 1–30% of their income in Europe/the UK, and 9% of the respondents indicating that they earn between 61–90% of their income from exporting to Europe/the UK. The report also shared suggestions made by respondents for the music sub-sector, which included export market development for entertainment products and an easier means of providing longer term work permits for certain countries.
- that supporting evidence that internationally-funded projects provide strong resources, and pathways for collaboration efforts and promote the mobility of artists' brand development and capacity building. Below are a few examples of recent collaborations.

Further to the above consideration, information was shared with the researchers about various good practices in this regard, and a selection has been highlighted below as part of the findings and examples connecting the dots on issues raised in the SWOT analysis and which can serve as models to be expanded and built on.

A call titled the Caribbean Hip Hop Beat in Europe was launched in April 2022 as part of the UNESCO-EU Transcultural project. At the heart of its objectives is using Hip Hop as a cultural bridge between the Caribbean and Europe. Transcultural: Integrating Cuba, the Caribbean and the European Union through Culture and Creativity, is a UNESCO Programme that seeks to harness diversity to build bridges between peoples and cultures from different linguistic areas. To achieve this, it relies on both strengthening capacities and creating opportunities for young professionals in the Caribbean. This call is addressed to young hip-hop artists, aged between 18 and 35, from the 17 Transcultural Programme beneficiary countries: Antigua and Barbuda, the Bahamas, Barbados, Belize, Cuba, Dominica, the Dominican Republic, Grenada, Guyana, Haiti, Jamaica, Montserrat, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, Suriname, and Trinidad and Tobago. A jury will select one hip-hop band or solo artist from each linguistic area covered by the Programme (English-, French- and Spanish-speaking), who will have the opportunity to perform in Berlin and to participate in promotional and exchange activities with relevant actors of the music market and the hip-hop scene in Germany. Through this exposure, the selected artists will strengthen their visibility in the European circuit, establish contact networks, and enhance their professional development opportunities. The Transcultural Programme will cover the participants' travel and accommodation expenses. The call outlines its context and purpose, and states: "The transversality and flexibility of hip-hop culture provides a window of opportunity to strengthen a bridge of great potential and facilitate an interregional, longstanding, and meaningful artistic dialogue between the Caribbean and Europe that leverages hip-hop as a popular language. In both the Caribbean and the European spaces, the hip-hop movement has devel-

oped according to the different social and migration contexts of its leading figures and the predominant local artistic scenes.” The call acknowledges that although the Caribbean Diaspora in Europe plays a key role in giving hip-hop an emerging new face, one characterised by specific phrasing and cross rhythms, artists living in the Small Island Developing States (SIDS) are still underrepresented when it comes to entrepreneurial opportunities to showcase their creative outputs and penetrate extra-regional markets, such as Europe. The Call thus seeks to empower talented Caribbean hip-hop artists as agents for sustainable development by facilitating their active participation in international artistic events and creating intra- and interregional networks to enhance complementarity and knowledge sharing, thereby strengthening entrepreneurship and innovation, fostering integration in the arts and culture sectors, and promoting the understanding of shared intercultural values.

Thanks to these specific partnerships, WOMEX provides a practical and fully hands-on programme to learn about global music trends and business, to identify international circuits, and to gain inspiration. It is also a compelling place to meet new colleagues and potential partners and establish long-lasting professional networks at an international level. WOMEX collaborates with a diverse range of partners ranging from governments (from the national to municipal levels), the European Union, UNESCO, NGOs, GIZ (the German Agency for International Cooperation), the Goethe-Institut, the Caribbean Development Bank, universities, arts councils and foundations, to private operators, such as event producers, networks or festivals. The activities directly relevant to Jamaican CC ecosystem stakeholders include: the evaluation of candidate cities to the UNESCO Creative Cities of Music Network, for which Kingston has been acknowledged as a UNESCO Creative City of Music; as well as capacity building seminars entitled ‘Accessing Global Markets’ delivered in Barbados and Jamaica with the Association of Caribbean Copyright Societies ACCS and the Caribbean Development Bank. As well, there is the WOMEX Academy, a training and fellowship program. In 2021, the Transcultura project facilitated a Jamaican artist attending WOMEX. The WOMEX Academy trains and prepares artists and other music professionals to access international circuits and markets.

An excellent example of leveraging cross-cultural collaboration, strong networks and ecosystems, and creative capacity and spaces for EU-Jamaica CC ecosystem stakeholders is the Jamaica, Jamaica! exhibition, which was first exhibited in 2017 at the Cité De La Musique-Philharmonie de Paris, and was then exhibited at the National Gallery in Jamaica in collaboration with the Jamaica Music Museum in 2020. The exhibition was presented in seven parts: Rebel Music: The Multiple Heritages of Slavery; The Soundtrack to Independence; Studio One, The Black Ark and King Tubby’s Studio: A Production Circuit Like Nowhere Else in the World; Jamaica’s True Instrument; The Intertwined Destinies Of ‘Jah, Rastafari’ and Marcus Garvey; Bob Marley and the Wailers, Political Hostages in a War Between Neighbourhoods; and Jamaican Music After Marley. Some of the works on display were on loan from Jamaican institutions such as the National Gallery in Kingston and had never before been exhibited in Europe. Jamaica, Jamaica! brought together rare memorabilia, photographs, visual art, audio recordings and footage unearthed from Jamaica’s best museums and most elusive collectors and studios, while collaborating with legendary local visual artists to convey the essence of a true Jamaican music experience. Being the most ambitious exhibition ever staged on the topic, Jamaica, Jamaica! celebrated the musical innovations that have emerged and originated on the island in its specific historic and social contexts, revealing the story behind the musical genres of Ku-



mina, revival, mento, ska, rocksteady, reggae, dub and dancehall, as well as the impact of the local sound system culture, street culture, and visual arts on today's global pop culture.

Also mentioned in the case studies by Pierre Lemaire who represented Jamaica's partnership via the Edna Manley College of the Visual and Performing Arts, is an example of EU-Jamaica collaboration through projects, specifically the PACAM project. This project was funded through the EU-funding programme INTEREG. The PACAM project aimed to develop artistic sectors in the Caribbean by creating complementarities between different artistic forms (dance, circus, street arts) and by offering training in cultural entrepreneurship. The project will help structure the Caribbean artistic and cultural sector and develop the employability of artists by promoting and disseminating the artistic creations of the zone. The aim was to contribute to increasing the touristic potential of the Caribbean. It included the following partners: Le Plus Petit Cirque du Monde (Bagneux); Toukadanses (French Guiana); Lezard ti show (Martinique); Alliance Française de Sainte-Lucie (Saint Lucia); School of Drama, Edna Manley College of the Visual and Performing Arts, and l'Ecole de Théâtre de la Jamaïque (Jamaica).

Finally, we highlight the ACP-EU Culture Programme. Implemented by the Organisation of the African, Caribbean and Pacific Group of States (OACPS) and financed by the European Union (EU), the ACP-EU Culture programme illustrates the ambition to boost the competitiveness of the cultural and creative industries in the ACP countries. This programme, valued at three million Euros, aims to make culture a viable option for the younger generation while strengthening cultural existence, creating an enabling environment and for boosting creation and innovation, in addition to giving artistic and creative talents the opportunity to increase their income and use new technologies, thereby contributing to stable jobs. The programme provided for better access to national and international markets with a view to ending inequalities and boosting female leadership and empowerment. The Programme operates according to a logic of decentralisation and seeks the reinforcement of the cultural sectors in the ACP regions. Its support enables the establishment of support funds for the cultural and audio-visual sectors managed primarily by regional or international organisations, albeit including a majority ACP component. 'Creative Caribbean' is a joint project by the United Nations Educational, Scientific, and Cultural Organization (UNESCO), the Caribbean Community (CARICOM), and the University of the West Indies (UWI), supported by the 11th European Development Fund (EDF) programme titled "Towards a Viable Cultural Industry: Supporting the Cultural and Creative Sectors in the ACP countries," with the financial contribution of the European Union and the support of the Organisation of ACP States.

Specific objectives of the Joint 'Creative Caribbean' Project are:

1. A strengthened and rationalised ecosystem development framework (including entrepreneurial capacity & strategic business planning) for the cultural and creative sectors in the region;
2. Increased creation and production of quality globally-competitive goods and services at competitive prices for access to local, regional and international markets as well as the creation of new jobs;
3. Expanded skills which enable participants to self-generate a cash flow to fuel their growth as well as increased access to financing through innovative mechanisms that allow for co-financing and reduce the Caribbean's cultural operators' dependency on international financing.



SWOT Analysis:

STRENGTHS

Leveraging Kingston's designation as a UNESCO City of Music:

- The UNESCO Creative City of Music designation
- The presence of a cluster of important cultural institutions, activities and linkages that can support a vibrant Creative City
- Access via Airport and a Cruise Ship Port in close proximity
- Existing multi-purpose parks and open spaces that are adaptable to support different community needs
- Existing public art and sculptures
- Existing living archives
- Orthogonal grid
- Variety of architecture including historical\heritage sites
- Diversity of cultures represented

Knowledge Sharing and promoting collaboration:

- Increasing awareness of Intellectual Property
- High-value brand recognition for indigenous Jamaican cultural expression
- Existing relationships between the EU, Jamaica and the EU, and Jamaica and stakeholders
- Significant European demand for Jamaican cultural and creative products and services
- Increasing digitization and digitalization within Jamaica
- Extensive repository of knowledge that needs to be accessed and shared through digitization
- Connecting and protecting an invested diaspora that helps to spot intellectual infringement and to promote Jamaica through their roles in different networks



Strengthening Collaboration between the European and Jamaican Music Ecosystems:

- Deepening intellectual property rights and legislative protection
- Increasing awareness of music-specific Intellectual Property considerations (Copyright and TradeMark considerations)
- Dynamic music subsector: production, performance, distribution
- There is a growing number for technical personnel who are able to provide technical support, including cross border IP advice and support—an Export of Services
- High value brand recognition for Indigenous cultural expression and musical forms
- The local music ecosystem is evolving to adapt to the digital environment: e.g., streaming brands are investing in our ecosystem framework for a strengthened infrastructure.

Leveraging the Strength of the Diaspora

- Existing pathways between members of the EU-based Jamaican Diaspora, EU communities, and Jamaica-based communities
- A growing number of Informal and Formal Diaspora Associations in many EU countries
- A network of influential, talented and diverse individuals with ties to and a love for Jamaican culture
- Many diaspora members have strong social capital in EU communities
- The enthusiasm of the diaspora to participate in existing activities

WEAKNESSES

Leveraging Kingston's designation as a UNESCO City of Music:

- The use of public spaces is affected by issues of personal security.
- There is a level of distrust in knowledge sharing at all levels, underlined by considerations of historical exploitation.
- There is limited parking space to support current trends in mobility and transportation, particularly in Downtown Kingston.
- Varied perceptions and trust levels regarding the role of police in relation to communities, events and activities.
- Need for diversified support services as part of an enabling environment that are often not easily available or accessible to creatives



- Challenged ability to write grants, proposals and inequity in the various levels of social capital present barriers to accessing funding
- Limited enforcement of building codes and special zones.

Knowledge Sharing and promoting collaboration:

- An absence of a clear, sustainable, holistic policy, legislative and programmatic framework guiding CCI activities, processes, and people generally.
- Protracted absence of approval by the Cabinet of an updated cultural policy
- Absence of evidence of inter-agency-ministerial coordination, as well as a need for the re-establishment of a framework
- Insufficient application and enforcement of intellectual property considerations within the Jamaican space
- Widespread infringement issues of IPs
- High levels of inter- and intra-sector mistrust and distrust based on histories of exploitation and colonialism, alongside allegations and perceptions of corruption, cronyism, conflicts of interest and a lack of transparency.
- Restrictions of movement, people, equipment, capital, etc.
- High costs of movement, people, equipment, capital, etc.
- Variable levels of internet connectivity and availability.
- A lack of structure and organisation to support CC activities (see: opportunities)
- Policy variance and coordination deficit among policymakers, funders and CC stakeholders
- Insufficient support and advocacy for visual arts and creative products by the diaspora.
- Perceived need for additional engagement on the part of the diaspora
- Heavy importation of overseas goods, e.g., “made in China”
- Need to promote indigenous production

Strengthening Collaboration Between European and Jamaican Music Ecosystems:

- Insufficient appropriate infrastructure
- Insufficient knowledge sharing within and across communities



- Trust issues, based on a history of exploitation
- Insufficient educational infrastructure for sustainable CCI development: technical and supporting
- Insufficient depth in the variety of skill sets needed; greater emphasis on specialisation and capacity required
- A potentially sluggish activation of the benefits of Kingston's designation as a UNESCO Creative City of Music
- Capacity considerations such as resources to write grants and the barriers to accessing funding

Leveraging the Strength of the Diaspora

- Insufficient understanding of the depth and breadth of the influence of the diaspora on the cultural and creative industries in Europe
- Often not included in visible pathways unless registered with Embassies or members of existing associations,
- Undervalued as centres of knowledge and connectivity
- EU-based Jamaican Diaspora stakeholders are often the most motivated and empowered stakeholders to encourage linkages and interconnections

OPPORTUNITIES

Leveraging Kingston's designation as a UNESCO City of Music:

- The Music Ecosystem can benefit from a special designation through intersections with other sectors and CC subsectors
- Existing networks and framework agreements that Jamaica can develop for sustainable partnerships.
- The development of stronger knowledge sharing mechanisms
- Building the brand value of the Jamaican Creative output
- Diversifying cultural output across the Kingston and St. Andrew Regions
- Upgrading public transportation to increase traffic flows
- The planning and implementation of said plans for a robust Night Economy
- Programmatic increases in the engagement of the Global Diaspora



Knowledge Sharing and promoting collaboration:

- The development of stronger knowledge sharing mechanisms
- The development of structured, coordinated mechanisms for cultural exchange
- The establishment of clear paths to resource mobilisation
- The establishment of information sharing processes for promoting cultural and creative exchanges
- Re-evaluating the issues related to the cultural protocol and cultural exception
- Improving the enforcement of IP regulations
- The mobilisation of heightened interests in art from the South
- Accessing, understanding and optimising the Cryptoverse

Strengthening Collaboration Between European and Jamaican Music Ecosystems:

- Activating existing frameworks
- Kingston's designation as a UNESCO Creative City of Music
- Digital Technology changes: Access to international markets
- Developing methodologies for sharing knowledge and opportunities within the Music Ecosystem
- Partnerships within CARICOM, CARIFORUM, for lobbying in spaces such as the EU and for accessing cross-border technical support
- Engagement of the Global Diaspora
- Intersections with other sectors

Leveraging the Strength of the Diaspora

- Structured and defined pathways to increase the engagement of the EU-based Jamaican Diaspora
- Providing greater visibility for the Jamaican Diaspora working in Culture and the Creative Industries in the EU
- To develop greater inclusivity and knowledge transfer within Europe by leveraging the Jamaican Diaspora there for stakeholder engagement and collaboration
- The growth of digital communication pathways and digitisation



THREATS

Leveraging Kingston's designation as a UNESCO City of Music:

- Insecurity: the stigma surrounding crime, violence, corruption and potential distrust in the police
- Changes in global alliances and geo-political variances and threats
- Global Pandemic: Livelihoods, venues, limitations and restrictions in movement
- Climate Change considerations: rising water levels, changing weather patterns, natural disasters
- Gentrification
- Lack of preservation of artefacts
- Misaligned public sector priorities and political will
- Undervalued cultural assets
- The dependency on, and leveraging by, the tourism industry has also put pressure on Kingston's natural ecosystems.

Knowledge Sharing and promoting collaboration

- Changes in global alliances and geo-political relationships
- The growing popularity of other competitive cultural outputs, some of which have been strongly influenced by our own cultural output, which as a result could render Jamaican products and services less attractive to investors and visitors
- Financial constraints - access to finance and financial inclusion.
- Pandemic and its effects - social, economic, cultural, and political
- Digitalization as it affects live performances and exchanges

Strengthening Collaboration between the European and Jamaican Music Ecosystems:

- Lost opportunities for mutual engagement
- The growing popularity of other cultural outputs, some of which have been strongly influenced by our own cultural output, which could render ours less attractive to investors as a result
- Unequal access to markets
- Challenges to mobility



Leveraging the Strength of the Diaspora

- Lost opportunities for mutual engagement
- Push-back against the diaspora's influence on the Jamaican political landscape
- Lack of understanding of the challenges and considerations relating to various generations of diaspora members
- Challenges to mobility can affect partnerships
- Often overlooked as EU stakeholders, although they are often the most motivated and empowered stakeholders to encourage linkages between EU and Jamaican creatives

Thematic Recommendations

K:NOC Primary Thematic Recommendations

Theme 1 - EU-Jamaica Creative Stakeholders Collaboration and Exchange

Kingston UNESCO Creative City of Music

1. Fast-track the implementation of holistic, structured, cultural and creative policy.
2. Review of EPA Cultural Exceptions
3. Develop more thorough and sustainable mechanisms to capture the impact of the Jamaican Diaspora on EU culture and vice versa, alongside their roles in creating sustainable EU-Jamaica cultural collaborations and partnerships—in particular concerning intellectual property matters.
4. Consider the active development of exchange programmes and collaboration networks with willing EU CCI networks and with regional stakeholders, including the French Caribbean and Central and South American countries. These exchange programmes and collaboration networks should be ready to share professional training expertise concerning access to markets, intellectual property enforcement, entrepreneurship, culture management, museum studies, digital services, and conservation and heritage protection. This could include efforts to create twinning opportunities for Kingston with cities in the EU and internationally.
5. Engage members of the Jamaican Diaspora abroad to access supporting services and opportunities in the EU such as, via the provision of assistance and support in writing quality proposals and responding to calls, and identifying opportunities and transmitting them to the relevant agencies in Jamaica.
6. Leverage the strength of the global Sound System and Reggae cultures to promote innovation, encourage knowledge sharing, strengthen networks, and deepen the enabling environments for artists and CC ecosystem stakeholders in Jamaica and Europe.





7. Engage Jamaican delegations overseas to access supporting services and opportunities in the EU such as via providing assistance and support in writing quality proposals and responding to calls, and identifying opportunities and transmitting them to the relevant agencies in Jamaica.
8. Facilitate discussion, dialogue and debate on cultural and creative sector issues through an information and communication campaign related to stakeholder collaboration and exchange – EU-Jamaica
9. Ensure that the city's infrastructural development integrate creative models that foresee the changing climate patterns and will leverage engaging cultural and creative communities to unearth and showcase climate resilient best practices at its core.
10. Incentivise the development of pods that produce festivals, residencies, and museums that embrace climate resilience as core features.
11. Leverage, adapt and integrate into long term strategies those best practices in CC stakeholder programmes and activities that have a strong proof of concept for achieving their aligned objectives and providing resources for their further utilization.
12. Design and implement a public sensitisation campaign on the role and function of the CC ecosystem, both as an economic driver and as a motor of Jamaica's sustainable development. This would be an integrated marketing communication campaign that is information-driven regarding selected themes to raise awareness and get others to "buy-in."
13. Facilitate, programmatically, the connections of professional CC organisations with similar European bodies to assist them in building capacity, exchanges, and other reciprocal activities. An example is facilitating connections between the Jamaica-CC Alliance with the European Cultural and Creative Industries Alliance.

Theme 2: Financial Inclusion and Access to Finance

Background:

In Kingston, Jamaica, the cultural economy consists of a community of freelancers, entrepreneurs, operating enterprises, industry representative bodies and educational facilities. Creative goods account for roughly 84.1 billion Jamaican dollars in terms of creative services, and employs approximately 3% of the entire workforce, which accounts for the sector's strategic importance to the economy. The Jamaican approach to cultural economy and its associated policy is conservative—its posture and grounding, conceptually, are neoliberal with an emphasis on fiscal imperatives. This conservative economic positioning exists across the general posture of policy and public service delivery and focus. This is one interpretation of the inclusion of 'entertainment' in the nomenclature of the Entertainment Cultural and Creative Industries (ECCI),



given historical allocations of government portfolios⁹. Such an emphasis on finance and economics are priority areas of focus by all categories of stakeholders within the ecosystem. More recently, the value of CC activity as a key to the recovery of the global economy in the pandemic era has been acknowledged.

While popular pronouncements speak to the value of culture as superseding the interconnection of people with money and entertainment, the Cultural and Creative Economy has been privileged as a major driver of the economic activities now heightened by the pandemic era. The GOJ has implemented several key financial measures within the remit of its agencies and departments to include grants. Among them include a field commission which was established by the Jamaica Promotion Agency (JAMPRO) in order to spearhead activities that increase investment, export and employment in the sector.

The Ministry of Industry Investment and Commerce related that, despite the significant pandemic impact, the performance of the creative economy has been noteworthy.

- The current CapEx, Jamaican dollar, food production expenditure and job figures are the highest recorded since the beginning of the pandemic
- In US dollars in 2021, the value was about \$1.08 million for the current fiscal year. The US value amount for this is about \$3.8 million.
- The Development Bank of Jamaica launched two venture capital funds that can provide angel funding for CCI entrepreneurs.
- The government is encouraging people to use these avenues of financing and the valuation of intellectual property as they try to build this industry to a higher level. Through the Jamaican Intellectual Property Office, JIPO, the government has ensured a strong regulatory framework to protect creative content under local legislation such as Fair Trade, rather than through trademarks such as with the Copyright Act and the Designs Act.
- There are also international treaties, including the Patent Cooperation Treaty and the Hague System, to which Jamaica acceded in February 2022, as well as the Madrid Protocol, which came into force for Jamaica on March 27th, 2022.
- In addition to these measures or investment in the sector, consistent representation via local and international partners for avenues of financial support.

⁹ See situation analysis for an understanding of the significance of the naming of government portfolios in the structures and governance of the CCS. In 2000, the Tourism Ministry expanded to a new 'Ministry of Tourism and Sport' with the attached portfolios of Women's Affairs and Entertainment. It became Jamaica's first ever Ministry of Government to include 'Entertainment' as a defined portfolio, albeit not formally included in its name. Popular sentiment at the time was that not formally including 'Entertainment' in the name of the Ministry was an indication that the sector was not deemed important or serious enough. Players in the wider entertainment sectors have for decades seen themselves as marginalised and sought legitimization for the sector and its subsectors. It was officially recognized, however, that the Prime Minister's express inclusion of the entertainment portfolio within a Ministry at that time, signalled the policy distinction between the production and trade of creative goods and services as an economic activity from the traditional cultural policy of identity, heritage and socio-cultural development. This was in keeping with the trending movement of regional governments, identified by Burke, to "respond to cultural activities primarily for their capacity to create employment and generate foreign exchange" (174). This enthusiasm, she explained, propelled cultural policy to focus on the creative sector as one of the major levers for economic development. The report also highlighted the dominance in our entertainment industry by private activity, especially by Medium Sized Enterprises (MSEs). Hickling, 2020.

It was confirmed that the current, ongoing, and most prevalent challenge facing creative practitioners is access to financing. Efforts are being made by two government agencies to address this challenge.

- The Jamaica Business Development Corporation is in charge of capacity building initiatives which prepare the industry to secure funding through various options such as partnerships, equity and debt financing.
- JIPO constantly engages with shareholders in the stakeholders in the industry regarding utilising the intrinsic value of their intellectual property as collateral that CCI practitioners should seek.

With the declared recognition that Jamaica's strong and internationally recognised cultural and creative industry has enough seasoned players to lend itself to improved commercial structures that would prove to be attractive to equity investors and to lenders or finance ministers, respondents voiced that there is potential for creatives to make further lucrative connections in many international markets. The following were identified as specific issues impacting financial inclusion and access to finance in co-creation activities that included senior investors, government officials, and cultural and CC stakeholders:

- Financiers and Jamaican government interests admitted that they have taken, and continue to take, a traditional and conservative approach to funding in the sector due to what they identify as high risk. These stakeholder groups point to a need for creative practitioners to engender a 'business mindset', and encouraged cultural and creative practitioners within the MSME sector to prioritise access to technical business assistance when seeking to access financing. "Instead of asking 'How do I get more money?' they should ask, 'How do I get more markets for my products?'. Creative entrepreneurs need to know that they need good, solid technical assistance", a government official advised me in one of the co-creation sessions.
- There is a need for a mindset adjustment amongst financiers, from considering CC activities as investment projects or programmes rather than marketing and promotional activities. That is, commercial banks, cooperatives and credit unions, businesses and individuals predominantly consider CC business proposals for their creative and promotional value, rather than actively developing financial products specifically to optimise the dual goals of specific projects.
- Issues of risk were countered with the view that creative trade is less volatile than trading commodities or raw materials. In 2009, when CEOs from the Organisation of Petroleum Exporting Countries (OPEC) recorded a 40% decline, exports of creative goods contracted by a mere 12%. The current expansion of the CC sector and increased demand for CC products and expansion of the digital ecosystem within the pandemic era further bolsters this position.
- A representative of the Jamaica Bankers Association (JBA) and the Private Sector Association of Jamaica (PSOJ) indicated a collective response to the challenge of risk and shared new ways in which financial institutions were moving to address it: *"...to break it down to needs...we have an early-stage financing that is actually very remarkable. It means you can actually be in business for a month and come*

to us for up to \$50 million. You're going to see the banks doing more of that because we're not going to do equity, although it's like pseudo equity. But we're saying we need to give you a shot to get to that next level. And we put aside a pool of capital that says if every loan we made to this early-stage business went bad, this is what our non-performing loans ratio would increase to, and we're okay with that".

The government indicated that additional equity financing options will be made available to MSMEs in 2022/2023. Members of the industry should now begin to prepare themselves to take advantage of these opportunities by undergoing investment readiness processes. Equally, financial institutions need to prepare themselves through investor readiness.

The forthcoming Economic Impact Assessment "Validating Jamaica's Cultural and Creative Industry through Economic Assessments and National Statistical System" (JAM NSS-CCI) has begun to be piloted by the Jamaica Business Development Corporation in association with the Ministry of Culture (MCGES). Through this process, STATIN will be able to address the classification issues. JBDC further participated in the NOC Consultation on Databases and Classifications and considered the initial structures proposed by the NOC research. This is another demonstrable "connection of dots" and a provision of added value for the mapping process, the process of developing a comprehensive profile of the sector, as well as a strategy allowing for more meaningful decision making regarding the sector.

Additionally, the data from the interface with the JBA and PSOJ revealed that significant funds exist within private sector financial institutions for on-lending and investment in CC projects and MSMEs. In turn, the proliferation of CC projects that require funding and investment with potential value was identified. The need to programmatically promote both investor and investment readiness, knowledge transfer and bridging through public-private partnerships was identified as a priority.

By formalising and programmatizing the financing of pods and pod-based activities beyond sponsorship models within the gig economy is one way in which the financial sector can develop built-for-purpose products for the CC ecosystem, sector and subsectors. The process of implementing specific bridging programmes to this end is another means of connecting the dots and adding value to the CC ecosystem.

The data analysis further points to a reconsideration of grant-funding emphases on individual grants for capacity building; to project funding for specific, approved activities to be implemented by production/content pods. This changes the dependency balance on grants as gifts into investment funding with genial and moderate terms to incentivize, encourage and facilitate sustainable revenue generation for subsistence projects. These projects and pods should have relaxed and tolerable terms, require declared budgets and have clear auditing requirements written into the funding scheme. This process recognizes the phase of development of the sector and can, in turn, build capacity for participating freelancers, sole traders, and companies. The current dependence on sponsorship models for projects that mandate brand alignment, emphasise commerce and in turn suppress creative independence, can be translated to other forms of returns on investment linked to intellectual property values and assessed value using modern valuation tools and referencing the SIPS legislation.



The recognition that CC sub-sectors each have different structures, practices, processes and means of valuing their IP and finished products and services is an important communication point for the financial sectors. Financial and CC inclusion; as well as financial and CC literacy are required for both the financial and CC sectors. The following SWOT analysis presents further findings in summary.

Sustainable CC Ecosystem Fund

The establishment of an ecosystem fund has been suggested, with several issues having emerged, and several attempts having been made in Jamaica to establish a CC Fund. Questions regarding a competent authority, sources of funds, the complexity of application processes, beneficiary sectors, beneficiary criteria and sustainability remain top of mind. Locally, the CHASE Fund and regionally, the Caribbean Development Bank (CDB) have funds established specifically for this purpose. The CDB also seeks to support local financial institutions, commercial entities, and wealth management companies to better access the decision-making wheel within the creative sector. More recently, the Caribbean Culture fund has been mooted and local attempts to begin private funds within sub sectors and a national fund have been in discussion for a protracted period. The co-creation discussions yielded the following ideas regarding the establishment of a dedicated fund for CC activities:

- The need for financial institutions to upskill internal staff on how to assess creative projects that are coming to them for financing.
- The establishment, for example, of media and entertainment divisions within specific commercial entities, populated by professionals that understand both finance and creativity in the creative economy that also exists in the cultural capitals of the world in order to create financial equity or debt vehicles that are targeted and tailored towards the cultural ecosystem.
- In Jamaica the two primary difficulties affecting the establishment of a fund have been identified as both tangible and intangible—identifying a sustainable and replicable pool of existing funds, and the lack of trust that exists in the ecosystem.
- Creatives not being at the table for discussions of the formation of a film fund were highlighted: persons who, for example, are going to be affected by the decisions, should actually be a part of the process to devise the form, and should be the ones to help shape the forms in the first place.
- There is little room for the funding of experimental or controversial works and beneficiaries.
- There are different, varied levels of readiness to accessing and managing the grant funding that we have on offer.
- There are limited resources associated with the development of a regional fund, including a lack of readiness, an inability to apply, and capacity constraints.



- Need to encourage partnerships and collaborations within the applications and the designs of projects.
- Foreign exchange anomalies exist across the region and affect donorship.
- A lack of harmonisation of funding practices and the complexity of funding processes are strains on the operational capacity of stakeholders and the fund leads.

The specific takeaway related to the establishment of a dedicated fund is a clear programmatic collaborative process of providing better technical assistance and knowledge sharing as well as promoting capital and investment readiness to create better experiences, value, and efficiency for both funders and stakeholders.

The SWOT Analysis of the highlighted issues relating to Financial Inclusion and Access to Finance is as follows:

STRENGTHS

Towards a Sustainable Fund to Finance Creative Projects:

- High demand from creatives for funding to be made available for projects and businesses
- A growing knowledge base related to building strategic funds and to the needs of the general sector; an increasing interest in understanding the value considerations of the CCI sector
- Increased willingness on the part of the financial sector to make specialist products and approaches to the CC ecosystem
- Increasing number of projects, businesses, and enterprises that are more developed and ready to scale up with funding; several different funds are being explored and are already in place in niche sectors of the CCIs
- An exploration of the different ways of quantifying value considerations for initiatives in the CCIs
- Money and capital from various sources that could be made available for a collaborative fund due to liquidity
- Increased diversity of actors such as legal experts, agents, connectors, and intermediaries who are highly skilled at effectively engaging with the value chain considerations.

Towards an Enabling Environment - Financial Inclusion and Access to Finance in Kingston's Creative City:

- Confidence and ease of doing business is improving incrementally
- There is only one tax boundary in Jamaica unlike other countries with counties and states therefore policy revision, education et al are easier



- Extant models of intangible collateral with which we can adapt to our specific context
- A creative identity that is internationally recognized
- Existing global valuation models
- Existing sponsorship model-supporting activities
- Existing legislation governing IP and collateral (SIPS)
- Increased willingness and demonstrations on the part of the financial sector to make specialist products and approaches for the CC ecosystem
- Money and capital from various sources to fund CC activities for MSMEs

WEAKNESSES

Towards a Sustainable Fund to Finance Creative Projects:

- Financial institutions' lack of understanding of the value generation of CCI-related initiatives
- Asymmetric information
- Low levels of financial literacy and creative literacy amongst creatives and financial stakeholders
- Financiers cannot rely on a one-size-fits-all approach as the CC ecosystem is not monolithic.
- Access to finance considerations often puts the focus on small and emerging businesses and fails to be inclusive of the micro level and start-ups without consideration of the developmental phase of the sector; need for a focus on start-ups and pre-starts, and not just SMEs given the phase of the sector's development
- Absence of clear all- government direction regarding the policy development process for financing CCI
- Variable consistency regarding inclusivity
- Examining public opinion and interests as it relates to nepotism, cronyism, and a reliance on social capital and corruption
- Absence of robust data
- Unclear agenda regarding local government planning and policy for Kingston as a Creative City of Music
- An expectation for private investors to provide the same social provisions to the CCIs as would be the role of public institutions.
- Lack of coordination with incentivised policy structures to encourage FI and private investors to readily move towards a stronger overall ecosystem

- In existing funds there is lack of trust as the beneficiary selection seems arbitrary
- Little room for experimental or controversial beneficiaries; little room for artistic exploration
- Complicated and unclear access to application for some existing funds—unclear criteria to benefit from funds
- Cultural biases that exist internally of things of our own making. Shifting mindsets. Lack of Cultural Confidence
- Lack of a policy advocacy body that would help to create a Caribbean Policy Bank and Data Bank
- Issues with distribution: managing and owning distribution channels (Spotify, iTunes)

Towards an Enabling Environment - Financial Inclusion and Access to Finance in Kingston's Creative City:

- Asymmetric information
- Lingering perspective that creative work is a pastime activity or no more than entertainment without seeing the value of said entertainment
- Social capital 'deficits' hinder collateral-based loans and promote reliance on a more affluent guarantor
- Absence of the establishment of clear valuation systems for intangible goods and some services
- Unevenness of the application of collateral requirements for collectors vs the producers of art

OPPORTUNITIES

Towards a Sustainable Fund to Finance Creative Projects:

- Strong research agenda
- Greater knowledge and research surrounding the development of funds
- Legislative development of the CCI sector now under way
- Many lessons to learn from funds that support CCIs globally
- Consolidating efforts and methodologies
- Implementation of funds that have yielded success stories—strong sector-specific models developed locally which can be updated and replicated across sub-sectors
- Collective impulse towards making this a reality; Learning from successful South-South initiatives; Leveraging learning networks globally to educate FI and private investors



- Incentive driven incentives at a policy level, including more flexible considerations of charity status and tax breaks
- There are existing spaces that can be leveraged to embrace the diversity of interests of the CCI stakeholders
- Managing and owning distribution channels

Towards an Enabling Environment - Financial Inclusion and Access to Finance in Kingston's Creative City:

- To upskill or train a fresh cohort of valuers to serve not only CCI but also other areas. New value perspectives can support local creatives in creating lucrative brands
- To reach untapped clients which, if nurtured, can become VIP clients at financial institutions due to their earning potential in the CCI internationally
- To support the retention of local talent yet export their services.
- SIPP legislation training; investor readiness training for financiers

THREATS

Towards a Sustainable Fund to Finance Creative Projects:

- Misaligned priorities of policy frameworks to support the development of the CCI ecosystem
- Lack of funds to satisfy all competing interests
- Lack of credit rating for industry participants based on creative businesses/identity
- Preferential treatment may incur repercussions and spill over effects
- Justification in budget allocation due to lack of data
- High levels of intersectoral, trans-sectoral and intra-sectoral mistrust and distrust regarding CCI directions
- Unclear structural relationships between informal and formal sectors as they relate to economic structure
- Sector-specific models may be so focused that it is a longer means to a consolidated fund; Independent funds operating in silos
- Not leveraging the visibility of key sub-sectors such as Music and Film when there is global attention.
- No clear source of funds for a sustainable fund
- Lack of political will



Towards an Enabling Environment - Financial Inclusion and Access to Finance in Kingston's Creative City:

- Crippling penalties for defaulting on compliance obligations
- Subjective nature of creative output
- Limiting nature of sponsorship model
- Absence of exposure to the funding of artistic activity.
- Dearth of detailed statistics and statistical designs, especially of industry-specific indicators
- High costs and other barriers to compliance

Thematic Recommendations

K:NOC Primary Thematic Recommendations

Theme 2 - Financial Inclusion and Access to Finance

Kingston UNESCO Creative City of Music

1. Clear articulation of public, private, and public-private financial inclusion strategy for CC ecosystem development that takes into account the stage of development and the status of the artist.
2. Expand and broaden the offerings of financial literacy programmes for creatives to emphasise investor and investment readiness and the valuation of intellectual property; use IP as collateral and for funding/valuing the arts.
3. Introduce and encourage cultural and 'creative literacy' programmes for financiers to emphasise sector and subsector structures, the valuation of intellectual property and the use of IP as collateral, and investment readiness.
4. Facilitate discussion, dialogue and debate on cultural and creative sector issues through an informational and communication campaign related to financial inclusion and access to finance
5. Expand the research agenda for access to finance and financial literacy for creatives; valuation of IP and the SIPPS legislation.
6. Expand opportunities for clearly articulated public-private partnerships.
7. Commission a study to revisit the considerations of formalisation and examine indigenous responses.





8. Review tax incentives for financial institutions, donors and individuals or other tools that make investing in the CCI an attractive business model and take the developmental phase of each sector and its associated enterprises into account. This has been considered before with contemplation of the Trinidad and Tobago income tax relief model , and now the matter of incentives needs to be reviewed for this ‘nascent’ sector.
9. Deliberately and programmatically facilitate the means for creatives to access-to-finance for their initiatives and endeavours; Additionally, a deliberate process of facilitatory engagement between the creative and financial sectors is necessary for the success of this activity.
10. Revisit formalisation as concept is based on the realities of the sector.

Theme 3: Digital Considerations for the Creative City of Music

The emphasis of cultural and creative practitioners, the government of Jamaica, multilateral agencies and other stakeholders on digitization and digitalization during and beyond the COVID-19 pandemic has made this a central area of focus and dependence for the CC ecosystem. Business and recreation moved much of their value chains online. As such, numerous new ways of doing business, consuming and producing entertainment and culture emerged during this period. While a greater emphasis has been placed on digitization and digitalization, there is a need to further emphasise the integration of creativity and digitalization through deliberate, programmatic needs. The stakeholders are engaging at many points with all of these rapidly evolving trends. Moreover, there is a desire from creatives to embrace the latest technological advances, although there is a corresponding gap in understanding how to access them.

Data protection is a major source of apprehension, creating uncertainty and hesitancy for creatives to engage with new platforms. As well, there are issues of data protection and vulnerability. The first main action that a person could take to protect themselves in the digital world is acquiring actual knowledge about it. To be informed and get acquainted with the possibilities as well as the risks and challenges of the digital environment is the very first step to avoiding danger. Again, another valuable asset are those communities (friends, colleagues, virtual communities as well) that can support any type of process in which a digital newbie can be involved. As for the very concrete and practical solutions, one could use multiple digital wallets (for instance, one for each new digital space), rely on confirmed sources of digital information, and find efficient guides towards the digital world. Likewise, people must know that when it comes to the blockchain, all the information contained on it is most likely to be in the digital space forever. This makes education and digital literacy even more important.

One important consideration regarding inclusivity and education vis-à-vis the digital world is that it is mostly white [heterosexual, Christian] people who feed the algorithms. Minorities are not represented, so



they're most likely to fall for scams. About this, the key to decolonisation might be access to decentralisation. Since the digital space is a decentralised one, it could represent a pathway towards decolonisation. For instance, the contribution of black founders, female founders, black board members, black representatives, or simply minority representatives, means the digital space could be shaped in such a way to become more inclusive and accessible to everyone.

When speaking about Jamaica and the Caribbean, cybersecurity and digital literacy could help in re-building the structure of the region in such a way that it could be extremely innovative and competitive.

The Caribbean region has long indicated the importance of the Cultural and Creative Industries in future regional development. As such, the cryptoverse offers real opportunities to reinvigorate and monetize regional cultural and creative industries. Furthermore, collective regional approaches are encouraged by the absence of geographical and bureaucratic hurdles, and much needed transparency is being brought to the commercial underpinnings of market expansion and wealth creation in the CCI.

Additionally, the need for purpose-built hubs; incentives for CreaTech programmes; the insufficiency of legislative protection and the absence of clarity regarding the developmental direction for the CreaTech sector were amongst the main discussion points. In Jamaica's cultural ecosystem, particularly in Kingston, there are innovative 21st century digital shared spaces with their creatives having no access to such spaces.

The SWOT Analysis of highlighted issues relating to Digital Considerations for the Creative City of Music follows:

STRENGTHS

Community:

- Increased interest from stakeholders in the CC Ecosystem;
- Communities are connecting regionally and international to create extended enabling communities;

Digital Infrastructure:

- There are stakeholders who are actively involved in initiatives to invent digital currencies, cloud services, and develop digital infrastructure in Kingston;
- National public, private and NGO efforts are focused on building digital infrastructure
- There are regional efforts that support the development of digital infrastructure throughout the Caribbean;



Governance and Leadership:

- National focus on digitization and digitalization
- There are efforts to engage stakeholders to better understand their needs;
- Digital cultural production and distribution:
- Creative industry communities are embracing technological innovations and leveraging new media for digital cultural production

WEAKNESSES

Digital Infrastructure:

- A minimal focus on integrating creativity with digital through training, resources, etc.
- Lack of accessibility;
- A highly unstructured and unorganised space for high-tech companies;
- Lack of digital infrastructure;

Access to data:

- Poor information and transmission of data;
- Difficulty in navigating underlying intellectual property rights;

Digital skillsets:

- Need for greater awareness and training of citizens;

Support Services:

- No single-entry point

Finance:

- Weak direction of private resources;



Digital cultural production and distribution:

- A lack of knowledge on how to leverage distribution pathways

OPPORTUNITIES

Digital Infrastructure:

- Extending infrastructure;
- Partnerships with global networks;
- Partnership with the EU on digital matters (digitization will become one of the main collaborative programs with Jamaica);

Digital skillset:

- Increasing the digital literacy of citizens;
- Organisations that are providing specific training in digital skills are increasingly resourced and ready to embrace training larger numbers of people;

Community:

- Promotion of collaboration culture;
- Facilitation of regional creative collaboration;

Digital cultural production and distribution:

- Increased transparency & the stimulation of growth in the CCI value chain;
- Stakeholders interested—robust demand and supply
- CC ecosystem players are poised to create strong content,
- International markets are receptive to Jamaica's branding;
- Digitization & gamification



Finance:

- Increased intellectual property-based revenue from NFTs;
- Royalty revenues from NFTs; market expansion;
- Non-Fungible Investment vehicles

THREATS

Digital Infrastructure:

- Reliance on external cloud servers;
- External data collection services;

Access to data:

- Data is not utilizable;
- Data is not being sufficiently utilized;
- Lack of access to technology & internet connectivity;

Community:

- Slow decision-making processes;
- Different visions, missions, and philosophies that require alignment

Digital Competencies:

- Migration;
- Unbalanced transformation;
- Low technological use/update in traditional CCI businesses;



Human Capital:

- Difficulty to persuade the potential stakeholders and beneficiaries to trust the educational and working process;
- Low regional awareness of the Cryptoverse & technophobia;

Environmental:

- Environmental & actual cost of minting NFTs

Thematic Recommendations

K:NOC Primary Thematic Recommendations

Theme 3 - Digital Considerations for the Creative City of Music

Kingston UNESCO Creative City of Music

1. Provide greater access to digital resources and services in community centres and schools accompanied by creative content production training in tandem with digital media literacy training to support existing and nascent content producers challenged by irregular, expensive or a lack of internet access.
2. Address issues dealing with the digital divide
3. Sustainable & Inclusive Economy (focusing on digital transitioning):
 - stronger protections for digital space
 - embrace decentralisation - blockchain
 - formalisation/decentralisation - systems
 - digital smart contracts - bitcoin
4. Consideration should be taken for businesses and organisations with an online presence to develop and integrate digital support tools that allow for wider access online, such as the use of subtitling, or the choice of colour, or the standardisation of icon placement/user interfaces.
5. Address issues to do with the lack of digital pedagogy
6. Createch movement - Broaden and deepen
7. Integrating creativity and technology



- ◀ • Short, medium, and long-term plans
- Interim Createch plan – Medium-term framework - use best practices across sub sectors: e.g., JAMPRO for other subsectors
- Civil Society Digital Support Programme: Develop programmes to support formal and informal associations and Civil Society Organisations with digital support; linked to clear advocacy or human capital programmes for members
- Encourage a sustainable culture of incentivization over the granting of funds and the provision of funds through the promotion of revenue projects for content and project pods to support development projects, such as in education, agriculture, women, children and youth matters.

Theme 4: Inclusion and Access in the Cultural and Creative Ecosystem

STRENGTHS

- Reinstatement and re-activation of 'Jamaica Creative,' the National Cultural and Creative Industries Council
- Robust cultural and creative activity with numerous projects, activities, content and production pods being developed across the ecosystem
- Existence of municipal plans for the Kingston UNESCO Creative City of Music
- Moves towards the development and enactment of CC legislation following seven years of revision
- Increasing access to education and training
- Significant number of state entities associated with cultural activity (JNHT, IOJ, JCDC, CPTC, etc.)

WEAKNESSES

- High fees associated with event licences within the municipality presents a barrier to staging activities
- Absence of clear governance structure and municipal oversight body for Kingston as a UNESCO Creative City of Music
- Absence of information about the role, process and plans for Kingston as a UNESCO Creative City of Music
- Absence of information about the role, process and plans for 'Jamaica Creative'

- Absence of information about the role of the Entertainment Advisory Board
- Difficulty accessing cultural and creative data from state agencies
- Selective access of officers in State agencies
- Procurement policies allow for opaque contract issuance policies
- Limited focus of the entertainment registry based on incentivization.
- Fragmented policy structures
- Stakeholders' apathy

OPPORTUNITIES

- Development of a clear governance structure and oversight body for Kingston as a UNESCO Creative City of Music
- Conduction of an information campaign regarding role, process and plans for 'Jamaica Creative'
- Clarifying the role of the Entertainment Advisory Board
- Improving access to cultural and creative data from state agencies
- Improving access to officers in state agencies
- Procurement policies allow for opaque contract-issuance policies
- Limited focus of entertainment registry based on incentivization.
- Revisiting formalisation processes

THREATS

- Perceptions of persistent conflicts of interest, cronyism, and absence of transparency within ministries, Departments and Government agencies (MDAs) associated with the CC Ecosystem.
- Limited focus of the entertainment registry based on incentivization.
- Endemic inter and intra sector mistrust



Thematic Recommendations

K:NOC Primary Thematic Recommendations Continued

Theme 4 - Inclusion and Access: Cultural and Creative Ecosystem

Kingston UNESCO Creative City of Music

1. Develop a mechanism by which the policy framework can acknowledge the best practices developed from grassroots and civil society and provide independent resources for independent actions to be multiplied or extended, without the need for excessive government oversight
2. Strengthen both central and municipal data collection and sharing mechanisms. Requests for verifiable data for this study were largely not responded to by either the MCGES nor the KSMAC through formal channels.
3. Facilitate Civil Society Organisation (CSO)-led and themed conferences, webinars, and production in which there is a strong commitment to participation on the part of the public sector.
4. Capacity building and financial support for professional CC organisations, guilds and unions to allow for increased engagement, advocacy and participation.

ANALYSIS: STATUS OF POLICY

The K:NOC study took a ‘step back’ to get a clearer, mapped view of the composition, structures, participants, relationships and activities within Kingston’s cultural and creative ecosystem, and found that the cultural and creative economy in the Caribbean has placed a considerable, traditional emphasis on the ‘business’ of ‘industries’. The focus of this study was thus on establishing a descriptive and analytical baseline for Jamaica’s cultural and creative industries, then taking a closer look at Kingston as a microcosm and pilot in order to establish clear structures upon which future research can be undertaken. In particular, it focused on the formal classification of the cultural and creative industries as an economic sector within Jamaica’s economy, classification structures for units within the ecosystem as it was important for the mapping process to be culturally specific and suited, not only to Jamaica’s phase of development, but also to its particular national circumstances. In keeping with the principle of praxis: finding balance in thought and action, theory and practice, as well as focusing on the “philosophical underpinnings” and its “practical mechanisms¹⁰” of the cultural and creative ecosystem; and to focus on the evaluation, definitional and nomenclature rationalisation, and policy development for the Cultural and Creative ecosystem, along with its modelling and design.

A qualitative assessment of the Status of the Artist, the music subsector, and infrastructure in the Kingston UNESCO Creative City of Music follows:

¹⁰ Jo-Anne Tull, “Caribbean Festival Arts,” Caribbean Quarterly 63, no. 2-3, 2017, 292.

Status of the Artist: Concerning the questions of perception, thematic analysis and database analysis, and the artist's status, where ideally they should have access to representation, they tend not to join or contribute in large part to representative organisations. Additionally, the capacity of these organisations are challenged by resource deficits. Reports and experiences of variable levels of selective access to central and municipal government organisations make inclusion and information sharing difficult and add to the precariousness that artists experience in the City of Kingston. Decent work imperatives for artists, CC workers and practitioners that insist on environments that provide productive work for women and men concerning conditions of freedom, equity, security and human dignity are also questioned by the sector and defended by government MDAs. Conditional inclusiveness is presented through the data and an open door policy publicly extended through the MDAs.

Legitimate questions of personal responsibility, in keeping with the underlying neoliberal stance of the creative industries' ideology, point to the need for artists to take hold of their circumstances. Contributions through taxes, compliance and registration are important indicators of this. Diversity, which is directly related is rights-based agendas and freedoms, is seldom challenged in regards to artistic status in Kingston. Moreover, Jamaica has traditionally been and remains among the safest countries in the world for freedom of expression, and customarily a voice of resistance, resilience and social justice, alongside a respect for freedom of information have been, particularly in its music and media. As an indicator of these, Jamaica had been ranked sixth in the world for press freedom out of 180 countries in 2020, only to fall to seventh in 2021¹¹, and moved down five places in 2022 to twelfth¹².

There seems to be a disconnect and difference in perspective between the aspirations of policy and their actual impact on the ecosystem. There is a seeming consensus amongst respondents who see the artist as peripheral while they are deemed emphatically pivotal in expressions of policy intent.

This duality can be well-addressed through information sharing and programmatic means of increasing perceptions of inclusion. Additionally, the culturally-specific and updated expression of the role of the artist and levels of commitment to providing an enabling environment in keeping with the current stage of the CC sector development in contemporary Jamaican society is an important inclusion in policy and legislation generally, and specifically for planning for the Kingston UNESCO Creative City of Music.

11 "Jamaica falls to seventh on World Press Freedom Index", Jamaica Gleaner, May 4, 2021, <https://jamaica-gleaner.com/article/news/20210504/jamaica-falls-seventh-world-press-freedom-index>.

12 "Jamaica moves down in World Press Freedom Index," Jamaica Gleaner, May 3, 2022, <https://jamaica-gleaner.com/article/news/20220503/jamaica-moves-down-world-press-freedom-index>.

K:NOC Primary Recommendations for Status Reports

Status 1 - Status of the Artist

Kingston UNESCO Creative City of Music

1. One major takeaway was the need for a template for talent development for artists modelled on that presently used in track and field. This model looks at talent development as being a team effort relying on various inputs that work towards the success of the talent. There are successful international models for this such as artist camps and group development. One clear example would be the K-pop industry in Korea.
2. Establish more visible information on protections and support offered to artists and cultural workers throughout Covid-19 pandemic alongside a need for the implementation of stronger policies in support of the status of artists and cultural workers.
3. Resources and tools to support artists and cultural workers could be made available and easily accessible digitally, with systems in place to allow for in-person support if needed. The removal of information asymmetries for artists and creative workers in accessing supporting resources.
4. Continued assessment of post-covid effects on the artist status; assessment of access to benefits; assessment of funding policies and programmes tailored to the needs of artists and cultural workers, and to the specificities of their work and projects, considering the structures of the formal and informal CCI ecosystem.
5. A complete 360-degree, cross-sectional (circular, integrated, and overlapping) approach to the assessment of the nuances of each sub-sector and the artist's level, status, education or skill level, knowledge/experience of the business environment, and the demand for their product, must be instituted in order to address the vulnerability of the artist and to develop truly viable and sustainable models.
6. Develop educational platforms and institutions that support the CCI ecosystem and which consider built-in mechanisms to support the mobility of artists and cultural professionals; provide merit-based incentives to allow for more flexible and practical approaches to the development of the professionals of tomorrow.
7. CC ecosystem education audit that examines CC curriculum offerings across the city in line with a labour market survey and skills-needs analysis.

Status of Infrastructure: The inadequacy of infrastructure and information about infrastructure development in advancing the imperatives of the cultural and creative sector are not in question. The consensus of both the public and private sectors is that the matter of addressing and sharing information on the cultural, creative, recreational and entertainment-based infrastructure is inadequate in Kingston. The addi-

tion of entertainment zones and other private sector and civil society actions have led to improvements in this regard. That planning has taken place is not in question—evidence exists of plans, legislation and proposals. The issue of planned implementation, however, is questioned in the absence of a holistic and structured sharing of the vision of Kingston. Issues of private/public sector responsibility for infrastructure development was also raised. As such, respondents in the event sessions, case studies and the conducted interviews indicated the need for greater purposive sharing of information on the nature of infrastructure development, including the specificities of timetables, costs, the implementation of development orders and the articulation of a holistic plan for integrated infrastructure that includes districts, digital infrastructure, entertainment zones and other elements. The issue of onerous processes and high costs for event permits and associated expenses were also raised. The ideal position for infrastructure development is for the sharing of a universal vision and articulation of a universal mission, as the fragmentation of effort remains the overarching perspective.

K:NOC Primary Recommendations for Status Reports

Status 2 - Status of Infrastructure

Kingston UNESCO Creative City of Music

1. Develop cultural and creative content and delivery techniques for use in climate change education, training and sensitization. These can be used to promote resilience to the impacts of climate change and associated disasters through improving the governance framework for climate action, and enhancing the sustainable management of natural resources as follows:
2. Develop horizontal, cross cutting arts for a social and behavioural change programme and incentivise project pods surrounding content production for social and behavioural change.
3. Encourage and incentivize civil society to develop arts for social and behavioural change projects. These proposals can differ in size and scope from addressing specific community-based climate challenges to creative and culturally-specific national communication programmes.
4. Incentivise the development of festivals, residencies, and museums that embrace climate resilience as core features.
5. Community-specific arts-based projects
6. Mapping community resilience in more vulnerable communities developing questioning mechanisms that allow for more complex understandings of the vulnerability and economic trade-offs that individuals and communities face when confronted with issues of climate change and their own actions.
7. Municipal infrastructure development should integrate creative models that foresee the changing climate patterns, and leverage engaging cultural and creative communities to unearth and showcase climate-resilient best practices at the core.




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8. Developing special mega entertainment festivals and sporting activities for Kingston
 9. Promote investment in content production projects through the encouragement of investment in content hubs in a similar fashion to the development of Business Process Outsourcing.
 10. A clear, integrated inter-MDA development plan for entertainment zones
 11. Create spaces that facilitate organic opportunities for planned music pop-ups across the KMA with access to power and WiFi that can be booked by performers.
 12. The planned establishment of additional Special Entertainment Zones in Kingston.

Status of the Subsector - Music: There is no doubt that Kingston, and all of Jamaica's music subsector (which is comprised of several industries) remains robust. Given the existence of multiple genres of music being produced, taught, performed and published in Kingston, the question of changing perceptions of Jamaican music is worthy of discussion in relation to the evaluation of Kingston as a Creative City of Music. It is an issue of evaluating comparative and competitive advantage as part of the City's offerings. From a political economy standpoint, conservative policies prioritize the economic primacy of the CC sector and the music subsector. Thus, there is a need for a clear policy position on the role of music specifically, as related to the Creative City, as both subsector and discipline. Furthermore, this is an issue that needs to be rationalised in tandem with concerns about the status of the artist. Precarity comes to the fore in relation to economic concerns, and the matter of policy consultation and participation is seen as selective. This refers to both policy and industry since where open invitations are offered, often the wider industry fails to participate.

K:NOC Primary Recommendations for Status Reports

Status 3 - Status of the Music Subsector

Kingston UNESCO Creative City of Music

1. Clarify the roles of the Entertainment Advisory Board vis-a-vis Jamaican creatives
 2. Establish a significant music museum.
 3. Create a year-long celebration calendar for Reggae culture, its innovations, its evolution and its intersections with numerous subsectors.
 4. Recognise the need for investment in infrastructure development in relation to performance spaces
 5. Clarify coordinated, planned and strategic linkages amongst government ministries with specific supporting functions of activities in the CC ecosystem.
 6. Implement music and musician friendly policies
- 



7. Develop music appreciation programmes
8. Review tools of trade incentives
9. Incentives for music tourism projects
10. Focus on sound system incentivization
11. Deepen focus on IP education
12. Conclusions from review of Noise Abatement Legislation (1997)
13. Sensitization re: SIPP Legislation 2014 and valuation of cultural and creative products and services.
14. Promote civil society activity including membership in professional organisations and collecting societies
15. Institute a 'Status of Music' review to focus on the music sector's development and music education (rationalization).
16. Build the capacity of professional organisations
17. Formal/Informal subsector study required
18. Grassroots needs-based assessment required

Enabling Environment Elements Jamaica's Cultural and Creative Ecosystem

1. Institutional Strengthening
2. Research and Development
3. Marketing and Nation Branding
4. Domestic, Regional and
5. International Trade
6. Business Development and
7. Intellectual Property
8. Incentives and Taxation
9. Governance Structures
10. Facilities and Infrastructure
11. *Digitization and Digitalization**

"Creative Jamaica, Creative Economy Policy Framework. Towards an Enabling Environment for the Sustainable Development of Thriving Cultural and Creative Industries". National Cultural and Creative Industries Commission, 2015, p. 40. Added 2022

Status Report: Policy - Creative City Kingston

The NOC process, in mapping the Jamaican CC ecosystem, embarked upon a process of assessment and analysis that identifies the issues that impact the process of mapping itself. This causes the policy process to seek to take a step back from its activities to examine the core issues that impact its progress. Three phases of research and mapping have taken place in the 21st century: the first sought to introduce the global concept, while the second sought to encourage the governments of the Caribbean to develop an appreciation of the sector. Out of this came the early CARICOM considerations and studies, as well as the export and intellectual property research of that decade. In the second decade, research examined the means of addressing CC sector development. Out of this, the recurring notions of fragmentation et al emerged. In this third decade, the countries of the Global South are seeking to meaningfully indigenize cultural policy and implement CC policy mechanisms to enable the development of the CC sector.

The entire mapping process has revealed that the main requirement for sector policy development is the fast-tracking of the development and articulation of a holistic vision, structure and operational plan. While elements of this are currently being addressed, there does not seem to be an overarching plan to this end; even within the National Development Plan, wherein there is still an incongruence of structure and outlook across the government.

The municipality of Kingston is facing a similar challenge wherein a clear plan has been articulated although its implementation process remains unclear. As such, a proposed National Cultural and Creative Ecosystem Policy Map and Checklist has been presented in the recommendations of this study. Additionally, a holistic research agenda and an implementation map has been proposed for the Kingston UNESCO Creative City of Music, with some applications for all of Jamaica.

For Kingston, the UNESCO Creative City of Music, the definitions and planning are clearly articulated but not widely enough shared. Importantly, implementation processes are less so. The most important emphasis at both the local and central governmental levels for cultural and creative economy development must now be to strategically, **Connect the Dots** through policy, legislation and implementation.

That is, this study has demonstrated and shown the ways in which fragmentation is present in the ecosystem from its very core, a definition of its ethos, its naming, definition, uniform classification and focus. This study goes beyond identifying that fragmentation exists in the formal, informal, private and public sectors of the CC ecosystem. It identifies specific means of addressing those challenges and presents an analytical framework for that fragmentation. It further commends the government for acknowledging the fragmentation identified in the phase of research that took place in Jamaica in the second decade of the 21st century.

The CC ecosystem fragmentation, particularly of policy, and which has now been acknowledged by the Government of Jamaica, is replicated across the ten focal areas required for the establishment of an enabling environment. At the core of the K:NOC recommendations is to move these from the 2015 notion of 'pillars' of a cultural-creative economy to the contemporary framing of nodes in a cultural and creative ecosystem. This belies the understanding that the entire sector, variable sub-sectors, industries, clusters, pods and individuals require access to these enabling factors. To update this, digitalization and digitization are important added components. Every micro concern outlined in the recommendations below will be interconnected in some way to this macro concern. This is why the notion of 'connect the dots' must not be seen as merely descriptive but rather must be translated into strategy and operational plans for Kingston's and all of Jamaica's cultural and creative ecosystem.

Another important consideration identified within this study is the notion proffered that the reluctance of creative sector professionals to formalise is based solely on tax avoidance. The analysis demonstrated that the issues of inclusion and exclusion, formalisation, and informality of CC activity is much more complex than that singular focus and thus requires further examination. Linked to the diversity examinations within the CC ecosystem, inclusion and exclusion; formalisation and informality are as significant at this juncture of analysis of the sector as fragmentation was in the previous phase of analysis. It is therefore critical that there be further examination of these issues as they relate to fostering the cohesion and cooperation required for CC development. This relates directly to questions of incentives for formalisation.



A weakness identified in this mapping process is the notion that there is not and cannot be a one-size-fits-all model for the creative industries. The NOC team agrees, which is why a CC ecosystem approach was taken. In keeping with Joffe's opining that 'life is messy,' there is a clear understanding that the realities of cultural and creative practice and process is irregular and amoebic. It is precisely for this reason that it is believed that a framework that is adaptable to the vagaries and fluidity of the cultural and creative sector should be considered.

Numerous proposals for this exist. Building on the baseline of 13 cross-cutting recommendations across 15 focal areas with 68 recommended measures identified in the Situation Analysis from three studies¹³ completed in 2015, 2016 and 2020 that had related to all sectors of the CC ecosystem, and including additional civil society perspectives and recommendations, the following priorities have been identified and commended for consideration within such a formulation. This is the work that now needs to be done.

K:NOC presents here preliminary general recommendations. These include cultural ecosystem recommendations for municipal consideration and central government attention, and those that support a specific consideration of the strategic priorities of the EU-led international cooperation in Jamaica.

Recommended Mechanisms for Municipal Policy for the Kingston UNESCO Creative City of Music

Based on the mapping conducted by K:NOC, the report proposes the following **priority recommendations** to support connecting the dots within Kingston's CC ecosystem, and to promote collaboration with EU stakeholders. These are not exhaustive and are supported by additional recommendations within the report's segments and appendices. Many of these can also be considered for national implementation:

K:NOC Primary Recommendations for Status Reports

Status 4 - Status of Policy

Kingston UNESCO Creative City of Music

1. The primary recommendation for the municipality and stakeholders of the KMA is to develop a UNESCO Creative City of Music Board of Directors/Steering Committee with representatives across the sector with an interest in the development of Kingston. This body will be mandated to see to the implementation of the range of measures that currently exist for the Creative City Kingston. This Board of Directors will oversee the work of a dedicated Creative City Office, through which multiple implementation activities of the Creative City are centrally managed. The Office and its dedicated staff will oversee infrastructure, marketing, standards, finance, and operations.
2. The establishment of a Divisional Culture Fund for the enablement of cultural activities in communities; similar to the Constituency Development Fund (CDF), local government representatives would have access to predetermined allocations from a consolidated fund with transparent ►

¹³ Deborah A Hickling, 'Creative Economy Policy Framework: Towards and Enabling Environment for the Sustainable Development of Thriving Cultural and Creative Industries', Inter-ministerial Task Force on Cultural and Creative Industries: NCCIC, 2015; Tom Fleming, 'Creative Industries Business Plan,' 2016; Nordicity, "Mapping Jamaica's Cultural and Creative Industries," British Council and Jamaica Business Development Commission, 2020.



mechanisms for the monitoring and evaluation of cultural development in tandem with the Social Development Commission, the Jamaican Cultural Development Commission, the Institute of Jamaica, the Tourism Product Development Company and other related MDAs.

3. Decent work and financial inclusion interventions for CC ecosystem practitioners

CONNECTING THE DOTS

In 2015, Kingston was designated a UNESCO Creative City of Music,¹⁴ “...one that incorporates cultural diversity and creative innovation within its boundaries so that its cultural resources are exploited and expressed...[and] in which particular urban cultural resources exist and are used to express the cultural specificity of that city and by extension its people and country.”¹⁵ Kingston, Jamaica’s capital city, is renowned for its contributions to music. This was cemented by its 2015 designation as a UNESCO Creative City of Music.

The Kingston UNESCO Creative City of Music operates within the broader Jamaican economy and society. While specific programmes will impact the City’s development, the central government’s process of formulating cultural and creative legislation and policy also affects its development. The creative city is still battling largely political and regulatory hurdles stemming from archaic and arguably discriminatory laws and enforcement, as well as inconsistencies in the treatment and protections of creatives and a lack of policy recognition and incentives.¹⁶

A significant policy focus of Kingston as a Creative City of Music has been engendering partnerships within Kingston’s cultural and creative ecosystem and conversations within this consider specific activities such as a: Oral History & Archiving Project; Jamaican Euro-classical Music Composer archives; a Jamaica Music Museum; a mobile app and geotagging project; film and music conferences; cultural, creative industry & entertainment policy; and support for NGO and private sector initiatives.¹⁷

The NOC mapping process conclusively confirmed the necessity for Jamaica to provide a fast-tracked response to the oft-repeated call for cultural and creative ecosystem policy development; through the articulation of a holistic vision, structure and operational plan. While elements of this are currently being addressed through various MDAs of government (namely a move towards the development of CC legislation), it remains unclear whether this is being done in tandem with an overarching policy; and what the elements of that policy include. Jamaica’s Vision 2030 national development plan provides the closest indication of integrated elements for CC ecosystem development. As such, there is an incongruence of structure and outlook across the Jamaican government.

14 UNESCO, “Kingston | Creative Cities Network,” en.unesco.org, 2015, <https://en.unesco.org/creative-cities/kingston>.

15 Donna Hope quoted in Campbell, “Kingston Stands,” 2013.

16 Jevaughn James, “Advancing CreaTech in Kingston Jamaica - a UNESCO Creative City of Music: Cultural District Concept”, Capstone Project, 2022.

17 Wilkinson, McDaniel (2018)

The municipality has a similar challenge where a clear plan has been articulated but its implementation process remains unclear. As such, a proposed National Cultural and Creative Ecosystem Policy Map and Checklist is presented in the recommendations of this study. Additionally, a holistic research agenda and an implementation map has been proposed for the Kingston UNESCO Creative City of Music, with certain applications for all of Jamaica.

**Kingston Networks of Culture - Kingston: Creative City of Music
Cultural and Creative Ecosystem
South Star Policy Map and Checklist**

	Philosophy	Ideology	Economy	Governance	Operations
Mechanisms for Delivery	Conceptual Framework + Municipal Ethos Holistic plans and Creative City design Kingston's Cultural Ecosystem Conceptualization City Branding Exercise Role of the Artist Artistic Freedom Articulated Identity, histories, epistemology, phenomenology, futuring	Municipal Political Economy Positioning CC Municipal Definition Statement of political economy, ideological positioning of the development of Kingston in relation to CC Ecosystem policy Position on Gentrification Evaluation of balance in sustainable development and economic growth imperatives	Municipal Cultural Economy Design Creative City Culturally-specific Economic Model Creative City Economic Impact Assessment Creative City Economic Development Plan Considering formalisation in the Creative City Financial Inclusion for Creative City stakeholders Municipal divisional Statistical classification system subsector, industry, activity Articulation of key indicators Financing Strategy Intellectual property structures Satellite Accounts Framework Infrastructure development plan Implementation budget for Master Plan	Enabling Environment and Policy Framework - Kingston Municipal Governance structure - Steering body Municipal CC Policy Regulations review and legislative imperatives Municipal MDA Audit - Strategic master plan for the Creative City of Music. Enabling environment matrix Monitoring and Evaluation mechanism Research Agenda Communication plan Enabling Environment Matrix - Eleven Pillars Infrastructure plan: <i>Renovation Restoration Green Spaces Creative Spaces Creative Work Spaces Security Mechanisms Beautification Digital Infrastructure</i>	Status of the Cultural and Creative Stakeholder Implementation Priorities for the city of Kingston Mapping: <i>Ecosystem Composition Stakeholders' presence Stakeholders' intersections</i> Subsector Plans Implementation of Production Pods Programme Infrastructure Implementation <i>Renovation Restoration Green Spaces Creative Spaces Creative Work Spaces Security Mechanisms Beautification Digital Infrastructure</i>

RECOMMENDED MECHANISMS TO CONNECT-THE-DOTS

In keeping with the findings and analysis of the K:NOC study, the following ten priority areas of focus have been proposed to connect the dots. The first five have a cross-cutting, intersectional and shared Central/Municipal government focus in relation to the Kingston UNESCO Creative City of Music; the second five are general central government policy recommendations.

Integrated National/Municipal Focus

1. Specific priority actions for the Kingston-City Municipal Government Cultural Ecosystem Policy
2. Cross cutting Municipal/Central Government Cultural Ecosystem Policy and Master Plan for the Capital /Creative City Kingston
3. National/Municipal Focus on Arts & Music for Social Change
4. National/Municipal Focus on the CC Ecosystem's Inclusiveness and Ecosystem Communication
5. National/Municipal Focus on CC Infrastructure

National Policy Imperatives

6. Fast-tracking the Development of a Cultural and Creative Ecosystem Policy Framework and Legislation
7. Decent Work Intervention framework for CC practitioners
8. Development of an All-of-Government CC Data classification system; valuation and measurement metrics
9. National focus on Revisiting CC Formalisation
10. National Focus on CC Research, Training, Education

Details follow:

Municipal/Central Government Cultural and Creative Ecosystem Policy Recommendations

Integrated National/Municipal Focus

1. **Priority actions for Kingston-City Municipal Government Cultural Ecosystem Policy**
 - a. To develop a **UNESCO Creative City of Music Steering Body** with representatives across the sector with an interest in the development of Kingston. This body will be mandated to see to the implementation of the range of measures that currently exist for the Creative City Kingston and to oversee



the work of a dedicated Creative City Office through which multiple implementation activities of the Creative City are centrally managed. This Office and its dedicated staff will oversee infrastructure, marketing, standards, finance, and operations.

- b. The establishment of a **Kingston Divisional Culture Fund** for the enablement of cultural activities in Parish Council Divisions and communities. Similar to the Constituency Development Fund (CDF), local government representatives would have access to predetermined allocations from a consolidated fund with transparent mechanisms for the monitoring and evaluation of cultural development in tandem with the Social Development Commission, the Jamaican Cultural Development Commission, the Institute of Jamaica, The Tourism Product Development Company and other related MDAs. This can be funded from a percentage of the property taxes collected.
- c. Developing special **mega entertainment festivals**, such as sporting and athletic activities for Kingston using a public-private partnership model.
- d. Promote **content production projects** for investment through the encouragement of investment in content hubs in similar fashion to the development of Business Process Outsourcing. Work with Creative Caribbean to leverage the output of the Cultural Hubs Study being implemented by them.
- e. Develop a special work programme with investment in the deliverables of registered **production pod projects** with capacity building; IP registration and collateralization as primary areas of focus.
- f. Establish a **priority cultural restoration window** for the KMA to include the Wart Theatre's Restoration; a Jamaican Music Museum; a Cultural/Art District for Downtown Kingston; a pedestrian accessible Cultural Art District and Centre in Half Way Tree to include the Public Broadcasting Corporation of Jamaica; former Ministry of Housing Lands; the Transport Centre and the Existing Mandela Park.
- g. In keeping with **entertainment zoning**, the development of specifically earmarked **Creative Districts** in the City. These would be built around existing cultural and creative hubs and clusters, including Kingston proper, Trench Town, the broadcast cluster on and around Beechwood Avenue; a theatrical cluster around the Edna Manley College and Little Theatre; a studio and sound system cluster in Patrick City/Eastwood Park, etc.
 - i. This concept is meant to enhance the pre-existing projects in the city
 - ii. Designates areas for pedestrian traffic (weekends and public holidays)
 - iii. Designated spaces for murals
 - iv. On-site e-registry registration
 - v. Linked to employment opportunities
 - vi. Designated as an entertainment zone to facilitate 24/7 live music in predetermined areas
 - vii. Music production and sampling hubs

- viii. Education: teaching music and video production as well as training new artists
- ix. Use the Lynk app to facilitate e-commerce transactions
- x. Increase the web penetration in those areas

Cross-cutting Municipal/Central Government Cultural Ecosystem Policy and Master Plan for the Capital of Kingston

- h. Present a clear, integrated inter-MDA development plan for entertainment zones
- i. Create **spaces and infrastructure** that facilitate organic opportunities for scheduled and spontaneous musical and performative 'pop-ups' across the KMA. This will require public access to power stations and WiFi that can be booked by performers.
- j. Implementation Plan for the establishment of additional **special entertainment zones** in Kingston.
- k. As the infrastructure of Kingston as a Creative City develops to meet the needs of growing demand, if pre-emptive **policies that minimise the negative effects of gentrification** are not put in place, there could be further tension between poorer and already marginalised communities and new entrants taking advantage of the effects of the resultant structural changes.
- l. Provide resources to facilitate more stakeholders tapping into European and International networks working to develop sustainable cities—in particular grant application training and facilitation.
- m. Create a year-long celebration calendar of reggae culture, its innovations, its evolution, and its inter-sections with numerous subsectors.
- n. Recognise the need for investment in infrastructure development.
- o. Municipal infrastructure development should integrate creative models that foresee the changing climate patterns and leverage engaging the cultural and creative communities to unearth and showcase climate resilient best practices at the core.

2. National/Municipal Focus on Arts/Music for Social Change

- a. Develop a horizontal, cross-cutting **arts/entertainment for social and behavioural change programme**. Incentivize project pods associated with content production to develop coordinated, planned and strategic linkages with relevant MDAs with the specific supporting functions of activities in the CC ecosystem to develop content and behaviour-change communication campaigns including cultural and creative content and delivery techniques for three specific themes:



- i. **role of culture, creativity, entertainment and artistry in society**
 - ii. **climate change education, training and sensitization.** These can be used to promote resilience to the impacts of climate change and disasters through improving the governance framework for climate action, and to enhance sustainable management of natural resources as will be explained further.
 - iii. **‘post’ COVID intervention response to adolescent behaviour.**
- b. Encourage and incentivize civil society to develop arts for social and behavioural change projects. These proposals can differ in their size and scope from addressing specific community-based climate challenges to creative and culturally-specific national communication programmes focused on priority themes which rotate every three years.
 - c. Incentivise the development of festivals, residencies, installations, and museums around these themes, and encourage and incentivize community specific arts-based projects relating to these same themes.
 - d. Mapping community resilience in vulnerable communities includes developing questioning mechanisms that allow for more complex understandings of the vulnerability and economic trade-offs that individuals and communities face when confronted with issues of climate change and their own actions.

3. National/Municipal Focus on CC Ecosystem Inclusiveness

- Programmatically and cooperatively with Civil Society, address **ecosystem apathy, fragmentation and mistrust.**
- Probe and address programmatic accounts and perceptions of **public sector exclusion, nepotism, victimisation, conflicts-of-interest, public sector contract competitiveness with the CC private sector; and selective engagement,** in order to engender stakeholder trust.
- MDAs should address **perceptions of antipathy and constraints on quality of access** from within CC ecosystem practitioners to the enablement of its processes and activities.
- Address concerns of **public sector competition with the CC private sector** within the ecosystem and the market to streamline the distribution of resources, prevent the undermining of any incentive to share information openly, and to encourage transparent public/private partnerships.
- Create mechanisms and strategies to increase **stakeholder dialogue, communication and transparency.**
- Supplement, support and fund current communication measures, activities and events with **co-created, Civil Society Dialogues, activities that are issue-based** and address policy and legislation.

- Engage in **planned, coordinated and strategic activities that address culturally-specific diversity issues** that affect Jamaica/Kingston's CC ecosystem. These include the impact of social class, social capital, socioeconomic status, race, gender, sexuality and others.
- Review the MDA ecosystem engagement strategies that focus on **enabling and widespread engagement**.

4. National/Municipal Focus on CC Ecosystem Communication

- Develop Kingston-specific and national **communication campaigns focused on role and status of the artist, arts, entertainment, culture and creativity** in the Kingston Creative City of Music and the wider society.
- Implement and fund regular, robust K:NOC-type public fora and discussions on CC development.
- Develop a responsive **sector-communication programmatic intervention** programme for trust-building, confidence building, ecosystem healing and cohesion in relation to perceptions of inclusion/exclusion, transparency/opacity, cronyism, nepotism and conflicts of interest.
- Develop communication mechanisms to programmatically respond to concerns and perceptions of
 - exclusion, nepotism, victimisation and selective engagement across the sector in order to engender stakeholder trust.
 - CCI stakeholders' antipathy and constraints to quality of access from government MDAs regarding enablement processes and activities.
 - public sector competition with the CC private sector within the ecosystem and the wider market
 - stakeholder dialogue, communication and transparency.
- Supplement current communication measures on activities and events with co-creation communication activities that are issue-based and address policy and legislation.

National Policy Imperatives

5. National Focus on fast-tracking the development of a Cultural and Creative Ecosystem Policy Framework

- Fast-track the development of an **Inter-Ministerial sustainable, holistic cultural economy policy and master plan for sustainable CC ecosystem development**, first embarked on in 2014.
- Clarify internally, and then for the public, the **relationship between the current legislative process**

and the policy development process—such as its scale, scope, objectives and relevance—in recognition that the development of legislation should respond to the holistic objectives and governance structures contained within a clearly articulated policy direction and plan.

- c. Cabinet Office to address CC fragmentation, overlapping jurisdictions, and resource redundancy in government through structural **governance audits** and a **programme of alignment of MDAs** in tandem with the Public Sector Transformation Unit.
 - d. **Deepen and widen sustained processes of communication** with the CC ecosystem and civil society (as above).
 - e. Translate **ten enabling environment pillars of Jamaican cultural and creative sector policy** into budgeted, programmatic, implementable action plans with monitoring and evaluation considerations.
 - f. Develop and draft a **proposed economic framework for the CC ecosystem** that goes beyond the completion of an Economic Impact Assessment - A White Paper Framework.
 - g. Publish an **implementation budget** for the CC master plan.
 - h. Develop a **transition plan from Council-led ecosystem development to the provision of a centralised, dedicated institution** to lead CCI policy development and public service provision.
6. **National Focus on the Development of an All-of-Government CC data classification system**
- a. **Complete NOC CC mapping research** island-wide to include cartography and community mapping interventions.
 - b. **Upskill and provide resources to STATIN** to create a CC ecosystem classification system and ‘map’ through interministerial co-production, and to develop a common data driven methodology for data collection for the CC ecosystem across the public sector and beyond.
 - c. **Amend STATIN’s legislation** to facilitate their receipt and processing of data from across all-of-government for the specific purpose of cultural and creative ecosystem classification and analysis. Implement the PARIS 21 recommendations for Jamaica (See Situation Analysis)
 - d. Through inter-ministerial consultation, ensure that the **interim CC classification system** for application across the joined-up government structures. **Engage in comprehensive sector-naming, defining; sub-sector inclusion, classification and identification of cultural and creative activities and people**, in the short term. while STATIN et al develop a sustainable system.
 - e. Ensure that the interim system is in line with economic and industrial classification and labour market considerations and used uniformly across government.

- a. Fast-track a **framework for the systems of satellite accounting** to be designed and implemented in the short term to allow for the collection of greater and better economic data on CCIs.
- b. Implement a research agenda (proposed research map provided) for support.
- c. Make data accessible to the ecosystem.

7. National Focus on Sector Value Measurement and Structure

- a. Acknowledge **production/content pods** as important productive, project-centric primary units of production for the Jamaican CCI ecosystem; and develop programmes to facilitate their optimization.
 - i. Redirect funding emphases from individual/company grants to **production/content pods with project-centric deliverables and outcomes** linked to productive, social developmental outcomes.
 - ii. **Incentivize activities staged by projects and pods**, incentivizing production pods with ten or more participants. Incentivize the inclusion of interns and artists over 50 so they are included in pod complement /projects, Infrastructure audit and plan.
 - iii. Develop programmes that provide for the rotational use of state production facilities for **production pods** of ten or more participants who are engaged in projects associated with social development and public education, such as health, education and other.
 - iv. Consideration should be given to redirecting grant-funding emphases from individual /company grants for capacity building; to revenue promotion project grants for specific, approved projects implemented by production/content pods of three or more persons. This turns grants as gifts into the investment, encouragement and facilitation of revenue generation for projects with declared budgets and auditing requirements, which in turn can build capacity for the main organisations and the participating freelancers/sole traders/ companies.
 - v. Where public sector grants are provided for POD activities, they can be linked to productive and/or social development outcomes.
 - vi. Financing pod activities ensures that professional services and CC products used in a project will be paid for through approved budgets, ensuring a revenue stream for all members of the pod members participating in a particular project, while allowing for their independence in the ecosystem.
 - vii. This process also supports the process of translating expenses for services into the value of assets, which begins to move the CC IP model towards ease of valuation. That is, through the pod's funding a musician can be hired to provide a soundtrack and a scriptwriter a script, a lawyer can provide project contract templates, an accountant will provide budgets and payroll

templates, a videographer can provide footage and a social media specialist will provide the elements of a supporting campaign etc. in the context of the pod's funding.

- viii. The comparison was made between registering, collecting and analysing data on individual registrants and doing the same for the pods. Not only does this change the ways in which IP can be valued and the sector measured, but it also changes the value proposition for the entire ecosystem.
 - ix. To further incentivize production\project\content pods, programmes can be delivered that provide the rotational use of state production facilities for **production pods** of ten or more participants who are engaged in projects associated with social development and public education, such as health, education and other.
 - x. Incentivizing production pods with ten or more participants and the inclusion of interns, women and creatives over 50 are included in pod complement/projects, infrastructure audits and plans.
 - xi. Pods should include an intermediary responsible for the management, compliance and administration of short/medium term engagement.
 - xii. Consideration of pods as a unit of analysis and production addresses issues of inclusion, community participation, access to finance; and the cross fertilisation of creative and digital matters.
- b. Examine sector valuation mechanisms that transform cultural expenses to assets, per the iCreate Model (see case studies).

8. National focus on Revisiting CC Formalisation

- a. Implement a national mapping study with deliverables focused on data-gathering on the formal/informal dichotomy and the CC sector and ecosystem
- b. In keeping with global research for South-South CC ecosystems, re-evaluate, based on Jamaican cultural and creative ecosystem specificities, the formalisation imperative for the sector currently taking place through the encouragement of business registration for entrepreneurs, better banking and compliance regulations, entrepreneurship training, incubators and investment readiness programmes, incentivization through grant availability for registered entities, and other measures.
- c. See to the formalisation of the CC economy within the Jamaican national economy in tandem with localised ecosystem formalisation imperatives.



9. National Focus on CC Research, Training, Education Rationalisation

- a. Implement a **research agenda** in tandem with universities and tertiary institutions (see proposed research agenda below and mapping gaps in the findings chapter).
- b. Engender a **culture of information and data sharing** and **ease of access to public data**.
- c. Curriculum Audit for the Cultural and Creative Ecosystem
- d. Strategic plan for research, training, and education for the CC ecosystem in tandem with the completion of a sector specific Labour Market Survey.

CONCLUDING DISCUSSION

RESPONDING TO THE ACTION'S ORIGINAL ASSUMPTIONS AS PROVIDED IN ITS TERMS OF REFERENCE:

The guiding Terms of Reference had presented the EU's understanding that there are many needs that still need to be addressed in the Jamaican CCI sector. In particular, the formulation, development and implementation of policy and legislation specifically targeting the Creative Economy in Jamaica is required. Among the main issues of concern to the EU Delegation in Jamaica are the observations that:

In response to the original assumptions proffered by the EU, the following concluding responses are provided:

1. There are ample data and sources of data that, if accessed, processed and analysed, will reveal the true, full contribution of culture and the creative sectors to the country's GDP. Activities are subsumed under several portfolio heads that require alignment. An Economic Impact Assessment is being completed to that end. However, until the structural fragmentation, opaqueness of definition, nomenclature and subsector selection processes for the CC ecosystem occur in tandem with the statistical reclassification exercises, arriving at accurate, comprehensive and representative EIA outcomes and processes will be challenging.
2. There are several sources of cultural maps in specific subject areas that display the distribution and location of cultural centres, of practitioners and traditional knowledge holders, or of cultural activities throughout the island or in its main cities. There is also the need to comprehensively embark upon various forms of mapping—including cartography—to extend the preliminary process this study presents. This is highly dependent on assumption one. Both activities can occur in tandem as part of a holistic development plan for the sector.
3. There is a need to deliberately and programmatically facilitate the means for creatives' access-to-finance for their initiatives and endeavours; that may, or may not require a dedicated pool. This also requires a review of issues dealing with the binaries of inclusion/exclusion and formal/informal economic activity. Additionally, a deliberate process of facilitatory engagement between the creative and financial sectors is necessary for the success of this.

4. Financial institutions, donors and individuals can be given tax incentives or other tools that make investing in the CCI an attractive business model. Creatives too require innovative incentive schemes that are programmatically designed to allow for the development of their activities. This has been considered before and now needs to be reviewed for this ‘nascent’ sector.
5. A public sensitisation campaign on the role and function of the CC ecosystem, both as an economic driver and a propellant of Jamaica’s sustainable development, is recommended. This would be an integrated marketing communications campaign that is information-driven. The results of the K:NOC events reveal the need for such shared information.

The K:NOC mapping exploration took the NOC team well beyond the responses to the assumptions provided. It met its objectives of establishing an ecosystem baseline through the completion of a situation analysis (see Annex 1); it engaged K:NOC stakeholders (see Appendices 2 & 3); and the study explored the four thematic areas of KNOC, making extensive recommendations at the thematic, municipal and national levels.



The study emphasised the need for the conceptualization, design, development and implementation of a research agenda to support the implementation of policy and legislative programmes, complete with monitoring and evaluation processes to ensure that decision-making for policy is evidence-based. It demonstrated, through its mapping process, the necessity for data-driven CC ecosystem policy development for municipal development and national cultural policy development. A framework for this process is necessary, particularly for emerging CC economies like Jamaica. A matrix is presented below outlining the CC ecosystem policy development processes for those countries of the Global South whose cultural sectors are at early phases of development. This framework is applicable at the organisational, community, municipal and national levels.



SOUTH STAR CULTURAL ECOSYSTEM POLICY MATRIX

		NATIONAL POSITION	PREVAILING THEMES	ECOSYSTEM FRAMEWORK	POLICY STRATEGY OUTPUT
P	HILOSOPHY	NATIONAL ARTS ETHOS VISION	Role of the artist and the + CC ecosystem	CONCEPTUAL FRAMEWORK	Ecosystem Mapping Status of the artist + CC ecosystem
I	DEOLOGY	POLITICAL ECONOMY POSITIONING	Formalization, inclusion, Legitimization, Nomenclature,	ANALYTICAL FRAMEWORK	Long Term Vision Indicators for Ecosystem
E	CONOMY	ECONOMIC PHILOSOPHY	Ecosystem classifications, indicators, data, finance, compliance, incentives	LOGICAL FRAMEWORK	Sustainable Economic Policy and Plan for Ecosystem
G	OVERNANCE	ADMINISTRATIVE PHILOSOPHY	Transparency Representation Access, Enabling Environment	POLICY FRAMEWORK	Ecosystem Policy, Legislation, Programmes
O	PERATIONS	NATIONAL MISSION	Enabling environment Decent Work, Diversity, Technology, Convergence Infrastructure	IMPLEMENTATION FRAMEWORK	Ecosystem Master Plan and Subsector Plans

SS POLICY DEVELOPMENT TOOLKIT

The policy processes that administer and provide public services and facilitation for ecosystem growth and sustainable development, while structured, require a level of dynamism, openness and agility to address the multiple, changing needs. This is true of Jamaica's cultural and creative ecosystem. The South Star Methodology is used to provide a purpose-built, culturally-specific, and responsive policy map and checklist (as below) to guide the policy implementation process.

**Jamaica's National Cultural and Creative Ecosystem -
Applied South Star Policy Map and Checklist**

	Philosophy	Ideology	Economy	Governance	Operations
Mechanisms for Delivery	<p>Conceptual Framework + National Ethos</p> <p>Conceptualise Cultural Economy Framework and thinking</p> <p>Articulate Nation Branding position</p> <p>Describe Role/status of the Artist in Jamaican Society</p> <p>Articulate Relevant identity representative histories, stories</p>	<p>National Political Economy Positioning</p> <p>Define Cultural and Creative Nomenclature choice and Sector Definition</p> <p>State Political economy positioning in relation to CC Ecosystem policy</p> <p>Evaluate Statement of balance in sustainable development and economic growth imperatives; political economy</p> <p>Provide Data justified sector inclusion and sector priorities</p> <p>Develop Policy and CC Political Economy Trajectory</p> <p>Express Position on Artistic Freedom, rights and diversity agenda</p>	<p>National Cultural Economy Design</p> <p>Develop Culturally specific Economic Model</p> <p>Complete Demographic and economic mapping</p> <p>Design Satellite Accounts Economic model</p> <p>Complete Economic Impact Assessment</p> <p>Identify Indigenize Alternative Valuation Systems</p> <p>Complete CC Sector Economic Development Plan + Projections</p> <p>Complete Sector specific financial inclusion plan</p> <p>Complete CC Sector Statistical classification system subsector, industry, activity, sector inclusion</p> <p>Complete Statistical Agency Upskilling and legislative reform</p> <p>Articulate Key CC indicators</p> <p>Develop Financing Strategy intellectual property structures</p> <p>Assess Formalisation position</p>	<p>Enabling Environment and Policy Framework</p> <p>Complete Status of the Artist Evaluation</p> <p>Design Governance structure Policy Model</p> <p>Establish Legislation and Legislative imperatives</p> <p>Develop Strategic master plan. Enabling environment matrix</p> <p>Complete Implementation plans - Enabling Environment</p> <p>Monitoring and Evaluation mechanisms</p> <p>Research Agenda</p> <p>Communication Plan</p> <p>Infrastructure plan</p> <p>Labour Market Review</p> <p>All of Government CC Cohesion Plan</p> <p>MDA CCI Audi</p> <p>Develop Holistic, participatory, transparent, artist-focused, inclusive, representative cultural policy, legislation and planning</p>	<p>Status of the Cultural and Creative Stakeholder Implementation Priorities</p> <p>Designate Ecosystem Composition</p> <p>Articulate Stakeholders' presence</p> <p>Stakeholders' intersections</p> <p>Policy Impact</p> <p>Pandemic recover</p> <p>Professional Organisations</p> <p>Decent Work for artists and creatives</p> <p>Creative/Digital ecosystem</p> <p>Financial Inclusion + access to finance</p> <p>Focal Points <i>Infrastructure Communication Research Diversity EU-Jamaica Relations Inclusion Rights and freedoms Diversity Resilience</i></p>

The weakness identified in this mapping process is revealed by its very premise. That there cannot be 'a one-size-fits-all model for the creative industries' is a point made within the co-creation activities. Kingston's cultural and creative ecosystem differs from that of Jamaica's two other cities, Montego Bay and Portmore. Each sub sector requires a different developmental path. Thus, Joffe's opining that 'life is messy' (see situation analysis) is a clear indicator that the realities of the cultural and creative practices and processes are irregular and amoebic. They are organic, transform, and grow in unconventional and perhaps unforeseen ways. Cultural policy and cultural mapping must take into account these generalizations and cultural specificities of the ecosystem. However, planned development requires a nimble, agile, and responsive structure. The process of mapping that informs us that this process should be equally nimble,

agile and responsive to the dynamism of the ecosystem. This is achieved in mapping and elaborating creatives' presence, ecosystem configurations and intersections, and the value that these add to the CC ecosystem and specifically to the CC policy and research agendas.

The NOC team agrees, which is why a CC ecosystem approach was taken.

CREATIVES PRESENCE, STAKEHOLDER COMPOSITION, INTERSECTIONS & VALUE ADDED

Presence, Composition and Intersections

The design of the NOC mapping process for an CC ecosystem in which there was insufficient disaggregated data and no data-driven, holistic policy framework required the establishment of an interim framework for uniform mapping, planning and projection for the CC sector. This established a structured, culturally-specific, data driven baseline that relates to the CC ecosystem and guides decisions for future EU-Jamaica Cultural Exchanges. The structure took into account the prevalence of the informal/formal economy and notions of inclusion and exclusion within the Kingston/Jamaican CC ecosystem. The **presence of creatives, alongside the composition and intersections of ecosystems** during the period under study, were mapped using the interim classification and mixed methods approach of the SOSD, along with case studies and the analysis of thematic intersections that related directly to the realities and concepts of the CC stakeholders' presence. The following are the considerations:

- For Kingston, the UNESCO Creative City of Music, definitions and planning are clearly articulated but not widely shared. Importantly, implementation processes are less so. The most important emphasis at both the local and central government levels for cultural and creative economy development must now be to Connect the Dots strategically, through policy, legislation and implementation. Very specific recommendations regarding the status of the artist in Kingston, the status of infrastructure and the status of the music sub sector have been provided.
- The need for greater understanding of the role and centralization of policy around the role and status of 'the Artist' in the Jamaican context was a central notion of stakeholders' presence. It provided data that laid bare the need for greater advocacy for the inclusion of 'the artist' as a central concept for policy, legislative, and programmatic considerations.
- The study further solidified the need to map qualitatively the presence of themes, perceptions and experiences through the narrative of case studies in addition to quantitatively measuring traditional indices of employment, contribution to GDP, export of services, number of businesses, demographics and the value of economic contribution.
- Rethinking classification systems for Kingston's/Jamaica's Caribbean CC ecosystems using project/content pods, which were confirmed to be the primary unit of CC production in Kingston, Jamaica and defined herein as a significant unit of statistical analysis and classification. This represents the principles of methodologies such as festival statistics¹⁸, and the CPA system that provides product categories that are related to

¹⁸ <https://unesdoc.unesco.org/ark:/48223/pf0000231551>

activities as defined by the Statistical classification of economic activities in the European Union (NACE)¹⁹; both of which can be adapted for culturally specific application.

- The introduction of ‘intermediaries’ to the list of CC subsectors speaks to the demand for bridging services and the supply of capacity building and sector facilitation through private and civil society entities where it was not seen to be sufficiently available through public sector facilitation.
- The need for the consideration of thematic issues in programme development and needs analysis. The various intersections within the sector present narratives that can assist in problem solving. These present qualitative layers of meaning where quantitative presentations provide austere readings of CC realities.
- Further detailed considerations of fragmentation, identified in previous studies, were demonstrated as being present in the ecosystem from its very core, a definition of its ethos, its naming, definition, uniform classification and focus. This fragmentation is replicated across the ten focal areas required for the establishment of an enabling environment. At the core of the K:NOC recommendations is to move these from the 2015 notion of being ‘pillars’ of a cultural/creative economy to the contemporary framing of nodes in a cultural and creative ecosystem. This study exemplified the fragmentation in the formal, formal, private and public sectors of the CC ecosystem, and through co-creation methods programmatic responses were identified.
- This belies the understanding that the entire sector, variable sub-sectors, industries, clusters, pods and individuals require access to these enabling factors. To update this, digitalization and digitization are important added components. Every micro concern outlined in the recommendations below will be interconnected in some way to this macro concern. This is why the notion of ‘connecting the dots’ must not be seen as merely descriptive, but rather must be translated into strategy and operational plans for Kingston’s and all of Jamaica’s cultural and creative ecosystem.
- K:NOC has presented preliminary general recommendations. These include cultural ecosystem recommendations for municipal consideration, central government attention, and those that support a specific consideration of the strategic priorities of the EU’s international cooperation in Jamaica. The K:NOC recommendations, like our methodology, have disparate voices joined with a focus on harmonisation. Information is drawn from several quarters and brought into focus with an emphasis on adding value-added components to previously available mapping data and recommendations which form the baseline for K:NOC activities.

¹⁹ NACE is the European standard classification for productive economic activities. NACE presents the full range of economic activities partitioned in such a way that a NACE code can be associated with a statistical unit carrying them out. An economic activity takes place when resources such as capital goods, labour, manufacturing techniques or intermediary products are combined to produce specific goods or services. Thus, an economic activity is characterised by an input of resources, a production process and an output of products (goods or services). An activity as defined here may consist of one simple process (for example weaving), but may also cover a whole range of sub-processes, each mentioned in different categories of the classification (for example, the manufacturing of a car consists of specific activities such as casting, forging, welding, assembling, painting, etc.). If the production process is organised as an integrated series of elementary activities within the same statistical unit, the whole combination is regarded as one activity. [https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Glossary:Statistical_classification_of_products_by_activity_\(CPA\)](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Glossary:Statistical_classification_of_products_by_activity_(CPA))

Value Added

The NOC Mapping process involved extensive desk research to map governance structure, creatives' presence (national and International), value added by creatives' presence, Caribbean/Jamaican representation, projects focused on Latin America and Caribbean and Services aimed at Caribbean/Jamaican CCS Stakeholders. Co-creation methodologies were applied to updated considerations of strengths, weaknesses, opportunities and threats relating to four pre-selected thematic priority areas, and 11 sub-thematic considerations. The use of the chosen stakeholder engagement methodologies in combination with context adapted research methodologies allowed for intra and inter sectoral discussion and engagement involving over 200 key stakeholders from targeted groups such as Civil Society Organisation representatives, the Ministry of Culture, Gender, Entertainment and Sports, The Ministry of Industry and Commerce, the Ministry of Foreign Affairs, Heads of Education and Training Institutions, Creatives, Artists and their representatives who add intrinsic value as agents to Kingston's CC ecosystem. This collaborative approach allowed the researchers to put forward a more comprehensive and peer-validated SWOT analysis that has value as a stand-alone output as well as for informing recommendations for policy and activities.

The NOC mapping process was seen to present the notion of added value in two ways. The added value of the mapping process itself, which developed a methodology to map and mapped creatives' presence, ecosystem composition and intersections; this in turn advanced methodological discussions on the development of culturally-specific processes for cultural, social and economic impact assessment of the cultural and creative ecosystem for Kingston, which is replicable for all of Jamaica. Added value included an established inventory of organisations as a means to 'connect the dots' to support an enabling environment for the CC ecosystem in Kingston. The process identified Jamaican Cultural and Creative stakeholders with sources of data and databases to map CC stakeholders' presence in Kingston, the ecosystem's composition and intersections, and value added to Jamaica's CC economy. It identified EU Cultural and Creative stakeholders who have collaborated previously or can be interested in collaborating with the Jamaican cultural and creative sector, created an active pilot of a structure of a living database of sources structure that can be monitored, updated and expanded as part of an iterative process, established an inventory of EU-JA organisations and Identified EU-Jamaican Cultural and Creative stakeholders within the sources of data and databases.

The NOC process was hardly exhaustive. It, however, reveals the need for a comprehensive mapping of the Jamaican CC sector across Jamaica's 3 counties, 14 parishes, 3 cities, 63 constituencies, 227 parish council divisions and 775 communities in order to effectively and comprehensively complete the EIA. It also reveals the potential for understanding the value added by cultural exchange in the context of activities, projects and various emerging and cross-Atlantic community-centric mechanisms, including the need to better understand the value added of the growing diaspora communities in the EU and beyond.



Kingston CC Mapping

Added value to the mapping process was provided through the replicable database categories and entries identified for Kingston, Jamaica through six categories of data, 388 entries of general CC organisations, from which the future extrapolation or content and production pods will represent the significant multiplier existent in CCI ecosystem. It delineated 139 entries that indicate financial organisations with potential overlapping interests in the CCI. This provides a baseline for future, targeted mapping and other research on financial inclusion and access to finance. Further value was added by the identification of 11 CC Ecosystem Funding Pools.

Through the co-creation processes which invited organisations identified as having defined datasets, the research identified, categorised, and presented the purpose of 27 substantial existing or emerging datasets and databases. Aggregated, these represent hundreds of thousands of CC ecosystem stakeholder-entries connected to Kingston's CC ecosystem. Using this method, NOC was able to unpack new avenues for unearthing CC ecosystem stakeholders, not for them being the object of assessment, but as keepers of disaggregated datasets to be considered and better understood. This creates immediate value when considering the current methods of aggregating and standardising data as seen in the unintended outcome of the NOC data aggregation that led to the recording of over 1000 unverified general CCI individuals and 260 entries specific to the music subsector.

Processing individual ecosystem players, however, is not seen as an efficient approach to the mapping process as it leads to double-counting and redundancies, given the intersections, linkages and pod-structures within the ecosystem. It also identifies the need to consider methodologies such as festival statistics, and the CPA system (both referenced above), both of which can be adapted for culturally-specific applications. It further becomes essential in understanding the value of CC ecosystem stakeholders, when considering that more open data has the potential to unleash innovation and transform value for creatives. If we know that ten associations or professional bodies, formal or informal, produce internal reports for their members on key considerations, then it may be more beneficial to incentivise or compensate the association or professional body to encourage the sharing of their data, as opposed to recreating the datasets. Through this method, significant gateways will be opened to locating data for future aggregation and EIA.

The NOC system reveals the value in a collaborative, co-created approach to data collection, and the consideration of incentivizing data collection within the ecosystem and establishing a coordinated approach to data collection across the ecosystem. This process will require an extensive process of validation and verification given the nature of CC work and the sector/ecosystem structure in Kingston, Jamaica. The CC in Kingston, Jamaica, lends itself to complex intersections of products, services, activities and individuals that will require extensive validation, verification, and cross referencing of data sets for finalisation of a classification system and EIA. This further justifies the inclusion of research and development as a discrete subsector of the CC ecosystem at this phase of its development, as there is significant value to be added through capacity building within the public sector, the training and education of CC researchers, research jobs from data collection for analysis, and establishing a value chain to mainstream CC research in Jamaica and the value of the research itself.



EU-JA CC Mapping

The mapping process established **replicable database categories and entries for EU Jamaica cultural Exchange that included** six data sets, providing **427 entries** of stakeholders in the EU Cultural and Creative Sector with interest in exchanges and collaborative activities with the Jamaican CC ecosystem; **32 entries** of diplomatic representation which have specific mandates to facilitate this process; **115 entries** on EU music CCS with interest in exchanges and collaborative activities with Jamaican CC ecosystem, **134 entries** on EU Reggae Sound Systems with interest in exchanges and collaborative activities with Jamaican CC ecosystem, **28 entries** with interest in exchanges and collaborative activities with Jamaican CC ecosystem on International Reggae Day, and **56 entries** on Reggae Festivals with interest in exchanges and collaborative activities with the Jamaican CC ecosystem.

This data adds significant value in identifying specific means for collaboration and relationship strengthening, thus ‘connecting the dots.’ It provides a pathway to additional value added through collaborations and co-creative activities. Specific linkage programmes can be developed from this data to very specifically create meaningful programmatic collaborative activity and generate viable economic projects between Jamaica and the EU. It can also add further value through the development of specific EU-JA mechanisms and programmes to facilitate and fast track these opportunities.

Rethinking ‘Value’

The second way in which value is added through this study is in its initiation of rethinking the ways in which ‘value’ is considered beyond the traditional ‘value chain’. Given the dynamism of rapidly evolving activity in the Kingston CC ecosystem, and the policy action of the EU/UNESCO-funded initiative for the development and implementation of legislative frameworks for the CC ecosystem, it is a good time to consider rethinking issues of ‘value’ in the CC ecosystem. Specifically, the traditional notions of mapping in the conservative sense in Jamaica have centred around the identification of data that will lead to calculation of the value of economic contributions using indices that include Gross Value Added, or the value that all component sectors contribute to the economy; as well as export of services, number of businesses, both formal and informal, employment of workers employees and self-employed people working: in the creative industries in both creative and non-creative roles and in creative occupations not within the creative industries. Less emphasis is placed on the value and contribution, and potential value and contribution of CC activities and the ecosystem to the social and economic impact of positive change in civil, cultural and social values with increased skill levels, employment and changes in values, worldview, outlook and attitudes. It also notes that STATIN, the local institution mandated to collect most of our data, has been working with the Minister of Industry, Investment and Commerce on a project that will impact data collection within the CC ecosystem between 2020 and 2023, and the important role that the JBDC has as an enabler. Also important, and to be considered here as highlighted by Mr. Fredrik Ekfeldt, Deputy Head of Delegation, European Union to Jamaica, is that the EU has recently entered into a new development cycle with Jamaica. New programming will extend to 2027 and will be centred

around three different areas: sustainable economy, environment and climate change, good governance and human security and that the three identified areas all come together in the cultural agenda.

Mapping Kingston's Networks of Culture, and by extension the analysis of Jamaica's Networks of Culture, has revealed that beyond the process of quantification as a mapping process, qualitative analysis is required in the initial phase to identify the parameters within the ecosystem that require negotiation. As such, the fast tracking and implementation of CC ecosystem policy development and programmes geared towards an enabling environment will provide tangible responses to questions raised about the structures, directions and activities planned for Kingston as a Creative City and the CC sector generally.

Where Will Meets Way

Where there is a will, there is a way. 'Will' must however meet 'way' for successful execution. What is perceived as the inability and/or absence of will to make and implement plans for holistic cultural ecosystem development²⁰ stands as an impediment to its development. These criticisms have also been laid at the feet of the expediency of neoliberal policy directions of the 21st century.^{21,22} These sentiments have been widely and evenly echoed a number of different ways through the data and sentiment of this study: through the case studies, across the thematic engagements and undergirding the status of the policy, specifically the status reports on artists, infrastructure and the music subsector. Observers also contend that sector-reform work in progress in the public and private sectors is advancing the process of ecosystem development, however the lack of a coordinated effort is due not only to a lack of resources, but that intrinsic confidence and political will do not stand behind the structural and political changes that are required to make sustainable change. "Cultures of expedience emerged...doing 'just enough' in order to demonstrate national, local or organisational progress or success, but insufficient effort and thought to develop and implement sustainable means of providing an enabling environment for (the ecosystem)."²³

Accounts of challenges experienced in relation to a demonstrably amorphous economic and governance sector structure; and the consistent articulation of liminality from stakeholders where an enabling environment is desired allow for these strident conclusions. They bring to bear the necessity of serious, directed attention for sustainable ecosystem development, sector and subsector growth. Moreover, the need for holistic policy development has been further demonstrated through the variable perceptions of inclusivity/exclusivity expressed across this study, notions of informality and formalisation, as well as undergirding precarity and uncertainty within the ecosystem regarding plans for its development. This study, in mapping those junctures, establishes the thin line where micro considerations of the CC ecosystem of King-

20 Each political administration charged with the policy development of the sector has invariably 'passed the baton' of Jamaica's cultural and creative ecosystem development. Each point to incremental improvements that continue to be made to take the sector gradually towards its ultimate goal. Unfortunately, at a national level, beyond the 2003 Cultural policy (draft), that goal for the 21st century has not yet been adequately and holistically developed, defined, articulated nor shared within and with the Jamaican CC Ecosystem. Where it does exist, it continues to be implemented in a fragmented manner as described in multiple studies.

21 Dennis Howard, "Include Culture in Development Matrix," Jamaica Observer, July 25, 2021, <https://www.jamaicaobserver.com/entertainment/include-culture-in-development-matrix/>.

22 Hickling Gordon, Cultural Economy and Television, 2020.

23 Hickling Gordon, Cultural Economy and Television, 2020.

ston, Jamaica meet macro considerations. NOC posits that a framework that is adaptable to address these vagaries and fluidity of the cultural and creative sector should be considered for future research and data provision from which policy and legislation are developed.

Several approaches to the development of Kingston have been provided, and indeed numerous proposals for CC ecosystem development across all of Jamaica exist. The situation analysis presents a baseline of 13 cross-cutting recommendations across 15 focal areas with 68 recommended measures identified in the Situation Analysis in three studies on the Jamaican CC sector,²⁴ conducted in 2015, 2016 and 2020. There is no shortage of specific, targeted and directed recommendations for the myriad issues that relate to subsectors of the CC ecosystem, and including additional civil society perspectives and recommendations. Several priorities have been identified and commended for policy consideration (see Situation Analysis). It is an overarching approach, with an associated model, policy and plan, to include legislation that is required. These processes, the NOC team recommends, should be data-driven and evidence-based. In addition to resourcing the completion of the mapping of Kingston's CC ecosystem, a comprehensive, all-of-Jamaica CC mapping process is recommended, along with other forms of research taking place in tandem. Lastly, the development of a comprehensive research agenda that includes the classification process to fast-track holistic policy development is the overarching recommendation of the Kingston: Networks of Culture study.

DELIVERABLES - KINGSTON: NETWORKS OF CULTURE

The CRP aimed, through the Kingston: Networks of Culture Action (K:NOC), to elaborate and disseminate a mapping of creatives' presence in Kingston, Jamaica, their added value, and to identify EU stakeholders interested in collaboration with Jamaican cultural actors. This was accomplished through five main actions:

- The development (researched, conceptualised and wrote) of a mapping methodology for Kingston's Cultural and Creative Ecosystem (CCE), to include:
 - Data, mapping methodology and policy recommendations for Kingston;
 - including its stakeholders and players
 - reflecting four predetermined priority thematic areas
 - Creative integration with the Digital Economy
 - Financial inclusion/Access to finance
 - Inclusion and Community Outreach
 - EU-Jamaica linkages

²⁴ Hickling, 'Creative Economy Policy' 2015; Fleming, 'Creative Industries Business Plan,' 2016; Nordicity, "Mapping Jamaica's Cultural and Creative Industries," 2020.

- Implemented a mapping pilot methodology for Kingston
 - data collection and other methodological steps to elaborate stakeholders' presence and status
- The development of an events methodology and an operational plan for three thematic events
 - Staging the stakeholder events
 - Inviting stakeholder participation in these meetings and
 - Developing three meeting reports
- The identification of EU stakeholders interested in collaboration with Jamaican cultural actors
- The development of required reporting in line with the established deliverables

ANNEXES

Situation Analysis

Jamaica: Networks of Culture

Methodology

Connect-the-Dots

June 2022



cultural relations PLATFORM

The Cultural Relations Platform is project funded by the Partnership Instrument (Service for Foreign Policy Instruments, European Commission) launched in April 2020 to support the European Union to engage in international cultural relations within the framework of the EU strategy for international cultural relations.

The CRP follows up on the previous Cultural Diplomacy Platform, CDP (2016-2020). It provides a renewed approach based on a set of shared principles and new activities, aiming to promote and facilitate sustainable cultural exchanges, people-to-people activities, and co-creation processes between Europeans and citizens from countries all over the world.

