cultural
relations
PLATFORM

ANNEX 2
METHODOLOGY

Mapping Jamaica's Networks of Culture

cultural
relations
PLATFORM

ANNEX 2
METHODOLOGY
Mapping Jamaica's Networks of Culture

Prepared by:

Deborah Hickling Gordon, PhD

Institute of Caribbean Studies, Faculty of Humanities and Education, The UWI, Mona and DHG Consults, Jamaica

Stefanie Thomas Gilbert-Roberts

CUMEDIAE aisbl, Belgium

Co-Author

Gillian Wilkinson McDaniel

Institute of Caribbean Studies, Faculty of Humanities and Education, The UWI Mona

Researchers

Suelan Fung

Ink and Vision Ltd, Jamaica

Table of contents

THE ACTION - KINGSTON: NETWORKS OF CULTURE

The EU-funded project, the **Cultural Relations Platform (CRP)**, is a project that aims to support international cultural relations and cooperation between European and international cultural and creative sectors. The CRP aims—through the **Kingston: Networks of Culture Action (K:NOC)**—to elaborate and disseminate a mapping of creatives' presence in Kingston, Jamaica and its added value; and to identify EU stakeholders interested in collaboration with Jamaican cultural actors.

This was done by:

- **Developing (research, conceptualise and write) a mapping methodology for Kingston's Cultural and Creative ecosystem, to include:**
  - Data, mapping methodology and data collection for the Inventory of Sources Database (ISD)
    - Evaluating the presence of stakeholders in the Kingston UNESCO Creative City of Music
    - Identifying EU stakeholders interested in collaboration with Jamaican cultural actors
  - Case Studies
    - Primary Case Studies - from Kingston's music subsector
    - Secondary - Linking and intersecting activities from Kingston's cultural and creative ecosystem
    - Thematic Intersection Analysis to elaborate stakeholders' presence and status
      - » Creative integration with the Digital Economy
      - » Financial Inclusion/Access to finance
      - » Inclusion and Community Outreach
      - » EU-Jamaica linkages

- **Developing an events methodology and an operational plan for three thematic events**
  - » Staging the stakeholder events
  - » Analytics from stakeholder interactions
  - » Analysis from event content
  - » Developing three meeting reports

- **Policy recommendations and analytical reports**

Partners

The "Cultural Relations Platform" is an EU service contract implemented by a consortium under the lead of the 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)** as a result.

Timeline

- Development of a rough methodology prior the kick off meeting

- Kick off meeting – 20 October 2021

- Desk research for methodology for islandwide mapping – October to December 2021

- Methodology developed – 22 November 2021

- Desk research for mapping and pilot - November 2021 - March 2022

- Mapping elaboration with stakeholder engagement including three technical local meetings – From January to March 2022

- Mapping report - 20 May 2022

- Final report with mapping and meeting reports – 20 May 2022

Locale of the Activities

- Networks of Culture Methodology - Kingston: Networks of Culture

- Mapping Process: Source of Sources Databases, Case Studies, and Thematic Evaluation

- Stakeholder engagement events/meetings and reports: - in-person in Kingston, with virtual elements in a hybrid format.

Assumptions

Assumptions extracted from the EU'S TOR briefing present the EU's understanding that there are many needs that are still present 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:

- There is currently **no disaggregation of data** demonstrating the true and full contribution of culture and the creative sectors to the country's GDP. Most activities are subsumed under Tourism;

- There is currently **no cultural map** which indicates the distribution and location of cultural centres, of practitioners and traditional knowledge holders, or of cultural activities throughout the island;

- There is a need to create a **dedicated pool or fund** that creatives can access for their own initiatives and endeavours;

- Financial institutions, donors and individuals need to be given **tax incentives** or other tools that make investing in the CCI an attractive business model

- There needs to be a **public sensitisation campaign** on the role and function of the CCI in Jamaica.

These assumptions will be addressed in the concluding analysis.

Deliverables

At the kick-off meeting for **The Action**, **Kingston: Networks of Culture** held on October 17, 2021, the following processes and deliverables were agreed upon.

Research

The K:NOC team was tasked with researching, conceptualising, and presenting an overarching Networks of Culture (NOC) mapping methodology that presents a framework for the mapping of Jamaica's CC ecosystem, based on its positioning in the Global South. It will also include a detailed methodology for the mapping of Kingston: Creative City of Music, with three predetermined priority thematic areas: creative integration with the digital economy, financial Inclusion/access to finance, and EU-Jamaica Stakeholder interested in partnerships with Jamaican Creative Stakeholders.

Events

The K:NOC team was tasked with conceptualising and writing a detailed methodology and operational plan for the staging of three strategic and targeted events with Cultural and Creative Industries stakeholders in Kingston, Jamaica.

Final report

The K:NOC team was tasked with developing a final report on the outcomes of the research and events that maps the '**presence**' of stakeholder categories within the ecosystem.[1] It describes the ecosystem's **composition** and **intersections** that assist in determining the **value-added** to the ecosystem and economy.

---

1 See Situation Analysis - Annex 1. The NOC team introduced the term creatives' presence in keeping with the significant informality within the sector. NOC observed that individual stakeholders within the ecosystem operate across sectors, projects, through various companies, institutions and informal associations. Identifying the presence of stakeholders (individuals or entities) therefore allowed for the conceptualization of ways to account for their added value across myriad 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 units of analysis; 'Intersections' refers to linkages, 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 qualitative and quantitative 'value added' and require clear articulation of nomenclature, definitions, sector Inclusion, governance structures and classification for the CC.

NETWORKS OF CULTURE

Considerations

Mapping of the cultural and creative ecosystem is positioned as a means of assisting countries with recognising the importance of the sector alongside raising awareness and the profile of the industries while bringing attention to the contribution they make to the economy.[2] Further, mapping in an advanced industrial context is often used to define and measure economic contribution of cultural and creative ecosystems and assess the opportunities & challenges of existing sectors within defined structures. Through mapping and economic data and analysis are provided to determine the sector 's economic potential and growth path. There are different types of mapping.

Networks of Culture (NOC) is a mapping methodology developed by 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. 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 elaborated. This is accomplished predominantly through qualitative research methods. Thematic analytics[3] specific to each country are considered in keeping with the sustainable development goals of that country and the six NOC principles.
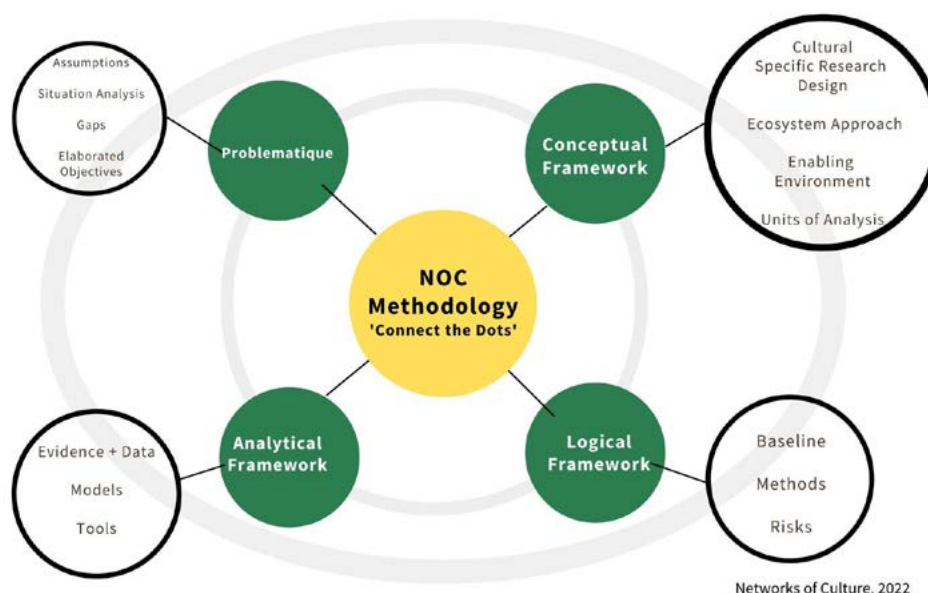
Networks of Culture. 2022

---

2 Avril Joffe, 'Cultural Sector Mapping Using Data for Policy making', Presentation to UNESCO Capacity Building Programme, Africa, 2012.
3 Deborah Hickling Gordon, Cultural Economy and Television in Jamaica and Ghana: #Decolonization2point0. (S.L.: Palgrave Pivot, 2020), 156.
Considering cultural specificity in policy planning is important because a nation's cultural and creative outputs are quite literally the outputs of their culture and cultures of innovation. By their very nature, many economies in the South have not achieved the same levels of industrialization and development as their Northern counterparts, Many continue to adopt and adapt the cookie cutter cultural economy models and methodologies of the North, instead of developing modes that acknowledge fundamental differences in approach, cultural specificity and cultural circumstance.

NOC: Research Principles

Six principles undergird the NOC Methodology:

Culturally Specific Research Design: NOC has developed methodology specific to the locale of each mapping study, identifying the cultural specificities to be taken into account for the mapping in that specific locale and having incorporated established CCI mapping practices into a culturally-specific research design. The design and development of the research processes emphasise the indigenization of cultural policy research and practice, and takes into account the specificities of the cultural and creative ecosystem of the mapped locale. Research methods and approaches are chosen with the specific realities and cultures of the locale being examined in mind. The methodology is therefore adoptable, adaptable, and replicable across geo-spatial environments in the Global South and responds to the cultural specificities of developing nation states.

Praxis: NOC balances philosophical underpinnings and practical mechanisms. In Small Island Developing States, where cultural sector development remains a work in progress, the articulation of both culturally-specific, practical solutions for CCE development, and abstract, thematic and phenomenological concepts of the sector are required for the articulation of creatives' presence and circumstances. This balanced articulation, or praxis[4], is a key principle applied to the NOC methodology. Through the use of an analytical framework for cultural economy development for countries of the Global South, NOC mapping provides a structured interrogation of integrated philosophical, ideological, economic, governance and operational strategies (PIEGO)[5] within the cultural and creative ecosystem. The NOC methodology, therefore, takes into account phenomenological issues and adopts a thematic approach to the crafting and analysis of policy and associated processes for cultural and creative ecosystem optimization.

Ecosystem Approach: NOC focuses on an integrated cultural and creative environment. It takes a locale-specific ecosystem approach to identifying, describing and classifying the networks, along with the integration and convergence present within the cultural and creative economy of the locale. This differs from a siloed, structural approach involving the application of models that require the classification and prioritising of specific, disparate sub-sectors over others for developmental attention.

---

4 Jo-Anne Tull, "Caribbean Festival Arts," Caribbean Quarterly 63, no. 2-3, 2017, 292; Hickling Gordon, Cultural Economy and Television, 135.
Tull speaks of the importance of reflecting praxis: thought and action; theory and practice, "philosophical underpinnings" and its "practical mechanisms" in the determination of 'value' in cultural and creative production and in the analysis of Caribbean Cultural and Creative Industries development. Tull provides a rubric for establishing process, applying process, and encouraging commitment to process in five key areas: "defining Caribbean arts and culture as a notion relevant to our Caribbean societies; in so doing, establishing a philosophical legacy for valuing arts; determining and executing processes and associated mechanisms for valuing arts; creating an effective mandate for commitment; and finally, acting on all of the above". Hickling Gordon further indicates that the formulation of cultural economy and now ecosystem development principles need to be analysed on a scale from philosophy to operations that include vision, interdependence, decisiveness, participatory governance and an independence of both guiding thought and implementable actions for the Caribbean region.
5 Hickling Gordon, Cultural Economy and Television, 139.
The PIEGO analytical application and South Star is further described later in this document.

Synthesis: NOC focuses on establishing balance between the imperatives of inclusive economic growth & sustainable development within specific locales.

Inclusivity: promotes financial, economic, social, cultural, philosophical inclusion and equality of access.

Representation: The NOC methodology promotes decent work imperatives, diversity, rights and freedoms, along with the formulation of policy objectives that promote an enabling environment for the locale. It further identifies means to design, engender, solidify, and strengthen an enabling environment approach for policy development for the specific CCI ecosystem. Where enabling environment priorities are not already articulated, through the situation analysis an initial enabling environment is articulated. These are refined in the data gathering process using co-working methodologies.

Structured Flexibility: The methodology includes a summary problematique, with the conceptual, logical and analytical frameworks outlined. In doing so, it seeks to establish intersections and to 'connect the dots' between people, places, processes, policy and practices within the cultural and creative ecosystems and research actions to which it is applied. In keeping with these observations, the NOC research methodology articulates a research design made up of a problematique and conceptual, logical and analytical frameworks. NOC allows for strategic decision-making and adjustments within the research process that are adaptive to the realities of an evolving ecosystem with culturally-specific units of analysis. Explicitly, the NOC methodology identifies culturally-specific units of analysis for the ecosystem, which include identifying a defined geo-spatial area; a core sub-sector within the locale's cultural economy around which the mapping of Kingston's cultural and creative ecosystem will revolve; and cultural and locale-specific themes, nodes and pathways that intersect across the social, political, economic, environmental and cultural realities of the locale.

NOC: Mapping Principles

The NOC methodology sees the process of the mapping of the cultural and creative industries as encompassing geospatial, social, cultural, and economic dynamics within the Cultural and Creative Industries (CCIs) in the Global South. The full composite of mapping recommended for holistic cultural and creative policy development for countries of the Global South is listed below. Only the elements highlighted in yellow are those to be directly undertaken by the K:NOC mapping project.

Gap Analysis **Research, Policy, & Implementation Agenda** **KINGSTON: Creative City of Music** K:NOC / South Star Cultural and Creative Ecosystem Research Checklist					
	Philosophy	**Ideology**	**Economy**	**Governance**	**Operations**
Practical Mechanisms Delivery	**Philosophical 'Audit'** Cultural Economy Conceptualization Nation Branding position	**Ideological Mapping** Cultural and Creative Nomenclature and Sector Definition Statement of Political economy positioning in relation to CC Ecosystem policy Data justified sector inclusion and sector priorities Policy and Political Economy Trajectory	**Economic Mapping** Culturally specific Economic Model Value Added Economic Impact Assessment Sector Economic Development Plan Sector Inclusion Cultural and Creative Sector Statistical classification system subsector, industry, activity, Articulation of key indicators Financing Strategy Intellectual property structures Satellite Accounts	**Policy Mapping** Governance structure Policy Model Legislation and Legislative imperatives Strategic master plan. Enabling environment matrix Monitoring and Evaluation mechanism Research Agenda Communication Plan Infrastructure plan	**Ecosystem Mapping** Ecosystem Composition Stakeholders' presence Stakeholders' intersections **Emergent Thematic Priorities** **CC Ecosystem locale** Policy Impact Pandemic Decent Work for artists and creatives Digital ecosystem Financial Inclusion & Access to finance Infrastructure Communication Research Diversity EU-Jamaica Relations Added Value
Cultural Ecosystem Philosophical Underpinnings	**Ethos** Role of the Artist Artistic Freedom Articulated Identity, histories, epistemology, phenomenology, futuring	**Political Economy** Evaluation of balance in sustainable development and economic growth imperatives; political economy	**Cultural Economy** Economic model that reflects culturally specific ideological synthesis	**Enabling Policy Framework** Holistic, participatory, transparent, artist-focused, inclusive, representative cultural policy, Legislation and	**Ecosystem Status** Inclusion Fragmentation Advocacy Rights and freedoms Diversity Resilience Significant Perceptions Formalisation Representation

Other mapping tasks listed may converge with those identified for this study.

NOC: Mapping Framework

While three main research methods are utilised, the entire research process represents the mapping of stakeholders' presence, their added value and ecosystem composition, while elaborating thematic intersections of prior interest and/or those that appear to be noteworthy from the data collection.

Modular Mapping Strategy:

A mapping mix of six approaches to mapping is considered in the K:NOC mapping process:

This mapping mix consists of techniques including the:

- **Cultural Ecosystem mapping** of the locale, Kingston as a Creative City of Music, combines the environmental practice of mapping ecosystems and their services[6];

- **Cultural mapping**[7] is also known as cultural resource mapping or cultural landscape mapping. Cultural mapping employs a wide range of research methods, tools and techniques to map cultural assets, local cultural landscapes, institutions, and people, and the presence of levels of diversity.

- **Cultural and creative industries and economy mapping**[8] seeks to examine the added value cultural and creative industries bring to a locale. It examines issues including financial worth, added value and cultural and creative practice, production and distribution in relation to cultural and creative goods and services.

- **Policy mapping**[9] a strategy used to identify structures and solve locale-based problems related to government institutions, policy, legislation and programmes.

- **Economic mapping**[10] a strategy that looks at areas based on a range of complex, integrated measures to bring together planning and strategic actions for economic development within a locale.

- **Ideological mapping**[11] techniques that examine the relationship between philosophical, political economy, and ideological positions, and political, social and cultural practices within a locale that impact its outcomes.

---

6 Marion Patschin et al., Routledge Handbook of Ecosystem Services, Taylor & Francis, 2016.
7 Nancy Duxbury and M. Sharon Jeannotte, "Global cultural governance policy," In The Routledge Research Companion to Planning and Culture, Routledge, 2016.
8 Higgs et al., Technology, Science, and the Arts (Great Britain), Beyond the Creative Industries: Mapping the Creative Economy in the United Kingdom, NESTA, 2008.
9 Hudson and Lowe, Understanding the Policy Process: Analysing Welfare Policy and Practice, Policy Press, 2009.
10 Hidalgo and Hausmann, "The building blocks of economic complexity," Proceedings of the National Academy of Sciences 106, no. 26, 2009.
11 Slavoj Zizek et al., Mapping Ideology, Verso Books, 2012.

These are applied to the mapping research in specific locales, or the locale of the study. For this action, 'the locale' refers to Kingston, the Capital of Jamaica and a UNESCO Creative City of Music.

Jamaica: Networks of Culture - A Future Activity

The process of cultural and creative ecosystem mapping for the entire island will require the implementation of the integrated research system described above in order to intersect Jamaica's complex environment and economy. The time, scope and resources available for this Action will not allow for the full application of this research methodology or the all-island mapping of **Jamaica's: Networks of Culture.** While this is important for future Actions, this study will apply the NOC methodology specifically to Kingston, Jamaica's capital and most heavily populated area, and which is also its commercial and institutional cultural centre.
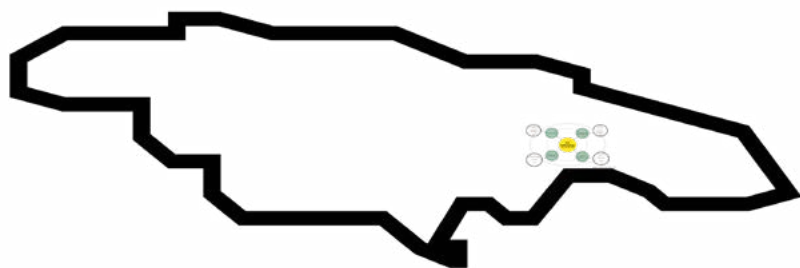
Each of Jamaica's parishes has a unique and diverse cultural economy footprint with geographically-specific cultural outputs. For example, the North Western parishes of Jamaica, which is the main touristic corridor, is noted for community and music tourism outputs which are part of a larger cultural economy dynamic.

Mapping Kingston's Cultural and Creative Economy only will not, therefore, provide a representative picture of the breadth of the cultural and creative activity and economy that takes place across the island.

Kingston: Networks of Culture - The Action

The Action - Kingston Networks of Culture (K:NOC) refers to the specific application of the NOC methodology to the cultural and creative environment of Kingston, Jamaica, in keeping with the terms of reference of the EU service contract implemented by a consortium under the lead of the Goethe-Institut e.V., articulated by the Cultural Relations Platform (CRP). This Action refers specifically to a research design through which the NOC methodology is applied to the cultural and creative environment of Kingston, Jamaica (a Creative City of Music since 2015), in order to perform a preliminary mapping for Kingston's networks of culture, or K:NOC. In this section, the NOC methodology will be applied to Kingston to describe, analyse, classify and provide policy recommendations in support of Kingston's Networks of Culture (K:NOC). In the next section, the problematique, and the conceptual, logical and analytical frameworks for K:NOC will be elaborated. This document will outline, in relation to the Action relating to Kingston, Jamaica, the four elements of the methodology. Altogether, this will be referred to as K:NOC

K:NOC PROBLEMATIQUE
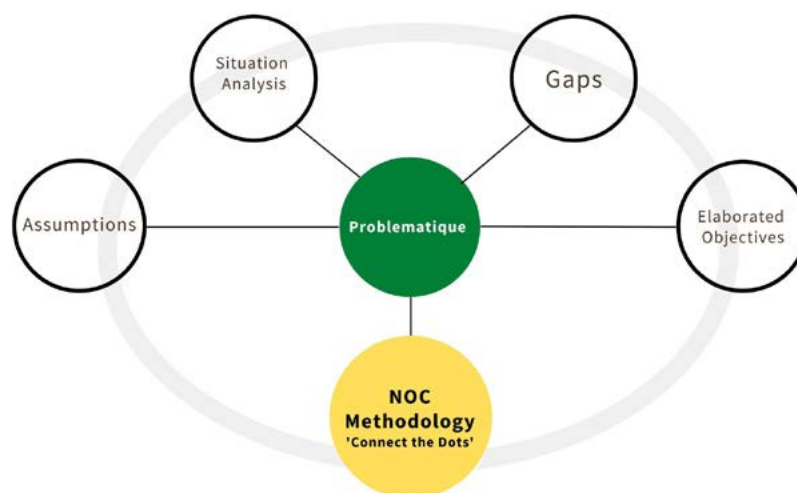
Kingston: Networks of Culture. 2022

In formulating a discussion of the specific problems that this study seeks to address for the K:NOC, or its 'problematique', the methodology considers for the formulation of its problematique:

- Assumptions brought to the study by the research team and its Terms of Reference

- The existing circumstances in the CCIs of Kingston, Jamaica, or its situation analysis

- Existing research and gaps in said research

- Elaborated objectives of the research

Assumptions

The study responds to the TOR's identification of the absence of disaggregated data revealing the true and full contribution of the culture and the creative sectors to the country's GDP. Its TOR suggests that most CCS activities in Jamaica are subsumed under tourism. Further, it is assumed that there is currently no cultural map which displays 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. The EU further proposes that there is a need to create a dedicated pool or fund that creatives can access for their initiatives and endeavours, and that financial institutions, donors and individuals need to be given tax incentives or other tools that make investing in the CCI an attractive business model. It further recommends that there needs to be a public sensitisation campaign on the role and function of the CCI in Jamaica in order to broaden appreciation for, and interest, in the CCIs.

K:NOC has determined that the assumptions provided:

- Regarding the availability of data, the MCGES' Entertainment Registry, when properly interrogated, provides a good dispersion of the traditional knowledge holders, practitioners and activities. The Statistical Institute, the TEF and other data holders have significant data sets related to cultural and creative ecosystem activity. The matter concerns less the absence of data, but rather access to data; as such, understanding where the administrative data is held and the resources needed to extract that information poses a greater challenge.

- A venue audit of spaces across the island is pending through the MCGES and elements of the spatial and mapping data is dispersed across the GOJ.
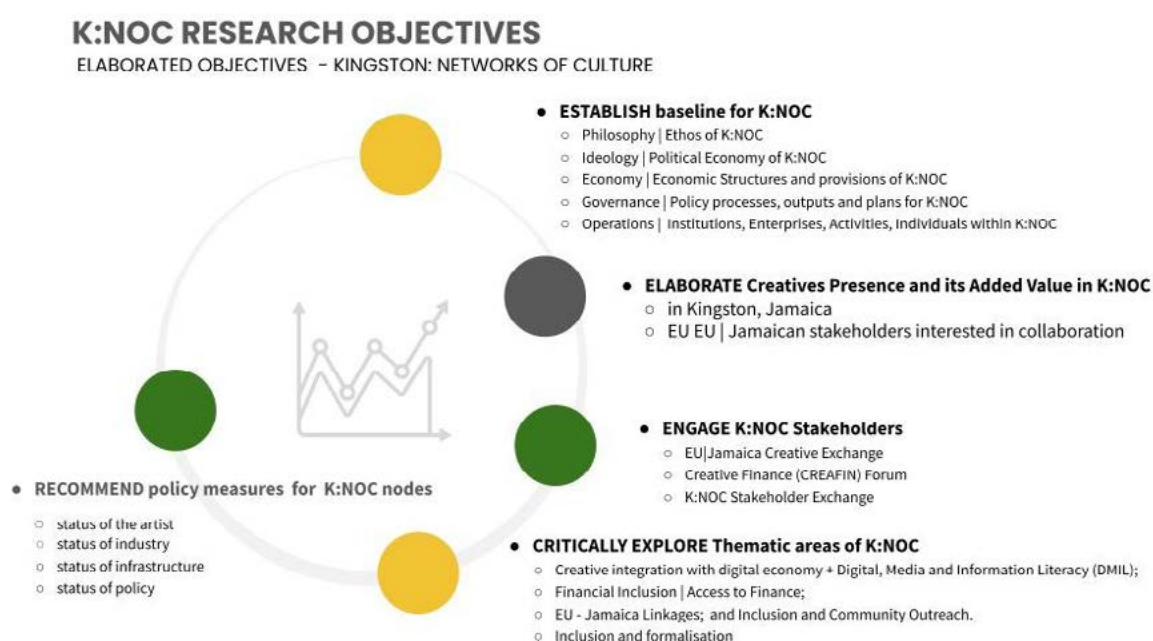
Situation Analysis Summary

The Situation Analysis has identified that gaps exist in both the literature and policy formulation regarding Jamaica's CCIs, which will ultimately form the basis of the conceptual framework of this study. The existing literature and policy largely bypass, among other major issues, CCI as an ecosystem; the development of economic structures and the design or application of a Cultural Economy model for Jamaica; geostrategies and domestic plans for economic trade, exchange and partnership in the cultural and creative environment; the integration of creativity and technology in the creative ecosystem, and inclusion, representation and decent work frameworks for Jamaican artists. Additionally, there is a greater need for the exploration of the formal/informal Jamaican cultural and creative economy, and there is little evidence that the policy decisions being made are data-driven. That is, there has been limited application of the existing data to decision-making. Lastly, the value and valuation processes for cultural and creative goods and services are unclear, as are the plans for Kingston as Creative City of Music. The main gaps in the Jamaican ecosystem are:

- The absence of a data-driven holistic policy framework for the Jamaican cultural and creative ecosystem that will provide a framework for uniform mapping

- Data fragmentation leads to the mapping of silos

- Data on economic structures and a cultural economy model are required

- There is a need to deepen and broaden discussions about EU-Jamaica exchange

- The 'status of the artist' is a central concept to be added to policy and legislation considerations

- Unclear paths exist to integrating culture, creativity, innovation and technology

- Unclear pathways to inclusion, representation and issues of inclusion

- Little evidence is seen of policy decisions being data-driven and insufficient evidence exists regarding its application to programmatic decisions.

This list of data gaps in the literature concerning Jamaica's cultural and creative ecosystem generally, and Kingston as a Creative City of Music specifically, is not exhaustive. Several projects with research imperatives are being funded and implemented concurrently to address the gaps in data, provide relief and support, and to build the capacity of creatives and creative intermediaries in this advanced and transitioning phase of the pandemic. These issues comprise the primary considerations that guide this study,

Objectives of the K:NOC Mapping Study

The broad objectives of the KNOC pilot were elaborated based on the assumptions, gaps and mapping ideology. Focal themes and structural nodes of the research were identified as below:

K:NOC RESEARCH OBJECTIVES
ELABORATED OBJECTIVES – KINGSTON: NETWORKS OF CULTURE

- **ESTABLISH baseline for K:NOC**
  - Philosophy | Ethos of K:NOC
  - Ideology | Political Economy of K:NOC
  - Economy | Economic Structures and provisions of K:NOC
  - Governance | Policy processes, outputs and plans for K:NOC
  - Operations | Institutions, Enterprises, Activities, Individuals within K:NOC

- **ELABORATE Creatives Presence and its Added Value in K:NOC**
  - in Kingston, Jamaica
  - EU EU | Jamaican stakeholders interested in collaboration

- **ENGAGE K:NOC Stakeholders**
  - EU|Jamaica Creative Exchange
  - Creative Finance (CREAFIN) Forum
  - K:NOC Stakeholder Exchange

- **CRITICALLY EXPLORE Thematic areas of K:NOC**
  - Creative integration with digital economy + Digital, Media and Information Literacy (DMIL);
  - Financial Inclusion | Access to Finance;
  - EU - Jamaica Linkages; and Inclusion and Community Outreach.
  - Inclusion and formalisation

- **RECOMMEND policy measures for K:NOC nodes**
  - status of the artist
  - status of industry
  - status of infrastructure
  - status of policy

- ESTABLISH a baseline using existing data to determine the overall socio-political, cultural, and economic framework for the Jamaican cultural and creative ecosystem and economy using the Praxis and PIEGO principles of the Networks of Culture methodology

  - Philosophy | Ethos of K:NOC

  - Ideology | Political economy of K:NOC

  - Economy | Economic structures and provisions of K:NOC

  - Governance | Policy processes, outputs and plans for K:NOC

  - Operations | Institutions, enterprises, activities, and individuals within K:NOC

- ARTICULATE, identify, elaborate and disseminate a mapping on creatives' presence and their added value

  » In Kingston, UNESCO Creative City of Music

- CHARACTERISE pathways and identify EU-Jamaican stakeholders interested in collaboration

- ENGAGE K:NOC stakeholders through events and outreach, provide quality information for a variety of defined stakeholder audiences

  - EU-Jamaica Creative Exchange

  - Creative Finance (CREAFIN) Forum

  - K:NOC Stakeholder Exchange

- CRITICALLY EXPLORE four thematic areas within the K:NOC

  - Creative integration with digital economy & Digital, Media and Information Literacy (DMIL);

  - Financial Inclusion / Access to Finance;

  - EU-Jamaica Linkages; and Inclusion and Community Outreach;

  - Inclusion and formalisation

- RECOMMEND action planning and policy development measures from 'broad descriptions' of Kingston's Creative City of Music in a post-COVID environment in relation to four nodes of the study:

  - the status of the artist

  - the status of the music subsector

  - the status of infrastructure

  - the aggregate-status of policy

K:NOC CONCEPTUAL FRAMEWORK

'Connect the Dots': Praxis in Action

From as early as 2003, the Jamaican draft Cultural Policy recognized the urgent need to address the fragmentation of the cultural administration on the island.[12] As such, every study to have examined the whole of Jamaica's cultural economy, or sectors of it, have since alluded to this issue. The clear message is that there is the need to 'connect the dots' within the cultural and creative ecosystem. This mapping study thus seeks to 'move the needle further' within the ecosystem by, through its very methodology, making linkages that can assist in solving some of the challenges between, amongst, and within the sections and components of the ecosystem. Additionally, it seeks to provide a 'map' that proposes tangible ways to bridge gaps and forge linkages to strengthen the ecosystem that can feed into a possible framework for the implementation of measures within a holistic plan of action.

The NOC Methodology for **the Action** is designed to be responsive to the notion that the policy development process is sensitive to the idiosyncrasies and nuances of the economy, and its processes and practices. The conceptual framework of the **NOC** Methodology responds to the gaps identified and the assumptions of the terms of reference. This is outlined in the K:NOC problematique listed above. The NOC methodology posits that many of the barriers to the cultural economy's development are phenomenological, complex and contradictory. This is in step with the movement that has expanded its conceptualization of the pursuit of CCI development as primarily an economic concern. The NOC methodology carefully weighs the practical issues of cultural economy development with the underlying, intangible, thematic phenomenological issues that can often be sidestepped and under-represented in policy development processes. The phase of development of Jamaica's CC ecosystem is an important consideration for culturally-specific research. Among these are local political economy matters, the histories and trajectories of policy and practice of Jamaica's CCI policy, and the overarching contexts of CARICOM's positions regarding the regional cultural economy,[13] which were discussed in the Situation Analysis.
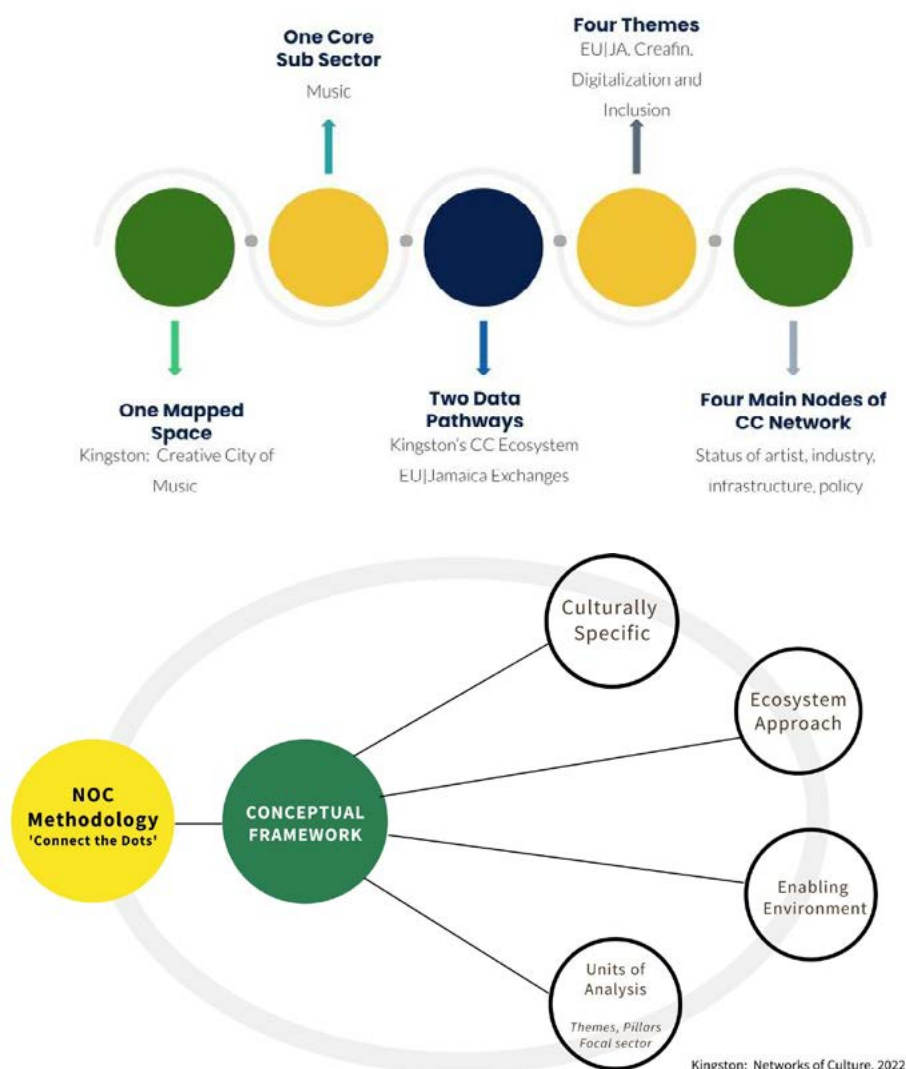
---

12 Ministry of Education Youth and Culture; Culture Division, 'National Cultural Policy of Jamaica: Towards Jamaica the Cultural Superstate', 2003, 7, https://caricom.org/documents/11016-jamaica_cultural_policy.pdf.

13 PJ Patterson, "Leveraging CARICOM's Human, Cultural and Natural Assets for the Economic Development of the Community." Twenty-sixth Inter-sessional Meeting of the Conference of Heads of Government of the Caribbean Community, Nassau, The Bahamas, CARICOM, 2015.
The considerations for a cultural economy structure for Jamaica relates directly to the Concentric Circles model adapted for the Caribbean ratified by the CARICOM Heads of government at the Thirty Sixth Regular Meeting at the Conference of Heads of Government of the Caribbean Community (CARICOM) in Bridgetown Barbados, 2 – 4 July 2015. Its content is currently being implemented within the region through CARICOM. Through this ratification, the Caribbean officially agreed on and adopted the uniform use of the nomenclature 'cultural and creative industries'.

UNITS OF ANALYSIS
KINGSTON: NETWORKS OF CULTURE

One Core Sub Sector
Music

Four Themes
EU|JA, Creafin,
Digitalization and
Inclusion

One Mapped Space
Kingston: Creative City of
Music

Two Data Pathways
Kingston's CC Ecosystem
EU|Jamaica Exchanges

Four Main Nodes of CC Network
Status of artist, industry,
infrastructure, policy

NOC Methodology
'Connect the Dots'

CONCEPTUAL FRAMEWORK

Culturally Specific

Ecosystem Approach

Enabling Environment

Units of Analysis
Themes, Pillars Focal sector

Kingston: Networks of Culture. 2022

With the overarching objective of exploring a cross section (or snapshot) of Jamaica's CCI, NOC's conceptual framework assists in establishing the context of the K:NOC mapping activity. It allows for strategic decision-making and adjustments within the research process that are adaptive to the realities of an evolving ecosystem. In this regard, it takes into account four approaches:

- ***Culturally Specific Research Design:***

    K:NOC identified cultural specificities to be taken into account for NOC mapping in Kingston, Jamaica. The research methods and approaches chosen have been selected with the specific realities and cultures of the Jamaican cultural and creative sector in mind.

- *The Ecosystem*

The K:NOC ecosystem is identified, described and classified to reveal the networks, integration, and convergence within the cultural and creative economy of Kingston, Jamaica. This differs from the siloed, structural approach of classifying and prioritising specific sectors within the ecosystem over others for developmental attention.

- *The Enabling Environment*

The examination of an enabling environment framework for K:NOC emphasises the need to design, engender, solidify, and strengthen specific, deliverable actions to improve the lot of cultural and creative stakeholders and workers in Kingston's CCI ecosystem. These include policy, programmatic and legislative actions. As seen in the Situation Analysis, three existing enabling environment frameworks have been cross referenced and triangulated[14]. From this, an enabling environment has been proposed for K:NOC in a post-pandemic environment.

- *Units of Analysis*

Units of analysis frame

    a. One Locale - **mapped space**

- Jamaica's capital city, the Kingston Metropolitan Area (KMA) which includes Kingston and St Andrew (KMA)

    a. One **core sub-sector of the Jamaican cultural and creative economy** has been chosen as the core, central sub-sector through which the K:NOC cultural and creative ecosystem mapping will be undertaken:

- The music sub-sector and Kingston as a Creative City of Music; its industries, institutions, activities, enterprises and linkages.

    b. Two **primary data pathways through which creatives' presence will be** followed in the networked mapping of this study. Within these two primary units of analysis are several pathways and connections within the ecosystem:

- Kingston's Cultural and Creative ecosystem
- EU-Jamaica stakeholders and exchange pathways

---

14 The enabling environment frameworks were extracted from the EU's TOR for the Action (2021); CARICOM's Enabling Environment focal areas; and the ten nodes of required policy and action proposed in Jamaica's NCCIC's CCI Policy Framework. It further articulates ten core principles of the methodology synthesised from the gaps in analysis and research and the enabling environment imperatives. A fourth reference point was published in 2021, which references eleven key actions as part of a global agenda for the Cultural and Creative Industries.

c. Four **priority thematic areas** of the K:NOC mapping activity include:

- creative integration with digital economy;

- financial inclusion and access to finance;

- EU-Jamaica exchange and linkages;

- community outreach and inclusion

d. Four main **nodes** of the KMA's cultural and creative network will ultimately be used to present the K:NOC analysis and to form the basis for recommendations

- Status of the artist

- Status of infrastructure

- Status of the music subsector

- Status of policy

K:NOC LOGICAL FRAMEWORK

A logical framework or logframe for the K:NOC activity presents a structured representation of the K:NOC Project. Data from the situation analysis and problematique have been used to establish qualitative and quantitative baselines, from which two clear pathways of research are identified, as well as the mix of research methods to be deployed. It further indicates the risks associated with completing the K:NOC mapping and any associated processes for managing them.

Research Methods

A mix of research methods have been chosen to address the gaps identified in the development of the cultural and creative economy in Jamaica and, by extension, Kingston;

- Absence of a data-driven holistic policy framework for the Jamaican cultural and creative ecosystem that will provide a framework for uniform mapping

- Data fragmentation leads to the mapping of silos

- Data on economic structures and a cultural economy model are required

- There is the need to deepen and broaden discussions about EU-Jamaica exchange

- The Status of the Artist is a central concept to be added to policy and legislation considerations

- Unclear paths exist to integrating culture, creativity, innovation and technology

- Unclear pathways to inclusion, representation and issues of inclusion

- Little evidence is seen of policy decisions being data-driven and insufficient evidence exists regarding its application to programmatic decisions.

Additionally, the mix of methods are meant to map creatives' presence, ecosystem composition and their added value.

The K:NOC Mapping Activity is comprised of six primary data gathering methods.

- Desk Research - Baseline

- Database - Source of sources

- Stakeholder Events – Co-creation Exercises (panels, online focus groups, discussions)

- Case Studies - Thematic focus

- Geoinformatics + Surveys - EU-JA and Community Survey

- Cartography - Baseline & Community Pilot

Kingston: Networks of Culture. 2022
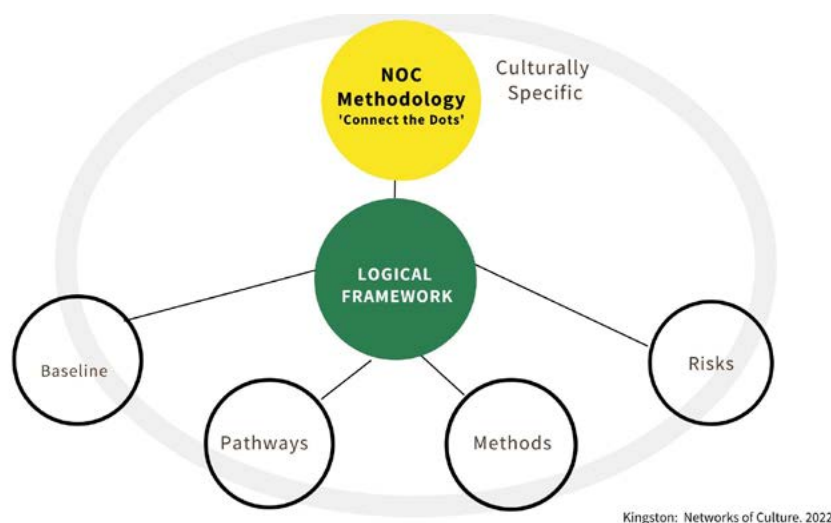
This mix of methods is applied in order to interrogate issues that emerge within the KMA's CC ecosystem. They gather and interrogate data related to mapping creatives' presence and the value they add to the locale, and present a possible composite for standard mapping there, as it relates to the Kingston UNESCO Creative City of Music. The methods are used for the articulation of information across the study's themes and geographical definitions. Any data that is extracted will be used towards articulating the status of the four nodes of the ecosystem. The status of these nodes— artist, infrastructure, policy and the music subsector—in turn present data and information on creatives' presence and the value they add to the locale, within a standard composite for CC mapping in the locale
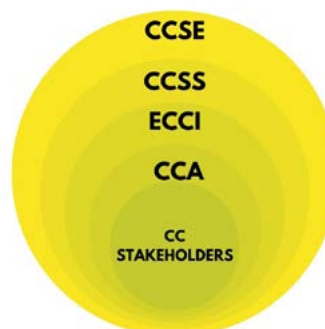
Methods: Articulating Presence and Interrogating Themes	
Theme	Methods
Creative integration with digital economy & DMIL (D)	• Desk Research - digital skill gaps in the cultural and creative sectors. • Event Panel • Case Studies • Interviews
EU-Jamaica Linkages	• Desk research • Interviews • Dedicated Stakeholder Event: Co-creation • Case Studies
Financial Inclusion / Access to Finance (F)	• Desk Research • Interviews • Dedicated Stakeholder event: Co-creation • Case Studies
Inclusion and Community Outreach	• Desk Research • Co-creation Sessions within multiple Stakeholder events • Interviews • Case Studies

For the purposes of completing the mapping process, a baseline of classifications was established to uniformly describe and classify cultural and creative activities. This allowed for the clear articulation, classification and placement of cultural and creative 'stakeholders' presence' in the mapping study. K:NOC will thus refer to:

- **The Cultural and Creative Ecosystem** as the full, integrated network of cultural and creative activities taking place in Jamaica that have implications for both the economic and societal considerations of culture and creativity implied in the UNESCO dualism 'Protecting Heritage | Fostering Creativity'. These terms are descriptive and are not used as artistic terms in systems of national accounts.

- **The Cultural and Creative Sector (CCS)** as the singular, overarching and universal unit of analysis of the cultural and creative activities, products and occupations for classification within the Jamaican economy[15].

---

15 This has been, and can be used, interchangeably with Cultural and Creative Economy where the emphasis is on policy development as a process.

- **Cultural and Creative Subsectors (CCSS)** as the twenty broad headings for groups of cultural and creative ecosystem activities.

- **Entertainment, Cultural and Creative Industries (ECCI)** are the 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.

The Cultural and Creative Ecosystem JAMAICA

Cultural and Creative Sector|Economy
CCSE

Cultural and Creative Sub Sectors
CCSS

Cultural and Creative Industries
CCI

Cultural and Creative Activities
(Institutions, Enterprises, Activities, Clusters, Pods, Projects)

Cultural and Creative Stakeholders

- **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.

- **Presence, Composition, Intersections and Added Value of Creatives**

  Also, for the purposes of the mapping, 'Composition' concerns the process of naming and defining the cultural and creative sector in keeping with global and culturally-specific standards and meanings. It includes identifying the subsectors within Jamaica's framework of its cultural and creative ecosystem and the ways in which it classifies those units of analysis by providing a means to articulate, describe and classify the 'Presence' of stakeholder categories within the ecosystem and the ways in which they intersect. These preliminary descriptions were used to develop the classification units for the mapping study. 'Added value' speaks in a qualitative sense to the tangible

JAMAICAN CULTURAL & CREATIVE SUBSECTORS (DECEMBER 2021)

1. Architecture
2. Artisanship
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

and intangible incremental addition of importance, worth, and usefulness added to the Jamaican society, economy and national life. It also refers to the increased quantifiable monetary worth and the incremental amount by which the value of an article increases at each stage of their production.

The following composite of research methods were chosen as modular parts of a complete NOC mapping methodology that has been designed to gather data and complete analysis on the presence, composition and added value of Kingston's UNESCO Creative City of Music.

METHOD 1: The K:NOC Database

The K:NOC Inventory of Cultural and Creative Sources (KICCS)

The K:NOC Inventory of Cultural and Creative Sources (KICCS) is a 'source of sources' database. That is, each source has a linkage that could articulate the presence of additional CC stakeholders, insights into the ecosystem's composition, and the intersections and linkages in the Kingston UNESCO Creative City of Music, along with their added value to the Jamaican cultural and creative ecosystem.

Significant sources of disaggregated data exist across the MDAs related to CCI, as well large data sets held within private research agencies and institutions. This includes statistical and cartographical data of entertainment venues, attractions and points of interest, parks, museums, libraries, historical sites, statues and memorials and other landmarks. There are also several studies, policies and project documents including animation, craft, AI, DMIL and broadcast policies that are currently in the revision and consultative phases. These are repositories of data and information that can contribute to the process of mapping creative stakeholders' presence, ecosystem composition and their added value in the locale.

The KICCS acknowledges, lists, describes, aggregates and elaborates these 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 aligns existing CC databases in ways that allow for comparison, analysis and interpretation. As such, KICCS introduces a method of practice that allows for the further development of metrics and classifications from which future CC mapping can take place.

The database, the **K:NOC Inventory of Cultural and Creative Sources,** has a dual focus and a double goal for its contribution to the mapping of creative stakeholders' presence, and their ecosystem composition and added value.

KICCS Dual Database Focus/Pathways

The KICCS investigated CCI ecosystem stakeholders along two focal data points or 'pathways:'

1. The first database pathway identified Jamaican Cultural and Creative stakeholders as sources of data, in particular those stakeholders that operate within the Kingston ecosystem. This data pathway captured data on the presence of stakeholders and activities in the CC sectors, subsectors and industries in the locale, particularly those in the core sector, the Music sector. For the purpose of this research, this data pathway is called the **Jamaica/Kingston and St. Andrew Cultural and Creative Sources Database (Ja-KSSCCD).**

2. The second database pathway elaborates the EU-Jamaica cultural and creative actors. These include the Cultural and Creative stakeholders who live and operate within the European Union, who have collaborated or can be interested in collaborating with the Jamaican cultural and creative sector, and in particular activities in the KMA. It considers three target constituents: Cultural and Creative stakeholders in Europe, chosen based on the content and scope of their activities as we believe they might have a relationship with Jamaica, and in particular the KMA; European embassies and consulates to Jamaica, wherever they are based; and Jamaican embassies and consulates to Europe. It also develops data collection frameworks for a more in-depth perspective into the Cultural and Creative stakeholder pathways specific to the music sub-sector and the UNESCO Creative City of Music. For the purpose of this research, this data pathway is called the **Jamaica-EU Cultural and Creative Sources Database (Ja-EUCSSD).** This database sought to reveal the wider potentialities for exchange and collaboration and to understand the categories of stakeholders who we would involve in the mapping exercise. It is not simply a one-way exercise, but it is important to assess through the parallel K:NOC activities the ways in which Kingston's Creatives collaborate with EU stakeholders, and the value added components of such exchange. It is important to establish why we would do this exercise. Such an exercise provides a composite of information, not before aggregated, to assess and understand the extent of open doors for EU-Jamaica collaboration. The by-product of such an identification exercise could be increased potential for EU-Jamaican exchanges between creative and cultural stakeholders, which can promote innovation, reinforce capacities, and generate added economic value for the stakeholders involved.

KICCS Database Goals:

1. To present and align sources of existing data from current CC databases and to articulate models of databases that are under construction.

2. To aggregate, assess and analyse data from the multiple, dispersed sources in which they exist across the CC ecosystem, as this addresses one of the main gaps identified in the situational analysis.

KICCS Database Objectives:

1. To establish an inventory of organisations that 'connect the dots' to support an enabling environment for the CC ecosystem in Kingston

2. To identify Jamaican cultural and creative stakeholders as sources of data and for a database

3. Aiming to create an active pilot of a structure for a living database of sources to be monitored, updated and expanded as part of an iterative process.

4. To support the identification of organisations, projects, and individuals who lie at important intersections

5. Aiming at identifying: EU Cultural and Creative stakeholders who have collaborated or can be interested in collaborating with the Jamaican cultural and creative sector.

6. To contribute to the cultural mapping revealing the added value of creatives existing in Kingston, Jamaica

The KICCS database was developed firstly by conducting desk research to establish publicly available sources of information, with the intention of providing a baseline and framework. Ultimately, there will be limitations on the level of accuracy of the data found through internet searches given they are not able to be verified within the scope of this K:NOC activity. The researchers will provide the links to the sources of information found online.

KICCS Database Design

The Jamaica Mapping Report developed by Nordicity in 2020 provided a baseline of sources.[16]

KICCS Pathway Processes

Path A: K:NOC - Ja-KSSCCD

The first database pathway Ja-KSSCCD identified 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, insights into ecosystem composition, intersections and linkages in the Kingston UNESCO Creative City of Music, and their added value to the Jamaican cultural and creative ecosystem. In particular Ja-KSSCCD identified those stakeholders that operate within the Kingston Ecosystem through whom additional Kingston-based CC ecosystem stakeholders could be identified via a snowball system of data collection".

16Nordicity, 'Mapping Jamaica's Cultural and Creative Industries', British Council | Jamaica Business Development Corporation, 2020, https://caribbean.britishcouncil.org/sites/default/files/jamaica_cci_mapping_-_nordicity_report_final.pdf

Sheets include:

• An introductory sheet

• List of CC organisations operating in Jamaica (except music affiliated organisations)

• List of CC individuals operating in Jamaica

• List of music-affiliated organisations in Jamaica

• List of music-affiliated individuals in Jamaica

• List of CC funding pools that Jamaican CCIs have benefited from or can benefit from.

The *Ja-KSSCCD* outlines categories to set the scope which is directly linked and designed to address the uniformity of nomenclature, definition, subsector identification and classification gaps and the needs identified in the CC ecosystem, as outlined in the situational analysis.

Categories include:

• CCS Sub-Sector Classifications

• Cultural Ecosystem Classification

• Type of Cultural and Creative Organisation

Articulates:

• An overall Sector Structure for Jamaica within which the K:NOC elements are articulated

• Standardised Cultural Economy Nomenclature within which the K:NOC elements are articulated

• Cultural Economy Sector / Industry units and classifications within which the K:NOC elements are articulated

• Creatives' presence within a defined sector structure across the K:NOC.

• K:NOC's CC Ecosystem Composition

• Creatives added value within defined sector structure across the K:NOC.

• Sources of Sources

• Intersections that are present in the K:NOC

Path B: KNOC: **Ja-EUCSSD**

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

Sheets include:

• Key Categories

• Cultural and Creative stakeholders in Europe, chosen based on the content and scope of their activities, as we believe they might have a relationship with Jamaica.

• European embassies and consulates to Jamaica, wherever they are based.

• Jamaican embassies and consulates to Europe

• Specific listing of EU stakeholders in the music subsector

• Sheets showing details of organisations, activities, pathways for more in-depth analysis

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

Both databases were created separately and cross referenced for the purposes of analysis.

The KNOC Database gathers data from two pathways and, as such, has two components.

METHOD 2: Stakeholder Events

K:NOC supported the EU Delegation with staging three, targeted stakeholder events that ran in parallel to the ongoing Kingston mapping activities. The list of participants was generated from the mapping exercise. Two online meetings were held along with one hybrid session. Both components were necessary to ensure the participation of local, community-based stakeholders in Jamaica and to create online access points for EU stakeholders and Jamaicans due to the COVID-19 protocols that remained in effect during the period of the mapping. The K:NOC team further partnered with stakeholders in finding and identifying locations, themes and participants.

Event Planning Details

Event objectives

The aims of the events were:

- To assess the gaps identified in quantitative mapping

- To build mechanisms for conversations around inter and intra-industry/sub-sector/activities

- To interface with a wide cross section of stakeholders

- To encourage collaboration between Jamaican creatives and the EU, and to determine the means to provide an enabling environment

- To test elements of the initial findings of the mapping to facilitate adjustments.

- To provide an opportunity for co-creation, communication and information sharing within the ecosystem

KINGSTON
NETWORKS OF CULTURE

PROCESS FLOW OVERVIEW
Stakeholder engagement meetings

1. Determine Format of the Meetings	2. Determine the Stakeholders to be invited	3 Logistics and Invitations	4 Develop info brief	5 Co-facilitate with EU reps
Consultants Propose, and EU representatives say what is possible	Consultants Responsible	EU representatives responsible	Consultants Responsible	Consultants + EU Responsible

At the research team's recommendation, given the expanded scope of the events during the project period, the extent of the logistical requirements, the need for the central coordination of events and the timeline for execution, an event planner was onboarded to support the research team: Lisa O'Gilvie, of the Caribbean Events Group, who was onboarded to plan the meetings.

Events Process Flow

The research team proposed a format, dates, modes of delivery, agenda and themes for the three stakeholder meetings in consultation with the EU Delegation in Jamaica.

Details for the invitations include the levels at which the invitations were being extended and targeted. The consultants would propose a logistical framework, the consulting research team would develop a brief and propose an agenda for the meetings, and co-facilitate the meeting. Rapporteurs and means of audio and video recording and translation (where necessary) of the events would be provided by the EU Delegation, and a report completed by the consulting team to be included in the Final Report of the Action.

Events Stakeholder Engagement Activities:

The meetings applied the principles of the co-creation methodology to engage with stakeholders, while the desk research and quantitative mapping allowed for the identification and assessment of the stakeholder participants and co-moderators for each of the three online and hybrid meetings. These activities allowed for the collection of data through four types of engagement, with:

- Officials - position statements

- Panellists - analytical presentations

- Moderators and Co-moderators - methodological support and analysis

- Participants - case studies and co-creation

Events Communication:

Social media analytics was used to support stakeholder engagement but also to provide information about the project, while public information sharing was intended to encourage participation and pique interest. This took place via:

- Twitter

- Facebook

- Instagram

- YouTube

Events Stakeholder Assessment

Inclusion for event participants was assessed based on criteria including influence, expertise and interest. Through the development of these criteria, it was possible to better adapt to the needs of stakeholders.

Stakeholders	Influence	Interest	Expertise	Vulnerability	Capacity	Trust
A	High: Stakeholder is a key shaper of opinion in this field	High: Stakeholder has high interest and willingness to engage with this project	High: Stakeholder's knowledge in the issue is of value to the Project Partner	High: the Project will directly impact the life of this Stakeholder	Low: the Stakeholder has few resources for engagement	Low: mutual trust is low
B	Medium	Low	Medium	Medium	Medium	High
C	Low	Medium	Low	Low	High	Medium

Events engagement plans and techniques

The following outcomes were expected from the events

Engagement Profiles for Meetings	
Innovate	Create opportunities for Joint Ventures or Partnerships from meetings
Collaborate	Launch a possibility for collaboration at an event
Consult	Collaboration workshop Joint research
Message Advocate	
Social Media Outreach Conference Focus Groups	Survey/Questionnaire Town Hall Meeting Mass Email or Newsletter
Monitor	
Subscription to a stakeholder newsletter or blog	Marketing Campaign and Tracking Online Social Media Monitoring

The engagement results will identify the key areas of interaction and should be leveraged to provide 360-degree value to the hosts and the stakeholders.

Events Measurement and report progress

Position papers will be developed including the research mapping and the outputs of the meetings.

Original Stakeholder Events Timeline

- Methodology proposed– 22 November 2021

- Determine the format and timing of meetings - 3rd December 2021

- Logistical Planning for Meetings

- Stakeholder Meetings - February 22 - March 28, 2022

- Final report with mapping and meeting reports – May 20, 2022

The Stakeholder Events

Three events were designed surrounding the following thematic areas:

• *Event #1: EU-Jamaica Stakeholders Exchange*

Dialogue between Kingston's CCI stakeholders and European arts organisations who wish to engage in exchange programmes or work with Jamaican creatives.

Objectives:

1) To create a platform for Kingston's CCI stakeholders and European arts organisations to interact

2) To share experiences, the driving factors, and perceptions, of Jamaican CCI stakeholders who are open to collaboration with European arts organisations

3) To better understand the driving factors leading to European arts organisations collaboration with Kingston's Jamaican CCI stakeholders

4) To gain insight into the thematic considerations and how this could be integrated into the developed methodology of the all-island mapping

5) To create a platform for stakeholders at a community level that may not traditionally have access to EU stakeholders, but who have products and services that may be interesting to EU stakeholders based on information ascertained from the mapping results, so as to better understand the possibilities for and avenues to collaboration with EU stakeholders

• *Event #2: Sustainable Financing*

Developing policies for the management, sustainable financing and maintenance and preservation of Art Districts/Content Hubs;

Objectives:

1) To bring stakeholders together who have initiatives that further sustainable financing for Creatives

2) To create a futuring exercise that considers how we could integrate what is currently available into a more cohesive framework

3) To discuss stakeholders' considerations of sustainable financing at the community level, and towards indigenous forms of creative expression

This event was planned as an online event given the government's restrictions on gatherings due to COVID-19 at the time. A session brief was developed based on preliminary findings on the thematic area as part of the Situation Analysis.

• *Event #3: Ecosystem Mixer*

A Creative exchange which encourages dialogue between creative practitioners, the private sector, and the government to strengthen the ecosystem:

Objectives:

1) To present preliminary results of the mapping exercise for consideration by key stakeholder representatives

2) To create a platform for the EU delegation to take the next steps in the collaborative and support processes of the stakeholder groups

3) To create an avenue for utilizing the results of the mapping exercise

4) To consider the themes of community and inclusion alongside the digital integration of creatives

This event required the most careful curation. Ultimately, the anticipated meeting fatigue did not impact this meeting, which was a hybrid event. A session brief was developed strongly based on the findings of the all-island mapping methodology development and the Kingston mapping.

METHOD 3: Case Studies

The case studies support the analysis of the added value elements of creatives' presence in Kingston

Key Indications from the Situational Analysis

The situational analysis reveals the complexity of context concerning understanding the connections, themes and nodes of Kingston's CCI ecosystem and its extensions. Previous research supports the findings of the K:NOC's situational analysis that established that that systems of creative practice have been found to be deeply and complexly embedded within their 'contexts'.[17]

The Situational Analysis reveals the following indicative levels of complexity, as seen in the table below, that suggest the best practice value and speak to the value as it exists in the initial contemplations of the Kingston: Creative City of Music ecosystem.

The K:NOC research includes the choice of a case study approach which has been extensively used to produce novel knowledge in the field and which constitutes the basis for further research. The research methodology for the case study makes use of existing literature on CCIs, but assumes a novel viewpoint. Taking inspiration from the DISCE's case study framework, we accept that a case study does not necessarily only use qualitative methods. For example, Yin discusses six types of data that may be employed within a case study: documents, archives (public records), interviews, direct observation, participant observation, and physical artefacts.[18]

Case study selection privileges the multiple, overlapping and intersecting roles, themes and ideas of specific initiatives in the creative industries ecosystem in Kingston and allows for a freer flowing data provision process. It further allows for a more nuanced understanding of new knowledge on the contribution of Kingston, and more widely Jamaica's CCIs, to economic development, sustainability, social cohesion as well as issues of identity. The case studies apply dynamic interpretations of Caribbean indigenous methodology to unearthing intersections and points of interest.

Case studies are particularly appropriate to the study of phenomena whose boundaries are not clearly distinguishable from their context.[19] For K:NOC, three main dimensions of case studies will be considered:

1) the **explicative power of case studies**, so that the analysis will produce a 'substantive' answer to a series of questions relating to projects, stakeholders and organisations that exist within the Kingston

17 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.
18 (Yin 2014: 4)(Thomas 2016: 37) David Gross et al., DISCE Case Study Framework, DISCE Publications, 2019, 8, https://disce.eu/wp-content/uploads/2019/12/DISCE-Report-D3.1-D4.1-D5.1.pdf.
19 David Gross et al., DISCE Case Study, 8.

CCI ecosystem rather than a statistical one; in other words, case studies will provide an understanding of dynamics, mechanisms, relationships, etc. useful for grasping such more nuanced outcomes;

2) the feasibility of the **empirical research within the time constraints of a 5-month activity**, including the creation of a methodology that allows a reasonably in-depth case study analysis;

3) the representativeness of the case studies concerning the identified themes of the research, to ensure that supporting **empirical data can be unearthed to tackle the challenges identified within the thematic structure** and to understand from a very practical perspective the potential implications.

Case Studies' Configuration

1. Collating background empirical data on the case studies

2. Completing the general overview and needs analysis questionnaire

3. Discussions on Outcomes/Impact/Solutions and what those look like

4. Discussions on Showcase Considerations

5. Preliminary discussions surrounding "connecting the dots" and what that might look like

Choosing priority case studies

The main case studies to be elaborated will be centred around Kingston as a City of Music and how it relates to the identified themes which limit the purview of this activity. In order to select our case studies, a number of steps were followed:

1. Examining the situational analysis

2. Examining the database categorisations

3. Targeted discussions in stakeholder engagement sessions

4. Cross-referencing themes

Case Analytics #1: Thematic Data

- Creative integration with the digital economy & Digital, Media and Information Literacy (DMIL);

- Financial Inclusion / Access to Finance;

- EU-Jamaica Linkages, and Inclusion and Community Outreach.

- Inclusion and formalisation

Case Analytics #2: Locale Status

- Status of the artist

- Status of infrastructure

- Status of the music subsector

- Status of policy

The following instruments were designed and foreseen to complement this study

Methods 4 and 5: Local Community Survey & Cartography

A cartographical process and local community survey were designed to add important value to the mapping process as it required a combination of community intervention and the physical mapping of creative sites and activities in largely informal areas of Kingston's CC ecosystem. One nuance of many Global South cultural and creative sectors in general and the Jamaican CCS specifically that distinguishes it from Advanced Industrial CCI structures, is that most of the CC players and stakeholders operate within the informal sector. Additionally, cultural production is often generated from the margins of the formal economy.

It has been established in the Situation Analysis that a significant portion, if not the outright majority, of our cultural and creative output and activities originate in the least resourced, geographical areas of Jamaica as this is where the majority of the informal creative activity takes place. Therefore, it will be an important process to gather empirical data on this regard. Yet, most recent studies on the Jamaican CCI have restricted their reach to the accessible, largely formal segments of the Jamaican cultural and creative sectors. As such, there is also a significant amount of apathy and avoidance of formalisation and the inclusion of informal systems. Additionally, polls have been conducted amongst those participants with stakeholders often using indigenized unique work-processes and operating within unique structures that may not be seen to conform with conventional processes and structures.

For the purpose of data collection and analysis, cultural and creative actors within the individuals and firms can be considered 'low hanging fruit', within reach of an email, or accessible via the official and unofficial databases of the clusters, cliques, social and professional structures that comprise the Jamaican CCI. They are often subjective and often omit creatives and enterprises that operate within the lower socio-economic groups of the informal economy. This, paradoxically, does not always indicative of levels of liquidity. Moreover, earlier CC mapping efforts have not sought to include and classify the informal CC sector in the social, cultural, political and economic analysis.

Additionally, while the informal sector is measured in local statistics, it is largely and generally perceived as a monolith. The NOC team therefore sought to include the development of mapping methodologies for Kingston as a mapping pilot, to complete community surveys and to represent the data through the research as well as to complete paper-based and digital cartographical outputs. This has been proposed as an important mapping method to be pursued in the future.

A survey was designed by the research team to:

- Provide a picture of the relative number of content production spaces that exist in those corridors that are anecdotally known.

- Provide an indication of the production practices of individuals from low-income communities in relation to formal production spaces and services.

- Assist in direct, person-to-person data gathering that will allow for sensitive questions to be asked 'on the ground' to address thematic issues

- Assist in gathering data that will inform the development of a policy to support a broader cross section of society and the lower socio-economic groups within the CCI

- Extend beyond a mere visual identification, which, in itself, is valuable for the analytical process. In order to arrive at the visual representations, a significant census was conducted and anthropological data was collected through community interventions islandwide.

The survey tool included:

- Perceptive questions in the survey to communities islandwide regarding their participation in the ongoing changes in the Jamaican cultural economy.

- Survey questions regarding digital literacy skills and competencies

- Survey questions regarding financial inclusion

- Survey questions regarding EU trade linkages

- The identification of existing and potential cultural cooperation programmes in communities that support digital literacy and skills

- The identification and training sector and community intermediaries in the specificities of all-island data collection for the CCE

- Cartographical data gathering and geoinformatic data gathering

While cartographical efforts have been undertaken in the past for the cultural and creative ecosystem,[20] concerning the cartography, specific corridors were identified and modalities agreed upon. The data would be collected from existing data sets and the gathering of fresh datasets within the communities chosen. Outcomes are listed below in the section titled 'Limitations and Delimitations."

This was the last of the five methods chosen for the mix of methods for this study.

---

20 Inter American Culture and Development Foundation, 'Atlas of Cultural Heritage and Infrastructure of the Americas: Jamaica', Ministry of Youth Sports and Culture, Jamaica, 2011. https://docplayer.net/37932742-Atlas-of-cultural-heritage-and-jamaica.html
Cultural Mapping has also taken place in the Ministry of Tourism.

ANALYTICAL FRAMEWORK

PROCESS: CONTENT PLUS CONTEXT

OBJECTIVES

- ESTABLISH a baseline using existing data to determine the overall socio-political, cultural, and economic framework for the Jamaican cultural and creative ecosystem and economy using the Praxis and PIEGO principles of the Networks of Culture Methodology

- ARTICULATE, identify, elaborate and disseminate a mapping on creatives' presence and their added value

- ENGAGE K:NOC stakeholders through events and outreach, providing quality information for a variety of defined stakeholder audiences

- CRITICALLY EXPLORE four thematic areas within the K:NOC

- RECOMMEND action planning and policy development measures from 'broad descriptions' of Kingston's Creative City of Music in a post-COVID environment in relation to the four nodes of the study

The study has employed three analytical frameworks: the South Star Cultural Policy Analytical construct; the Synapse operational and programmatic analytical framework, and the Cultural and Creative Cities Monitor for the examination of global Creative Cities.
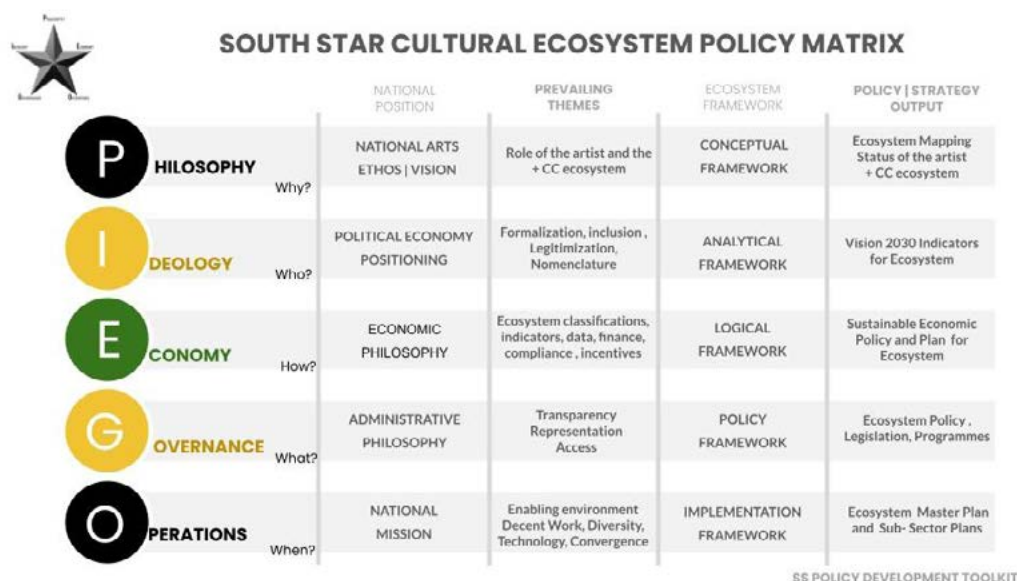
Analytical Models

South Star

The South Star[21] analytical model for cultural economy development was previously articulated as an option for policy design in Jamaica and the Caribbean region.[22] It uses a methodological framework and the "PIEGO" acronym to represent five essential characteristics and common elements in cultural economy policy model-making,[23] particularly for countries which are new to the process of cultural and cultural economy policy making.

---

21 The iconography of the Black Star of Africa, also known as the lodestar of African Freedom, symbolizes Africa and her Diaspora in Pan-African discourse and makes postcolonial reference to the continent as the cradle of civilization and cultural origins.
22 Hickling Gordon, Cultural Economy and Television, 2020.
23 Philosophy, Ideology, Economy, Governance and Operations are the five characteristics of CC ecosystem policy that comprise the acronym that undergirds the South Star policy process.

SOUTH STAR CULTURAL ECOSYSTEM POLICY MATRIX

It references the concept of praxis.[24]

The South Star Model is a culturally-specific analytical toolbox that interrogates the cultural and creative economy and ecosystems of the countries of the Global South in keeping with the specificities of each country and its institutions. It evaluates their cultural and creative ecosystem activities based on the five units of cultural analysis it presents. Each point on the star represents one of the five units of analysis used in the model: philosophy, ideology, economy, governance and operations (using the PIEGO analytical construct and acronym).[25] The South Star Cultural Ecosystem analytical framework is used for the analysis of the cultural efficacy of policies, institutions and programmes. This contextual evaluation will also assist the research team in completing a situation analysis and to recommend specific ways to deepen the EU's contribution to CCE development in Jamaica. It examines the cultural contexts of Jamaica in keeping with its relevant philosophy and practices, socio-political and political economy contexts, economic models, and systems of governance and operational efficacies.

24 Tull, 'Caribbean Festival Arts', 2017.
25 Deborah Hickling, "Cultural Institution' to 'Industry Institution'? A Comparative Analysis of the Television Industry in Jamaica and Ghana 1997-2009, University of the West Indies, PhD Thesis, 2011.

The points of the star relate to philosophy—that is an evaluation of national circumstances using local knowledge systems insights, epistemology, mores and historiography; ideology as political economy concepts of interdependence; shared space, equity and cultural choices; outlook on economic models and independence; national commitment to participatory governance and democracy; and efficiencies and effectiveness in operational implementation.[26] Each one is a principle used to frame and contextualize the planning, monitoring and evaluation, mapping and cultural policy development for institutions, programmes and projects in the nations of the Global South from which a specific toolkit has been developed for application. The South Star Toolkit can be used in tandem with other methodological tools in keeping with the objective of the project in (and for) various locales and activities.

NOC used the South Star Policy Framework and Matrix developed for cultural policy evaluation in countries of the Global South to develop a series of methodological applications. These include a mapping checklist that identifies specific cultural policy variables within the five South Star analytical points of the cultural and creative ecosystem—philosophy, ideology, economy, governance and operations (PIEGO) —each of which require mapping and research involving data-driven approaches to policy development. The South Star Process is also used to develop a research agenda, ecosystem descriptors and a composite policy map for this study.

The Synapse

The synapse analytical model, developed from a distinctly Caribbean perspective, is dynamically aligned with the considerations found in the situational analysis, and thus supports the desired outcome of a dynamic methodology. The model known as "*The Synapse Frontier Model for Creative Collaboration*" includes 10 synapses or axes around which a range of types of entities can collaborate on projects and programmes. The Model takes an ecosystem approach and is designed as a conflation of the value chain of creative production and a Project Life Cycle. The Model enables systematic and synchronised processes for collaboration amongst a range of types of entities, projects and stages of creative engagement while creating a basis for a system of measurement and tracking both of collaborations realised as well as outcomes of the same.

---

26 Hickling Gordon, Cultural Economy and Television, 52.

Adopting this model includes registration to a database of projects, entities and opportunities, that requires subscription to a code of ethics and Intellectual Property Policy.

A synapse is the site of the transmission of electric nerve impulses between two neurons (nerve cells). In this case, synapses become the axes around which several connections can happen. Each axis or synapse functions like a focal point to connect to a 'Junction' around which several persons/projects can gather.
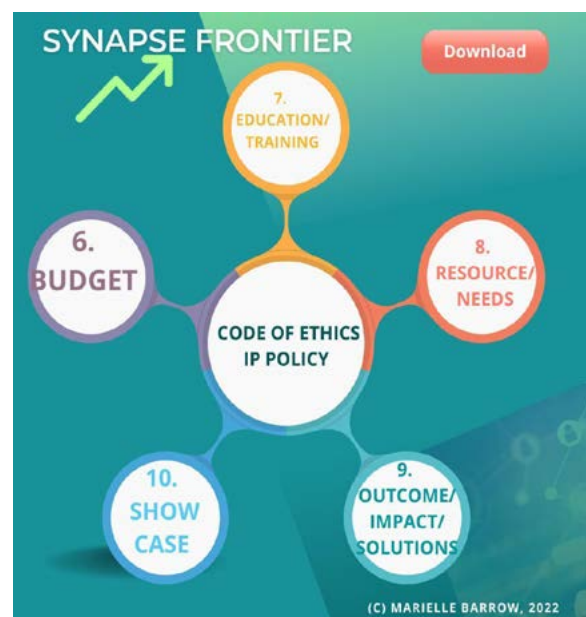
The Cultural and Creative Industries Monitor

The Cultural and Creative Cities Monitor[27] is the third analytical model used in this study.

Forty similar international indices inspired the development of the Cultural and Creative Cities Monitor. However, the Monitor combines eight key design and quality features that set it apart from other, similar indices, and which makes it valuable to a large number of cities as it provides a powerful resource that can inform municipal-level policy debates and discourse both within and across countries.

More specifically, the Cultural and Creative Cities Monitor provides a holistic and actionable measurement framework that is intended to inform the development of culture and creativity-related policies. It thus provides not only an aggregate index score, but also allows for benchmarking cities on three sub-indices, nine policy dimensions, and 29 individual indicators. Moreover, it:

- Is relevant to all city types and makes benchmarking possible between five different city groups based on similar population, employment rate and wealth to help local authorities interpret results in light of peer cities' performances.

- Offers two different and complementary versions, one 'standardised' and the other 'flexible'. This online tool enables users to visualise results but also to input their own data for an existing city, to

27 European Union, 'Composite Indicators and Scoreboards', Brussels: European Commission - Joint Research Centre, 2019, https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor.

create a new city entry, or alter the weights of dimensions or sub-indices to create tailored versions of the Monitor.

- Clearly spells out the cities' selection criteria, so that the approach to the extremely broad concept of 'Cultural and Creative Cities' can be easily understood.

- Goes beyond the 'usual suspects' by including a majority of small and medium-sized cities (with a minimum of 50 000 inhabitants).

- Has been developed to ensure the representativeness of the results, including comparability (both within and across city peer groups), and ease of use.

29 Indicators	9 Dimensions	3 main facets
1 Sights & landmarks 2 Museums & art galleries 3 Cinemas 4 Concert & music halls 5 Theatres	1.1 Cultural Venues & Facilities	Cultural Vibrancy
6 Tourist overnight stays 7 Museum visitors 8 Cinema attendance 9 Satisfaction with cultural facilities	1.2 Cultural Participation & Attractiveness	
10 Jobs in arts, culture & entertainment 11 Jobs in media & communication 12 Jobs in other creative sectors	2.1 Creative & Knowledge-based Jobs	Creative Economy
13 ICT patent applications 14 Community design applications	2.2 Intellectual Property & Innovation	
15 Jobs in new arts, culture & entertainment enterprises 16 Jobs in new media & communication enterprises 17 Jobs in new enterprises in other creative sectors	2.3 New Jobs in Creative Sectors	
18 Graduates in arts & humanities 19 Graduates in ICT 20 Average appearances in university rankings	3.1 Human Capital & Education	Enabling Environment
21 Foreign graduates 22 Foreign-born population 23 Tolerance of foreigners 24 Integration of foreigners 25 People trust	3.2 Openness, Tolerance & Trust	
26 Accessibility to passenger flights 27 Accessibility by road 28 Accessibility by rail	3.3 Local & International Connections	
29 Quality of governance	3.4 Quality of Governance	

For the K:NOC analysis, the research team took note of the EU's Cultural and Creative Cities Monitor's conceptual framework and indicators[28] when developing the methodology for **the Action.** Resultantly,

28 European Union, 'Cultural and Creative Cities Monitor', 2017, https://publications.jrc.ec.europa.eu/repository/bitstream/JRC107331/kj0218783enn.pdf.

three major facets of cities' cultural, social and economic vitality[29] were particularly applicable, these include:

- **Cultural Vibrancy** which measures a city's cultural 'pulse' in terms of its cultural infrastructure and participation in culture;

- **Creative Economy** captures the extent to which the cultural and creative sectors contribute to a city's economy in terms of employment, job creation and innovation;

- **An Enabling Environment,** which identifies the tangible and intangible assets that help cities attract creative talent and stimulate cultural engagement.

These have been integrated into the conceptual framework of the mapping methodology.

Limitations and Delimitations of the Methodology for the Action

The KNOC research pilot has been limited to

- The mapping project seeks to provide a situational analysis on the current state of activities related to select themes that impact the Cultural and Creative ecosystem in Kingston. The **K:NOC** findings will be included in a Final Report of **the Action** with the following proposed inclusions. These are subject to change based on the research findings.

- One sector of the Jamaican CCE, the Kingston music sector (KMS)

- The four priority thematic areas of **the Action** are: creative integration with the digital economy, financial inclusion and access to finance, access to Markets - EU-Jamaica linkages, and community and outreach. These are the thematic, enabling environment focal points for the KNOC mapping study. The Status of the Artist in a pandemic environment will be an intersecting theme.

- Data gathering will be structured and data will be analysed and cross referenced using three analytical tools to ensure cultural specificity: the Cultural and Creative City Monitor for analysis of the KSA as a Creative City of Music, the PIEGO analytical framework to examine the cultural and creative ecosystem of the KMS, and the Enabling Environment priorities of the EU to ensure thematic uniformity.

- Geoinformatic data gathering in select communities based on budget and timeframe established by an external purveyor of data.

Several thematic areas that are of significant importance, including youth, gender, the environment, diversity, media and others, have not been specifically examined in this study. It is important that these be considered for a future mapping focus.

---

29 European Union, 'Cultural and Creative Cities Monitor Second Edition - Questions and answers', Brussels: European Commission, 2019, https://ec.europa.eu/commission/presscorner/detail/en/qanda_19_6005.

Planned Cartography

Specific geographical corridors in Kingston were selected to create a pilot of a tailored mapping exercise using a mix of surveys and cartography, as the researchers felt that cartography was important to provide information across indicators. The proposed deliverable was to map audiovisual, digital production and broadcast facilities (both public and private) alongside any other a/v entertainment, performance, production and distribution facilities in these communities wherein significant cultural and creative production takes place yet is hardly recorded.

Targeted geoinformatics and cartography were required for this activity, and there were significant data sets available outside of the remit of the research team that were seen to be important for the collection of nuanced data for the mapping methodology. The research team further requested an estimation of costs and a realistic projection of the number of communities that could be mapped to meet our March deadline for the completion of the pilot. **In doing so, the team co-created a mapping methodology with a third party.** Having met with the purveyors, we held discussions on their methodology and requirements in order to move forward with a mapping process. Under the auspices of this, we examined their data inventory and shortlisted specific data sets that would be useful for the presentation of a cartographical baseline for the CCI mapping. We further discussed possibilities for an additional community mapping of CCI activities and received advice on the use of existing community based organisations as facilitators out of considerations of safety and their relationships with individuals in the communities. This approach would also be necessary for other forms of data gathering should the project be brought to scale. These facilitators would have to be trained in the specificities of data collection. We also learned that static (paper) maps, interactive, updateable maps, geoinformatic reports, analytics and comparative indicators were available outputs, as are hybrid solutions and the provision of data and analysis from the existing data sets.

The process sought to provide a cartographical baseline for the CCI mapping required from existing data sets:

- Communities/districts
- Attractions and points of interest
- Restaurants
- Entertainment bars and nightclubs
- Libraries
- Parks
- Museums
- Geoheritage sites
- Historical sites
- Statues and memorials

The third party was unable to continue with the process due to external factors, including having access to the vulnerable communities within the specified timeframe.

Time and Scope

The mapping of the Kingston UNESCO Creative City of Music is an extensive and complex process. The three-month period originally prescribed for this process was seen to be too short and the scope of the project too large to allow for its adequate completion. As such, there is a clear opportunity for the consideration of extended mapping activities going forward.

Events Scope

The scope of the events required for satisfactory levels of sharing was seen to be limited by time. These, however, were extremely successful, but required great effort to produce which could have impacted the research, analysis and report preparation periods. The demands of the event presented a clear opportunity for the consideration of a series of similar activities going forward.

CONCLUSION

NOC designed a mapping methodology to cross-reference creatives' presence, value added, and ecosystem composition, including their linkages and intersections across:

- One locale: the Kingston Metropolitan Area (KMA), which is also a UNESCO Creative City of music and the capital city of Jamaica

- Five specific research methods: a database of sources, case studies, events, a community survey and cartography

- Four thematic priorities: Financial Inclusion and Access to Finance; Digital Considerations; EU-Jamaica cultural relations and Community Relations;

- An analysis of the status of policy, a primary analytical node within the ecosystem in the locale, through consideration of three secondary nodes: Status of infrastructure, the music subsector, and the artist, respectively.

- Three analytical frameworks are cross referenced for the purpose of data analysis, of which two are indigenous Caribbean methodology designs: *The South Star analytical framework,* which designs

culturally-specific CC policy development processes for countries of the Global South, and the *Synapse Model,* which is a pragmatic tool of operational analysis for cultural ecosystems within a locale. The third, the *Creative Cities Monitor*, is a global analytical tool developed for the standard monitoring and evaluation of global Creative Cities.

The entire methodology revolves around the idea of connecting disparate dots within the Kingston UNESCO Creative City of Music's cultural and creative ecosystem, which became the theme and tagline for the K:NOC Action. It required a methodology for mapping the cultural and creative economy of Jamaica that adopted a reflective ecosystem approach that requires a strong consideration of firstly, the involvement of communities in a bottom-up process to understand their needs. We believe this would indeed be a large part of any value-added component. In this way, the processes outlined in the methodology developed in this document incorporate major factors that form the background for developing a thoughtful and value-added action. K:NOC, the Action, and the activities that it could involve, as highlighted in this methodology, go beyond a simple two-tiered mapping approach and certainly leaves room for what would be a comprehensive approach. The Methodology for the Action sees the mapping process as encompassing geospatial, social, cultural and economic dynamics within the Jamaican CCE and establishing where linkages and intersections exist within said ecosystem.

This included data, a mapping methodology and an operational plan for the Kingston Mapping, 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; and EU-Jamaican linkages. It also considers the plan for the Mapping of EU stakeholders as open to collaboration with Jamaican creatives, and the methodology for the three stakeholder engagement meetings to be held in Kingston that will serve to reinforce the mapping exercise. The project is therefore designed with the intention in mind of carrying out a mapping methodological process that is replicable in geographical units across Jamaica. The objective of the Kingston Pilot therefore is to develop a baseline to determine the overall socio-political, cultural, and economic framework for the Jamaican CCE.

Sustainability and impact were strongly considered in the development of this methodology, also considered were the risks and limitations that exist which could mitigate the effectiveness of achieving strong results from this process. However, there are a number of gaps, and while this mapping exercise will not solve them all, it is important that it lays down the foundation for a much more comprehensive exercise.

The chapters of the study map stakeholders' presence, and the K:NOC team was tasked with developing a final report on the outcomes of the research and events which maps the **'presence'** of stakeholder categories within the ecosystem. It describes the ecosystem's **composition** and **intersections** that assist in determining the **value-added** to the ecosystem and economy. This has been accomplished through the use of the three key variables delineated in the chapters of the study. They present findings from the database mapping or the inventory of sources, the mapping case studies, the intersections of the themes examined in the mapping process, and the status of policy.

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.