

# cultural relations

PLATFORM



An initiative  
funded by the  
European Union

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

EXECUTIVE SUMMARY

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

## EXECUTIVE SUMMARY

### PREPARED BY

**Dr. Deborah Hickling Gordon**

*Institute of Caribbean Studies, University of the West Indies | DHG Consults*

**Stefanie Thomas Gilberts Roberts**

*CUMEDIAE aisbl, Belgium*

“The content of this document does not reflect the official opinion of the European Union. Responsibility for the information and views expressed therein lies entirely with the author(s).”

# Table of contents

<b>INTRODUCTION</b>	<b>4</b>
<b>THE ACTION</b>	<b>5</b>
<b>METHODOLOGY</b>	<b>9</b>
<b>FINDINGS</b>	<b>9</b>
<b>Database</b>	<b>9</b>
Pathway 1: Jamaica Kingston and St. Andrew Cultural and Creative Sources Database (Ja-KSSCCD).	<b>10</b>
Pathway 2 : KNOC : Jamaica-EU Cultural and Creative Sources Database (Ja-EUCSSD)	<b>11</b>
<b>Case Studies</b>	<b>12</b>
<b>ANALYSIS</b>	<b>13</b>
<b>Thematic Intersections</b>	<b>13</b>
Thematic Analysis	<b>13</b>
Status of Policy	<b>16</b>
<b>CONNECTING THE DOTS</b>	<b>20</b>

## INTRODUCTION

### Kingston: Networks of Culture: The Action

The EU-funded project, the Cultural Relations Platform (CRP), is a project that aims to support international cultural relations and cooperation between European and global 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 their added value, and to identify EU stakeholders interested in collaboration with Jamaican cultural actors. This was accomplished through five main actions:

#### Partners

The activity is 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 [CU-MEDIAE aisbl](#) in Brussels, Belgium. The consulting team operates as 'Networks of Culture' (NOC), referencing a methodology of the same name designed by the consulting team. The Activity was named Kingston: Networks of Culture (K:NOC).

## THE ACTION

### Kingston: Networks of Culture (K:NOC)

K:NOC represents the specific application of the culturally specific methodology titled 'Networks of Culture' (NOC) to the cultural and creative environment of Kingston, Jamaica. Specifically, NOC is a mapping methodology developed by Deborah Hickling Gordon of the University of the West Indies, Mona and DHG Consults in Jamaica, along with Stefanie Thomas Gilbert-Roberts a Jamaican consultant from CUMEDIAE aisbl in Brussels, Belgium. It was designed specifically for the mapping of cultural environments of countries of the Global South, particularly those where early stages of cultural policy and legislation continue to be contemplated, formulated and elaborated<sup>1</sup>.

In 2015, Kingston was designated a UNESCO Creative City of Music, <sup>2</sup> "...one that incorporates cultural diversity and creative innovation within its boundaries so that its cultural resources are exploited and expressed...[and] in which particular urban cultural resources exist and are used to express the cultural specificity

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

<sup>2</sup> UNESCO, "Kingston | Creative Cities Network," en.unesco.org, 2015, <https://en.unesco.org/creative-cities/kingston>.

of that city and by extension its people and country.<sup>3</sup>” Kingston, Jamaica’s capital city, is renowned for its contributions to music. This was cemented by its 2015 designation as a UNESCO Creative City of Music.

The Kingston UNESCO Creative City of Music operates within the broader Jamaican economy and society. While specific programmes will impact the City’s development, the central government’s process of formulating cultural and creative legislation and policy also affects its development. The creative city is still battling largely political and regulatory hurdles stemming from archaic and arguably discriminatory laws and enforcement, as well as inconsistencies in the treatment and protections of creatives and a lack of policy recognition and incentives<sup>4</sup>.

A significant policy focus of Kingston as a Creative City of Music has been engendering partnerships within Kingston’s cultural and creative ecosystem and conversations within this consider specific activities such as a: Oral History & Archiving Project; Jamaican Euro-classical Music Composer archives; a Jamaica Music Museum; a mobile app and geotagging project; film and music conferences; cultural, creative industry & entertainment policy; and support for NGO and private sector initiatives<sup>5</sup>.

## METHODOLOGY

NOC designed a methodology to cross-reference findings using four research methods to identify and map stakeholders’ presence, ecosystem composition, intersections and cross-sections within the ecosystem, and the added value by all of the above to the Jamaican cultural and creative ecosystem<sup>6</sup>. The entire methodology evolved through the idea of connecting disparate dots within the Kingston UNESCO Creative City of Music’s cultural and creative ecosystem. ‘Connect the Dots’ became the theme and tagline for the K:NOC Action. In cross-referencing creatives’ presence, value added and ecosystem composition, linkages and intersections across them, the following units of analysis were considered.

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

4 Jevaughn James, 2022. <https://drive.google.com/file/d/1gXCdG73yEAziyt88t6q9nLm3OwWwKg5w/view>

5 Wilkinson McDaniel (2018)

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

Kingston: Networks of Culture

**Research Methods**

Data gathered through four specific **research methods** for mapping purposes

- desk research
- a database of sources
- case studies
- co-creation stakeholder events

Three **analytical models** are cross referenced for the purpose of data analysis - two are indigenous Caribbean methodology designs;

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

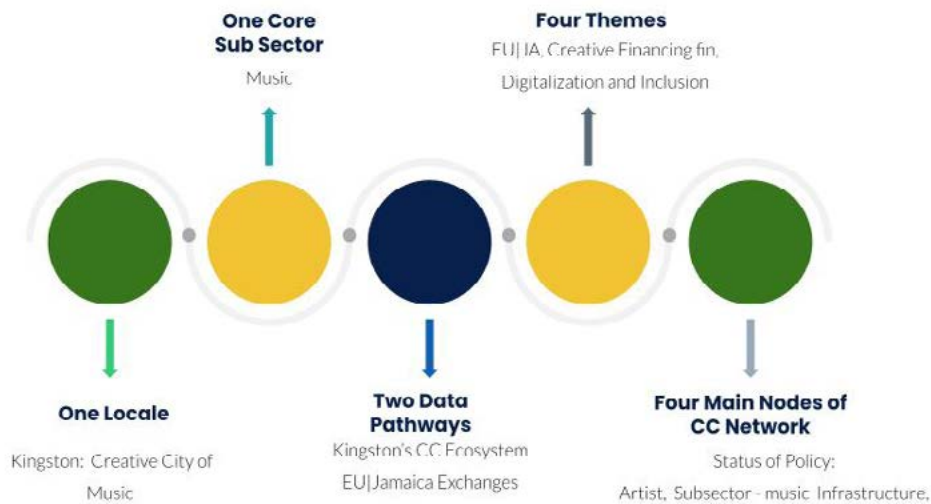
**Analytical Frameworks**

**Units of Analysis, Research Methods and Analytical Framework**

**UNITS OF ANALYSIS**

KINGSTON: NETWORKS OF CULTURE

5



## Key Indications from Situational Analysis

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

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

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

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

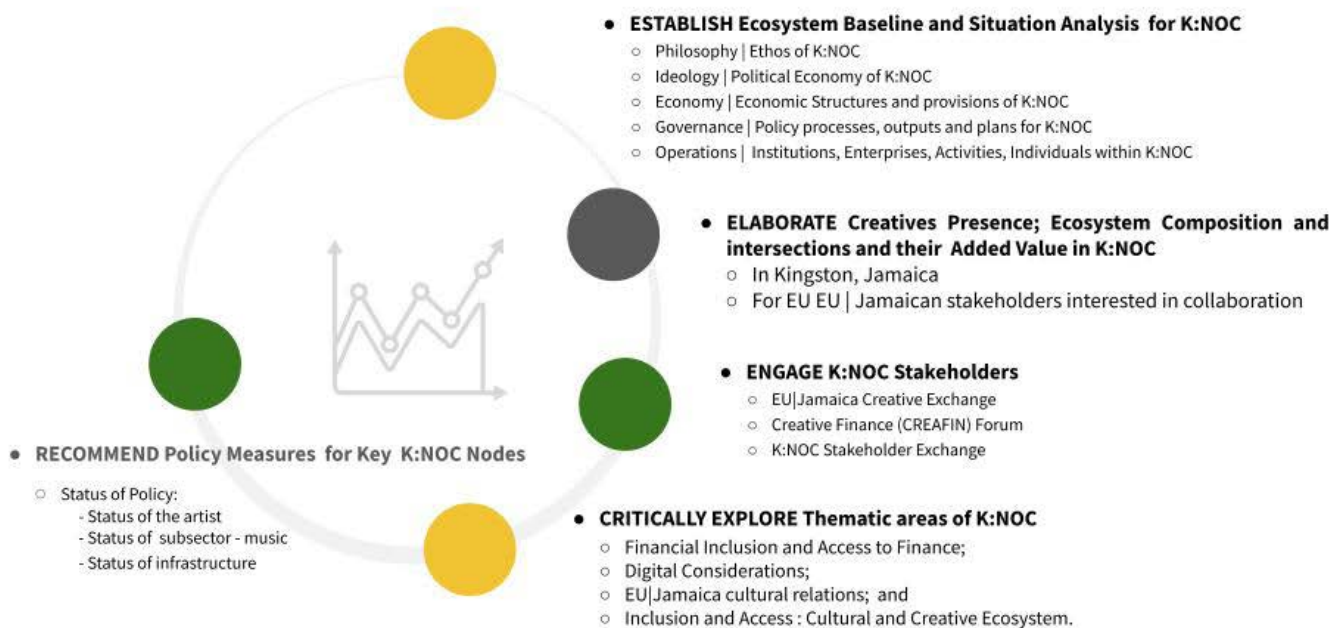


- d. address financial inclusion and access to finance challenges affecting the sector across the national ecosystem and the locale of the report.
- 7. Little evidence has been seen which testifies to policy decisions being data-driven, and there is insufficient evidence concerning its application to programmatic decisions.
- 8. The persisting effects of the COVID-19 pandemic are not clearly understood and/or easily quantifiable across actors within Kingston’s CC ecosystem.

The Situational Analysis informed the final application of the methodology and framed the objectives of the K:NOC study.

## K:NOC RESEARCH OBJECTIVES

ELABORATED OBJECTIVES - KINGSTON: NETWORKS OF CULTURE



## Mapping Considerations and Strategic Takeaways

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



## FINDINGS

### DATABASE

#### K:NOC Inventory of Cultural and Creative Sources

##### JAMAICAN CULTURAL & CREATIVE SUBSECTORS (DECEMBER 2021)

Architecture  
Artisanship  
Audiovisual  
Culinary  
Craft  
Design  
Digital  
Festivals, Events,  
Entertainment + Production  
Fashion  
Folk and Faith Based  
Heritage, Cultural +  
Creative Tourism  
Integrated Marketing  
Communication  
Intermediaries  
Music  
Visual Arts  
Performing Arts  
Publishing  
Research and  
Innovation  
Sport  
Toys and Games

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

- Established an **inventory of organisations** to ‘connect the dots’ to support an enabling environment for the CC ecosystem in Kingston.
- Identified Jamaican Cultural and Creative stakeholders with **sources of data and databases** to map CC stakeholders presence in Kingston , ecosystem composition and intersections and value added to Jamaica’s CC economy
- Identified **EU Cultural and Creative stakeholders** who have collaborated with previously or can be interested in collaborating with the Jamaican cultural and creative sector.
- Created an active **pilot structure for a living database of sources** that can be monitored, updated and expanded as part of an iterative process.

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

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

The Ja-KSSCCD first outlined data categories<sup>8</sup>, which provided uniform datasets. The classification process was directly linked and designed to address the absence of uniformity in nomenclature, definition, and subsector identification, and to thus fill the classification gaps and needs identified in the Jamaican CC ecosystem outlined in the situational analysis. The importance of the establishment of a policy framework that ideally presents a governance structure, addresses and aligns the nomenclature, definition(s), sector inclusion, classifications and ecosystem structure, were explained and emphasised there. Within the Jamaican cultural and creative sector, identified in 2021 MCGES policy as the ‘Entertainment, Cultural and Creative Industries,’ twenty Cultural and Creative (CC) subsectors were identified.

The NOC Mapping process involved extensive desk research to map governance structure, creatives’ presence (national and International), value added by creatives’ presence, Caribbean/Jamaican representation, projects focused on Latin America and Caribbean and Services aimed at Caribbean/Jamaican CCS Stakeholders.

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

**K:NOC Ja-KSSCCD DATABASE**

**STRATEGIC TAKEAWAY**

**CULTURAL | PRODUCTION | PROJECT PODS**

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



<sup>8</sup> **The Cultural and Creative Ecosystem** as the full, integrated network of cultural and creative activities taking place in Jamaica that have implications for both economic and societal considerations of culture and creativity implied in the UNESCO dualism of ‘Protecting Heritage | Fostering Creativity’. The Cultural and Creative Sector (CCS) as the singular, overarching and universal unit of analysis of cultural and creative activities for classification within the Jamaican economy. **Cultural and Creative Subsectors (CCSS)** as the twenty broad headings for groups of cultural and creative ecosystem activities. **Entertainment, Cultural and Creative Industries (ECCI)** - individual industries named within Jamaica’s cultural and creative subsectors that are anchored by intellectual property rights, having their origin in individual creativity, skill and talent, which have the common element of selling or otherwise profiting from creative works or services provided by creative actors and/or individual creativity and skill. **Cultural and Creative Activities:** those institutions, enterprises, activities, clusters, pods and projects that span the economic and societal range that includes institutions, enterprises, activities, clusters, pods, projects and other units of analysis. **Cultural and Creative Stakeholders:** those individuals and organisations who operate within the cultural and creative ecosystem.



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

**Considering such pods allows for the:**

The incentivization of working groups, specific projects and predetermined deliverables over a specific period of time

Resourcing of multiple professional creatives simultaneously across different types of high-value jobs

Changes in the ways intellectual property value is recorded in company accounts and collateralized.

Establishment, monitoring and evaluation of cultural and creative project management standards  
Development of the means to capture information on informal organisations, and gain data and insight into issues and perceptions of formalisation, compliance, needs, labour trends, the nature of informality, adjustment of thresholds, formalisation apathy, the need for amnesties and capacity building.

Integrate and align datasets to support the entertainment registry. This is with the understanding that the Ministry’s E-Registry is skewed towards those sectors and subsectors that are incentivized.

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

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

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

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

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

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

## CASE STUDIES

The use of a case study mapping methodology allowed for the gathering, examination and analysis of data that highlighted the multiple, overlapping and intersecting roles, themes and ideas of specific initiatives in the CC ecosystem in Kingston. The case studies allowed for the provision of dynamic, free flowing data and engendered the participation and cooperation of stakeholders. The case studies further allowed for dynamic interpretations of Caribbean indigenous methodology and the unearthing of intersecting points of interest. *The Synapse Frontier Model* for Creative Collaboration, a model developed by Dr. Marielle Barrow based on the studied dimensions and as a response to the established gaps in Caribbean ecosystems, was applied to the structural considerations of the case studies. The Synapse Model, developed from a distinctly Caribbean perspective, aligned with considerations found in the situational analysis and supported the desired outcome of a dynamic methodology.

The case studies were configured uniformly to

- Collate empirical background data
- Present a general overview and needs analysis
- Discuss outcomes/impact/solutions and what those look like
- Discuss showcase considerations
- Discuss “connecting the dots” and what that might look like relative to a particular case

### Case Study Profiles: A Summary

The twelve (12) elaborated case studies are available in the full study. The considerations from each case study have been applied to the discussions and analysis of the main thematic intersections, as well as the strategic takeaways relating to the status report on policy through the examination of the *Status of the Music Subsector*, *Status of the Artist*, and *Status of Infrastructure*, where applicable.

## ANALYSIS

### THEMATIC INTERSECTIONS

Based on the analysis of the four thematic priorities of the K:NOC study—financial inclusion and access to finance, digital considerations, EU-Jamaica cultural relations, and inclusion and access to: the cultural and creative ecosystem—the co-creation activities extracted baseline considerations for **Strengths, Weaknesses, Opportunities and Threats** and 11 sub-considerations related to overarching thematic areas. A reflective validation exercise with stakeholders present in the sessions allowed for the creation of an updated and more inclusive overview.

#### *Thematic Analysis*

SWOT analyses were completed for the four thematic areas with the results available in the full study. The themed, related sub-considerations and extracted recommendations are presented below:

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

- Leveraging Kingston’s designation as a UNESCO City of Music
- Knowledge sharing and promoting collaboration
- Strengthening collaboration between the European and Jamaican music ecosystems
- Leveraging the strength of the Jamaican Diaspora

## Thematic Recommendations

### **K:NOC Primary Thematic Recommendations EXTRACT**

#### **Theme 1 - EU| Jamaica Creative Stakeholders Collaboration and Exchange Kingston UNESCO Creative City of Music**

Develop more thorough and sustainable mechanisms to capture the impact of the Jamaican Diaspora on EU culture and vice versa, alongside their roles in creating sustainable EU-Jamaica cultural collaborations and partnerships—in particular concerning intellectual property matters.

Consider the active development of exchange programmes and collaboration networks with willing EU CCI networks and with regional stakeholders, including the French Caribbean and Central and South American countries. These exchange programmes and collaboration networks should be ready to share professional training expertise concerning access to markets, intellectual property enforcement, entrepreneurship, culture management, museum studies, digital services, and conservation and heritage protection.

Leverage, adapt and integrate into long term strategies best practices in CC stakeholder programmes and activities that have strong proof of concept for achieving aligned objectives, providing resources for their further utilization.

SEE FULL LIST OF RECOMMENDATIONS IN REPORT

## Theme 2: Financial Inclusion and Access to Finance

- Towards a Sustainable Fund to Finance Creative Projects:
- Towards an Enabling Environment - Financial Inclusion and Access to Finance in Kingston's Creative City:
- Towards an Enabling Environment - Financial Inclusion and Access to Finance in Kingston's Creative City"

## Thematic Recommendations

### **K:NOC Primary Thematic Recommendations EXTRACT**

#### **Theme 2 - Financial Inclusion and Access to Finance Kingston UNESCO Creative City of Music**

Clear articulation of financial inclusion strategy for CC ecosystem development that takes into account the stage of development and status of the artist.

Expand and widen the offerings of financial literacy programmes for creatives to emphasise investment readiness, valuation of intellectual property; using IP as collateral and funding/valuing the arts.

Introduce and encourage cultural and ‘creative literacy’ programmes for financiers to emphasise sector and subsector structures, valuation of intellectual property and using IP as collateral.

SEE FULL LIST OF RECOMMENDATIONS IN REPORT

### Theme 3: Digital Considerations for the Creative City of Music

- Community
- Digital Infrastructure
- Governance and leadership

#### Digital cultural production and distribution

#### Thematic Recommendations

##### **K:NOC Primary Thematic Recommendations EXTRACT**

##### **Theme 3 - Digital Considerations for the Creative City of Music Kingston UNESCO Creative City of Music**

Provide greater access to digital resources and services in community centres and schools, accompanied by creative content production training in tandem with digital media literacy training to support existing and nascent content producers challenged by irregular, expensive or a lack of internet access.

Address issues dealing with the digital divide

Sustainable & Inclusive Economy (focusing on digital transitioning)

SEE FULL LIST OF RECOMMENDATIONS IN COMPLETE REPORT

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

- Communication
- Access
- Diversity



## Thematic Recommendations

### **K:NOC Primary Thematic Recommendations EXTRACT**

#### **Theme 4 - Inclusion and Access: Cultural and Creative Ecosystem**

##### **Kingston UNESCO Creative City of Music**

Facilitate discussion, dialogue and debate on cultural and creative sector issues through an information and communication campaign.

Programmatically and cooperatively with Civil Society, address ecosystem apathy, fragmentation and mistrust.

Probe and address programmatically accounts and perceptions of public sector exclusion, nepotism, victimisation, conflicts-of-interest, public sector contract competitiveness with CC private sector and selective engagement, in order to engender stakeholder trust.

MDAs of government to address perceptions of antipathy, constraints and quality of access from CC ecosystem practitioners to for better enablement of its processes and activities.

SEE FULL LIST OF RECOMMENDATIONS IN FULL REPORT

The focus of this study was thus on establishing a descriptive and analytical baseline for Jamaica's cultural and creative industries, then taking a closer look at Kingston as a microcosm and pilot in order to establish clear structures upon which future research can be undertaken. In particular, it focused on the formal classification of the cultural and creative industries as an economic sector within Jamaica's economy, classification structures for units within the ecosystem as it was important for the mapping process to be culturally specific and suited, not only to Jamaica's phase of development, but also to its particular national circumstances. In keeping with the principle of praxis: finding balance in thought and action, theory and practice, as well as focusing on the "philosophical underpinnings" and its "practical mechanisms"<sup>9</sup> of the cultural and creative ecosystem; and to focus on the evaluation, definitional and nomenclature rationalisation, and policy development for the Cultural and Creative ecosystem, along with its modelling and design

### *Status of Policy*

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

<sup>9</sup> Jo-Anne Tull, "Caribbean Festival Arts," Caribbean Quarterly 63, no. 2-3, 2017, 292.

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

**K:NOC Primary Recommendations for Status Reports EXTRACT**

**Status 1 - Status of the Artist**

**Kingston UNESCO Creative City of Music**

Create a template for talent development for artists modelled on that presently used in track and field. This model looks at talent development as being a team effort relying on various inputs that work towards the success of the talent. There are successful international models for this such as artist camps and group development. One clear example would be the K-pop industry in Korea.

Establish more visible information on protections and support offered to artists and cultural workers throughout Covid-19 pandemic alongside a need for the implementation of stronger policies in support of the status of artists and cultural workers.

Resources and tools to support artists and cultural workers could be made available and easily accessible digitally, with systems in place to allow for in-person support if needed. The removal of information asymmetries for artists and creative workers in accessing supporting resources.

**Status 2 - Status of Infrastructure**

**Kingston UNESCO Creative City of Music**

Develop cultural and creative content and delivery techniques for use in climate change education, training and sensitization. These can be used to promote resilience to the impacts of climate change and associated disasters through improving the governance framework for climate action, and enhancing the sustainable management of natural resources as follows:

Develop horizontal, cross cutting arts for a social and behavioural change programme and incentivize project pods surrounding content production for social and behavioural change.

Encourage and incentivize civil society to develop arts for social and behavioural change projects. These proposals can differ in size and scope from addressing specific community-based climate challenges to creative and culturally-specific national communication programmes.

**Status 3 - Status of the Music subsector**

**Kingston UNESCO Creative City of Music**

Establish a significant music museum.





Create a year-long celebration calendar for Reggae culture, its innovations, its evolution and its intersections with numerous subsectors.

Recognise the need for investment in infrastructure development in relation to performance spaces

Clarify coordinated, planned and strategic linkages amongst government ministries with specific supporting functions of activities in the CC ecosystem.

Programmatic Emphasis on music education and appreciation

SEE FULL LIST OF RECOMMENDATIONS IN FULL REPORT

### Policy - Creative City Kingston

For Kingston, the UNESCO Creative City of Music, the definitions and planning are clearly articulated but not widely enough shared. Importantly, implementation processes are less so. The most important emphasis at both the local and central governmental levels for cultural and creative economy development must now be to strategically, **Connect the Dots** through policy, legislation and implementation. That is, this study has demonstrated and shown the ways in which fragmentation presents in the ecosystem from its very core, a definition of its ethos, its naming, definition, uniform classification and focus. The CC ecosystem fragmentation, particularly of policy, and which has now been acknowledged by the Government of Jamaica, is replicated across the ten focal areas required for the establishment of an enabling environment. At the core of the K:-NOC recommendations is to move these from the 2015 notion of 'pillars' of a cultural-creative economy to the contemporary framing of nodes in a cultural and creative ecosystem. This belies the understanding that the entire sector, variable sub-sectors, industries, clusters, pods and individuals require access to these enabling factors. To update this, digitalization and digitization are important added components. Also, there are considerations for the persisting effects of the COVID-19 pandemic on creatives. Every micro concern outlined in the recommendations below will be interconnected in some way to this macro concern, which is why the notion of 'connect the dots' must not be seen as merely descriptive but translated into strategy and operational plans for Kingston's and all of Jamaica's cultural and creative ecosystem.

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

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

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

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

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

#### **K:NOC Primary Recommendations for Status Reports**

##### **Status 4 - Status of Policy**

##### **Kingston UNESCO Creative City of Music**

The primary recommendation for the municipality and stakeholders of the KMA is to develop a UNESCO Creative City of Music Board of Directors/Steering Committee with representatives across the sector with an interest in the development of Kingston. This body will be mandated to see to the implementation of the range of measures that currently exist for the Creative City Kingston.

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

The establishment of a Divisional Culture Fund for the enablement of cultural activities in communities; similar to the Constituency Development Fund (CDF), local government representatives would have access to predetermined allocations from a consolidated fund with transparent mechanisms for the monitoring and evaluation of cultural development in tandem with the Social Development Commission, the Jamaican Cultural Development Commission, the Institute of Jamaica, the Tourism Product Development Company and other related MDAs.

SEE FULL LIST OF RECOMMENDATIONS IN FULL REPORT

## CONNECTING THE DOTS

### Where Will Meets Way

Where there is a will, there is a way. ‘Will’ must however meet ‘way’ for successful execution. What has long been perceived as either an inability and/or an absence of will to make and implement plans for holistic cultural ecosystem development in Jamaica during the period of this study<sup>10</sup>, has stood over time as an impediment to its development. These criticisms have also been laid at the feet of the expediency of neoliberal policy directions of the 21<sup>st</sup> century<sup>11,12</sup>.

These sentiments have been widely and evenly echoed in many different ways through the data and sentiment of this study—through the case studies, across the thematic engagements and undergirding the status of the policy, specifically the status reports on artists, infrastructure and the music subsector.

Within this co-created process, observers also contend that sector-reform work in progress in the public and private sectors is advancing the process of ecosystem development, however the lack of a coordinated effort is due not only to a lack of resources, but also that intrinsic confidence and political will do not stand behind the structural and political changes that are required to make sustainable change: “Cultures of expedience emerged...doing ‘just enough’ in order to demonstrate national, local or organisational progress or success, but insufficient effort and thought to develop and implement sustainable means of providing an enabling environment for (the ecosystem).”

Accounts of challenges experienced in relation to a demonstrably amorphous economic and governance sector structure; and the consistent articulation of liminality from stakeholders where an enabling environment is desired allow for these strident conclusions. They bring to bear the necessity of serious, directed attention for sustainable ecosystem development, sector and subsector growth. Moreover, the need for holistic policy development has been further demonstrated through the variable perceptions of inclusivity/exclusivity expressed across this study, notions of informality and formalisation, as well as undergirding precarity and uncertainty within the ecosystem regarding plans for its development. This study, in mapping those junctures, establishes the thin line where micro considerations of the CC ecosystem of Kingston, Jamaica meet macro considerations. NOC posits that a framework that is adaptable to address these vagaries and fluidity of the cultural and creative sector should be considered for future research and data provision from which policy and legislation are developed.

---

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

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

12Hickling Gordon, Cultural Economy and Television, 2020.

**TEN PILLARS OF ENABLING ENVIRONMENT JAMAICA'S CULTURAL AND CREATIVE ECOSYSTEM**

- Institutional Strengthening
- Research and Development
- Marketing and Nation Branding
- Domestic, Regional and International Trade
- Education and Training
- Business Development and Supportive Financial Structures
- Intellectual Property Rationalization
- Incentives and Taxation
- Governance Structures
- Facilities and Infrastructure

“Creative Jamaica, Creative Economy Policy Framework. Towards an Enabling Environment for the Sustainable Development of Thriving Cultural and Creative Industries”. National Cultural and Creative Industries Commission, 2015, p. 40.  
NOC Proposes the addition of Digitization and Digitalization for its update.

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

*Praxis-based; Data-Driven Development of CC Ecosystem Policy and Planning*

Beyond the necessity of providing a fast-tracked response to the oft-repeated call for cultural and creative ecosystem policy development, the NOC mapping process conclusively confirmed the necessity for Jamaica to ground this process in the articulation of a holistic vision, structure and operational plan. While elements of this are currently being addressed through various MDAs—namely a move towards the development of CC legislation—it remains unclear whether this is being done in tandem with an overarching policy, and what the elements of that policy may include. Jamaica’s Vision 2030 National Development Plan provides the closest indication of holistic, integrated elements for CC ecosystem development. However, the incongruence of structure and outlook across the Jamaican government needs to be connected through a process guided by praxis.

Kingston faces a similar challenge wherein a clear plan has been articulated albeit its implementation process remains unclear.

**Ten Priority Cultural Ecosystem Policy Recommended Mechanisms to Connect-the-Dots**

In keeping with the findings and analysis of the K:NOC study, the following ten areas of focus are proposed.

The first five have a cross-cutting, intersectional and shared central/municipal government focus in relation to the Kingston UNESCO Creative City of Music; the second five are general central government policy recommendations.

### **Integrated National/Municipal Focus**

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

### **National Policy Imperatives**

1. Fast-tracking the development of a cultural and creative ecosystem policy framework
2. Development of an all-of-government CC data classification system
3. Sector Value Measurement
4. National focus on revisiting cc formalisation
5. National Focus on CC research, training, education

As such, a proposed National Cultural and Creative Ecosystem Policy Map and Checklist is presented in the recommendations of this study. Additionally a holistic research agenda and an implementation map is proposed for Kingston UNESCO Creative City of Music, with some applications for all of Jamaica.



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

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

In keeping with the K:NOC data and using the South Star Methodology, a policy map and checklist was developed as seen on the next page:

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

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

Several approaches to the development of Kingston have been provided, and indeed numerous proposals for CC ecosystem development across all of Jamaica exist. The situation analysis presents a baseline of 13 cross-cutting recommendations across 15 focal areas with 68 recommended measures identified in the Situation Analysis in three studies on the Jamaican CC sector,<sup>13</sup> conducted in 2015, 2016 and 2020. There is no shortage of specific, targeted and directed recommendations for the myriad issues that relate to sub-sectors of the CC ecosystem, and including additional civil society perspectives and recommendations. Several priorities have been identified and commended for policy consideration (see Situation Analysis). It is an overarching approach, with an associated model, policy and plan, to include legislation that is required.

13 Hickling, ‘Creative Economy Policy’ 2015; Fleming, ‘Creative Industries Business Plan,’ 2016; Nordicity, “Mapping Jamaica’s Cultural and Creative Industries,” 2020.

These processes, the NOC team recommends, should be data-driven and evidence-based. In addition to resourcing the completion of the mapping of Kingston's CC ecosystem, a comprehensive, all-of-Jamaica CC mapping process is recommended, along with other forms of research taking place in tandem. Lastly, the development of a comprehensive research agenda that includes the classification process to fast-track holistic policy development is the overarching recommendation of the Kingston: Networks of Culture study.

### *Value-Added Considerations*

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

Processing individual ecosystem players, however, is not seen as an efficient approach to the mapping process as it leads to double-counting and redundancies, given the intersections, linkages and pod-structures within the ecosystem.

K:NOC identified the need to consider methodologies such as festival statistics and the CPA system (both referenced above). which can both be adapted for culturally-specific applications. It further becomes essential in understanding the value of CC ecosystem stakeholders, when considering that more open data has the potential to unleash innovation and transform value for creatives.

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

The NOC system reveals the value in a collaborative, co-created approach to data collection, and the consideration of incentivizing data collection within the ecosystem and establishing a coordinated approach to data collection across the ecosystem. This process will require an extensive process of validation and verification given the nature of CC work and the sector/ecosystem structure in Kingston, Jamaica.

The CC in Kingston, Jamaica, lends itself to complex intersections of products, services, activities and individuals that will require extensive validation, verification, and cross referencing of data sets for finalisation of a classification system and EIA.

This further justifies the inclusion of research and development as a discrete subsector of the CC ecosystem at this phase of its development, as there is significant value to be added through capacity building within the public sector, the training and education of CC researchers, research jobs from data collection for analysis, and establishing a value chain to mainstream CC research in Jamaica and the value of the research itself.

‘Value’ is further added through this study via its initiation of rethinking the ways in which ‘value’ is considered for the CC ecosystem beyond the traditional ‘value chain’. Given the dynamism of rapidly evolving activity in the Kingston CC ecosystem, and the policy action of the EU/UNESCO-funded initiative for the development and implementation of legislative frameworks for the CC ecosystem, it is a good time to consider rethinking issues of ‘value’ in the CC ecosystem.

Traditional notions of mapping in the conservative sense in Jamaica have centred around the identification of data that will lead to calculation of the value of economic contributions using indices that include Gross Value Added, or the value that all component sectors contribute to the economy; as well as export of services, number of businesses, both formal and informal, employment of workers employees and self-employed people working; in the creative industries in both creative and non-creative roles and in creative occupations not within the creative industries. Less emphasis is placed on the value and contribution, and potential value and contribution of CC activities and the ecosystem to the social and economic impact of positive change in civil, cultural and social values with increased skill levels, employment and changes in values, worldview, outlook and attitudes.

It also notes that STATIN, the local institution mandated to collect most of our data, has been working with the Minister of Industry, Investment and Commerce on a project that will impact data collection within the CC ecosystem between 2020 and 2023, and the important role that the JBDC has as an enabler. Also important, and to be considered here is that the EU has recently entered into a new development cycle with Jamaica. New programming will extend to 2027 and will be centred around three different areas: sustainable economy, environment and climate change, good governance and human security and that the three identified areas all come together in the cultural agenda.

## **Deliverables**

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

- Developed (researched, conceptualised and wrote) a mapping methodology for Kingston’s Cultural and Creative Ecosystem (CCE)
- Implemented a mapping pilot methodology for Kingston
- Developed an events methodology and an operational plan for three thematic events
- Identified EU stakeholders interested in collaboration with Jamaican cultural actors
- Developed required reporting in line with the established deliverables

---

**Deborah Hickling Gordon. Ph.D.**  
**Stefanie Thomas Gilbert Roberts**

June 2022

# cultural relations PLATFORM

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

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

