

QUADRENNIAL PERIODIC REPORT JAMAICA 2020

GENERAL INFORMATION

TECHNICAL INFORMATION

Name of Party:

Jamaica

Date of Ratification:

-

Officially Designated Point of Contact of the Convention:

Country: Jamaica

Ms.

Marisa Benain

Ministry of Culture, Gender, Entertainment and Sport

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Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:

The Ministry of Culture, Gender, Entertainment and Sport, led by its Minister of Culture, Gender, Entertainment and Sport, the Honorable Olivia Grange, the National, Cultural and Creative Industries Council (NCCIC) -Jamaica Creative team members, organized a series of multi-stakeholder meetings with representatives from the relevant Ministries , Agencies, Departments, Educational Institutions and CSO's. The initial consultation and training sessions to prepare the national team to complete the report were funded by the Swedish Government via UNESCO. The training sessions was ably guided by UNESCO Expert, Ms. Avril Joffe, who made every effort to ensure we understood the process before she left the island. The process included one on one discussions, review meetings and a three day training program with Stakeholders, which focused on the process to complete the report. Some of the Agencies and institutions that attended included, the Jamaica Business Development Corporation (JBDC), Jamaica Promotions (JAMPRO), the Edna Manley College of the Visual and Performing Arts, the

University of the West Indies, the Jamaica Intellectual Property Organization (JIPO), the National Library of Jamaica (NLJ), the Ashe Company, the Jamaica Cultural Development Commission (JCDC), the Jamaica National Commission for UNESCO and the Caribbean Cluster Office for UNESCO, among others. The Ministry team was partially hampered by the Covid-19 pandemic restrictions implemented by the Government, but was still able to communicate with those stakeholders and Agencies who did not attend our writing sessions, via telephone, and emails. The team was sufficiently able to guide and inform them as it relates to Jamaica's obligation being a signatory to the 2005 Convention and how they could contribute to Jamaica's commitment of meeting those obligations going forward. The Agencies, institutions, and stakeholders were given the opportunity to complete their own report based on the Goals relevant to them, and submit to the Ministry's team. We felt this was the most transparent process to ensure said agencies and institutions were able to craft exactly what they wanted to be said about their agencies and institutions..

Executive summary:

The completion of this periodic report was led by the National Culture and Creative Industries Unit, NCCIC-Jamaica Creative in the Ministry of Culture, Gender, Entertainment and Sport (MCGES), along with assistance from Directors and officers from the Ministry's agencies and departments, to include the Jamaica Cultural Development Commission (JCDC), the National Gallery of Jamaica, the Edna Manley College of the Visual and Performing Arts, and other culturally related agencies and educational institutions. The report outlines some major measures undertaken in Jamaica's Culture and Creative sector relating to the objectives of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression. It is important to note that the stated measures, programs and activities represents a snapshot of some of the activities occurring, and have occurred, in the culture and creative sector in Jamaica.

There have been several accomplishments within Jamaica's Culture sector, but special mention must be made of the revision of Jamaica's Culture Policy, now called , the National Policy on Culture and the Creative Economy, and the activation of the National Culture and Creative Industries Council Unit (NCCIC) -Jamaica Creative, the Entertainment and Creative Industries Registry-E Registry, Jamaica's Reggae Music being placed on UNESCO's list of Global Cultural Treasures, and Kingston being listed on UNESCO's Creative Cites Network.

The revised policy's primary purpose is to provide a framework within which the Government creates an enabling environment for the Culture and Creative Industries to thrive ; as well as to enhance and safeguard the creative expression and innovation of the Jamaican people. The NCCIC was established with a view to creating an integrated policy framework and master plan for sustainable development of Jamaica's CCI and Economy, and a Youth Advisory Council will be established to have youths within the sector to have a direct line of communication and better access to the Ministry and the Minister, and all the relevant agencies to share their ideas, suggestions and concerns with the culture and creative industries.

Finally, it must be mentioned that this entire process sparked a needed renewed energy and coming together of the creative stakeholders. It also facilitated sharing among the creatives, of their works, programs and initiatives being carried out locally and internationally. The report also gave Jamaica the opportunity to analyze and identify the gaps that exist as far as our obligation to the Convention, and within the sector. The implementation of the NCCIC-Jamaica Creative, will facilitate and encourage stronger communication and partnerships within the sectors and bridge the existing fragmentation that now exist.

Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:

GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



CULTURAL AND CREATIVE SECTORS

A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors: YES

Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:: YES

Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years: YES

If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance): YES

Specific education and training programmes in the arts and the cultural and creative sectors are established, including:

Digital literacy programmes for creation and experimentation

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Visual arts

Specific measures and programmes have been implemented over the last 4 years to:

Support job creation in the cultural and creative sectors

Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

Statistical offices or research bodies have produced data during the last 4 years:

related to cultural and creative sectors
evaluating cultural policies

Share of cultural and creative sectors in Gross Domestic Product (GDP):

9.30%

Please provide whenever possible disaggregated data by sector:

A disaggregated figure is not available.

Share of employment in the cultural and creative sectors:

5.70%

Please provide whenever possible disaggregated data by sector, age, sex and type of employment:

Not available as above percentage is approximated based on submissions by the industry.

Total public budget for culture (in USD):

23,877,555USD

Relevant Policies and Measures:

The National Policy on Culture and Creative Economy 2020-2030

Name of agency responsible for the implementation of the policy/measure:

The Culture and Creative Industries Policy Division in the Ministry of Culture, Gender, Entertainment and Sport, led by the National Cultural and Creative Industries Council (NCCIC)

Describe the main features of the policy/measure:

The National Culture Policy presents a concept of culture within which the creative imagination of the Jamaican people has enabled practitioners to astonish the world and bring economic value to the country. The primary purpose is to provide a framework within which the Government creates an enabling environment for the Culture and Creative Industries to thrive; as well as to enhance and safeguard the creative expression and innovation of the Jamaican people.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: YES

What are the results achieved so far through the implementation of the policy/measure?:

The revised Policy is not at the implementation stage as yet. Thus far, revised Policy (draft) recently received formal comments from six (6) Ministries that have Divisions or areas that touch and concern Culture and the Creative industries. The Comments will be addressed and then an application will be made to the Policy Unit at Cabinet Office, for Green Paper Status. Once this status is achieved, we will then have another set of National Consultations with the cultural and creative stakeholders and practitioners, to ascertain their concerns and suggestions regarding the draft, and address where necessary. Once this process is completed, the Ministry will then seek White Paper Status. The NCCIC Division in the Ministry will then implement the Policy across the sector.

Financial resources allocated to the policy/measure in USD:

The implementation of the policy carried out through the budget of the NCCIC as well as the various agencies of the MCGES.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Ministries, Departments and Agencies that have port folio areas that touch and concern the culture and the creative industries.

Type of entity:

Public Sector

The National Festival of the Arts - JCDC

Name of agency responsible for the implementation of the policy/measure:

The Jamaica Cultural Development Commission (JCDC)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Music

Performing Arts

Visual Arts

Website of the policy/measure, if available:

<http://www.jcdc.gov.jm>

Describe the main features of the policy/measure:

The National Festival of the Arts is held annually to unearth, develop, and showcase the creative talents of Jamaicans from all walks of life. Many Jamaicans have benefitted from this cultural opportunity through training, exposure and national recognition. The areas covered are: Dance and Deaf Dance, Drama, Traditional Folk Forms, Music, Speech and Visual Arts. There are a total of 1075 Schools and groups across the island who participate in this annual festival. The festival runs for approximately three 3-4 months, with rounds of Auditions at the Regional, Parish, National levels, with each round running for approximately five days. . The award-winning entrants form part of the database of performers called upon to celebratory and national commemorative events. The participants compete for Certificates of Merit, Medals, trophies and Cash Incentives yearly.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Past winners and participants have become professional performers in the various areas they have entered the festival, especially in the areas of music and dance. Some have gone onto perform with dance companies, like the National Dance Theatre Company (NDTC), and Lacadco: A United Dance Force, and other dance and theatre companies.. Some competitors have also gone onto compete in other competitions, such as the National Festival Song Competitions or Gospel Competitions.

Financial resources allocated to the policy/measure in USD:

\$444,444.45 annually.

Has the implementation of the policy/measure been evaluated?: NO

If yes, what are the main conclusions/recommendations?:

The main findings over the years is that the festival provides the opportunity for community groups to develop and hone their talents and skills, and ultimately is a stepping stone to becoming a professional in the Cultural and Creative Industries. Improvements can be made where entry levels are low, in areas like traditional folk forms. As such, the JCDC has improved the amount of workshop training sessions held annually. The festival attracts participants across the island and amounts to approximately 70% participation from high schools in each Parish.

Partner(s) engaged in the implementation of the measure:

The Ministry of Education, Corporate Jamaica, and Cultural Community Groups

Type of entity:

Public Sector

The Entertainment and Creative Industries Registry (E-Registry)

Name of agency responsible for the implementation of the policy/measure:

The Ministry of Culture, Gender, Entertainment and Sport (MCGES)/Entertainment Division led by the Entertainment Division

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The National Registry of Entertainment and Creative Practitioners (E-Registry) established in 2014, is a single repository of information on culture/creative practitioners, that acts as a central portal for listing Jamaican entertainment/creative services providers and companies, which includes their key profile and contact information. The Registry helps to rationalize the industry for greater economic benefit, authenticate the legitimacy of practitioners and provide economic benefits to practitioners through Grants, Regional Customs Exemptions Regime (Tools of Trade) and other incentives. The E-Registry currently has 1236 individual practitioners registered and a total of 309 groups. The membership includes practitioners from the various creative industry sector, such as performing arts, music, fashion, culinary, publisher, literary, media, among others.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

A repository of Entertainment, Cultural and Creative Practitioners, has given the MCGES and the Government by extension, the opportunity to know who the members are, to communicate with them directly, and thereby provide and facilitate specific and relevant paths to progression for the stakeholders.

Financial resources allocated to the policy/measure in USD:

The E-registry is managed through the budget of the Entertainment Division in the MCGES.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

All stakeholders in the Entertainment, Culture and Creative Sector

Type of entity:

Public Sector

The National Culture and Creative Industries Council (NCCIC)- Jamaica Creative

Name of agency responsible for the implementation of the policy/measure:

The Ministry of Culture, Gender, Entertainment and Sport (MCGES) led by the Culture and Creative Industries Policy Division

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The NCCIC was first established in 2013 but reactivated and staffed in 2018, with a view to creating an integrated policy framework and master plan for the sustainable development of Jamaica's CCI and Economy. It will provide a comprehensive , cross-cutting approach to the policy development process across the Ministries, departments and agencies of Government charged with elements of that responsibility. The NCCIC Unit will essentially be that link between the Government and the Creative and Cultural Industries to develop stronger communication with stakeholders, facilitate partnerships, and to provide or source development opportunities for the members. . The NCCIC is/will be a full Unit within the Cultural and Creative Industries Policy Division, led by a National Director and a team of other Policy, Research and Field Service Directors.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Financial resources allocated to the policy/measure in USD:

The JECCIC is a unit within the MCGES with a budget of US\$315,000.00 annually.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

All stakeholders in the Cultural and Creative Sector.

Type of entity:

Public Sector

The Entertainment, Culture and Creative Industries Youth Advisory Council

Name of agency responsible for the implementation of the policy/measure:

The Ministry of Culture, Gender, Entertainment and Sport led by the Honorable Minister Olivia Grange and the NCCIC.

Describe the main features of the policy/measure:

The measure is to facilitate young creative stakeholders between the ages of 18-35 to have direct dialogue with the Minister of Culture, once per month to share their ideas, projects, concerns and suggestions with the Minister and her team. The Youth Council will also establish Sub-committees that will meet separately to engage and ascertain the needs of the youth throughout the creative sector. The Minister and her team will also facilitate and initiate more partnerships and collaborations with creatives within the sector.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

All young stakeholders within the creative sector.

The Propella Script to Screen Project

Name of agency responsible for the implementation of the policy/measure:

Jamaica Promotions Corporation (JAMPRO) and Jamaica Film and Television Association (JAFTA)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Media Arts

Publishing

Describe the main features of the policy/measure:

The Propella Script-to-Screen Project initiative is designed to nurture Jamaican content creators and enable them to tell their stories cinematically through the provision of funding and technical support. Thus far it has produced excellent content and continues to open the door for film makers in international markets, which is a crucial element of the investment promotions agency's development strategy for the sector. Participants have gone on to produce films such as Sprinter, that is now shown on Netflix and have gone on to participate in major film festivals internationally, such as Cannes, the Toronto Film Festival and others.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The program has garnered many successes since its existence. There is now a catalogue of short films ready to represent the potential of talent in the sector. Over the years several of the short films have secured financial interest for further development into features or television episodics; and key on-screen talent has been discovered internationally through this platform. The participants also undergo capacity building boot camps on script development, directing, producing, pitching, festival strategy, deal-making and distribution, to prepare them to participate in film festivals and other activities to promote their work.

Financial resources allocated to the policy/measure in USD:

Each finalist receives a Grant of approximately US\$5000.00 towards the production of the final product from the Culture, Health, Arts, Sports, and Education Fund (CHASE). The final product would be to produce a short film from the script they submitted. Final script selection is done by industry leaders in film as well as senior officials from Jamaica Promotions (JAMPRO).

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Partners usually include: The Ministry of Culture, Gender, Entertainment and Sport, The CHASE Fund, and JAMPRO

Type of entity:

Public Sector

Mapping of the Cultural and Creative Industries in Jamaica

Name of agency responsible for the implementation of the policy/measure:

The Jamaica Business Development Corporation (JBDC)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The JBDC's mapping of the Culture and Creative Sector in Jamaica is to determine the value of the sector and develop recommendations on how to grow the creative economy. There is currently a lack of statistical information available on the local creative sector which is needed to ascertain in more specific terms, the contribution to the GDP. The mapping exercise will provide empirical data to assist with policy decisions, create substantive programmes of assistance, and value and measure the contribution of the creative industries to gross domestic product (GDP), employment and job creation. This project began the first quarter of 2020, with questionnaires and interviews done with some creatives, relevant institutions, departments and agencies.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The project is currently underway...

Financial resources allocated to the policy/measure in USD:

Funding for this project was through Grant by the British Council, and administrative support by the JBDC and other Government Ministries and Academia, such as the MCGES and the University of the West Indies.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

All stakeholders in the Cultural and Creative Industry.

Poet Laureate Programme

Name of agency responsible for the implementation of the policy/measure:

National Library of Jamaica (NLJ)

Cultural domains covered by the policy/measure:

Publishing

Describe the main features of the policy/measure:

The Poet Laureate programme promotes poetry writing and facilitates greater awareness of poetry to a wider Jamaican audience.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

As a result of this measure the Programme now facilitates the following: 1. School Poetry Reading Tours. 2. Annual Poetry competition prizes. 3. 'All flowers are Roses', which is a poetry writing and self defense series for girls. 4. World Poetry Day in Jamaica is celebrated. 5. Jamaican Poetry index

Financial resources allocated to the policy/measure in USD:

Funded from the annual budget of the NLJ with a budget of US\$15,000.00

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Jamcopy, Tourism Enhancement Fund, the Joan Duncan Foundation

Type of entity:

Public Sector

Arts in the Park

Name of agency responsible for the implementation of the policy/measure:

The Ministry of Culture, Gender, Entertainment and Sport

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

Arts in the Park provides young and emerging Jamaican cultural and creative practitioners the opportunity to interact with international and local experts in their field, and to work towards tangible professional development outcomes in their respective areas of the creative industries. The activities go on for approximately 3-4 days and includes workshops and seminars led by international guests and leading local practitioners in the particular area being focused on. We have had representatives from the Alvin Ailey School and the Martha Graham Dance School, for Arts in the Park-Dance. Those representatives offered scholarships to local dancers at their institutions after conducting workshops. It is safe then to say Arts in the Park provides a path to development and training for participants and be a vehicle to professional development. The initiative usually attracts over a hundred individual participants during its staging.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Since the inception of this measure participants in the area of dance, choreography music and visual arts have gone to achieve professional status and local and international exposure in their specific fields. Notably a choreographer who showcased her work on the Dance segment of 'Arts in the Park', while a representative from Alvin Ailey II, was eventually hired to choreograph on the Alvin Ailey II company. Other musicians who had their 'big break' exposure from this measure, have gone on to touring the world performing.

Financial resources allocated to the policy/measure in USD:

A budget of US\$28,000.00 is allotted for this measure each year.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

The Tourism Enhancement Fund, Jamaica Promotions Limited and the Jamaica Association of Composers, Authors and Publishers.

Type of entity:

Public Sector

Bachelor of Fine Arts Degrees: The Edna Manley College of the Visual and Performing Arts

Name of agency responsible for the implementation of the policy/measure:

The Edna Manley College of the Visual and Performing Arts

Cultural domains covered by the policy/measure:

Design

Music

Performing Arts

Visual Arts

Website of the policy/measure, if available:

<http://www.emc.edu.jm>

Describe the main features of the policy/measure:

The Edna Manley College is the only institution of its kind in the English Speaking Caribbean. It offers a Bachelor of Fine Arts, as well as a Bachelors in Education Degree in Visual Arts, Dance, Music, Drama and Arts Management. Graduates have go on to perform in international tours and productions , such as the Lion King, West End, and tour with some of Jamaica's most famous musicians, such as, Jimmy Cliff, Beres Hammond, Buju Banton among others.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Students eventually graduate with Fine Arts Degrees in their respective areas of study, and go on to become professional performers, teachers, lecturers, designers and creative consultants locally and internationally.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

The Minsitry of Education, Youth and Information, The Minstry of Culture, Gender, Entertainment and Sport and The Jamaica Business Development Corporation.

Type of entity:

Public Sector

The Institute of Caribbean Studies: University of the West Indies, Mona.

Name of agency responsible for the implementation of the policy/measure:

The University of the West Indies, Mona

Cultural domains covered by the policy/measure:

Media Arts

Music

Performing Arts

Publishing

Website of the policy/measure, if available:

<http://www.mona.uwi.edu>

Describe the main features of the policy/measure:

The Institute of Caribbean Studies offers graduate and undergraduate Degrees in Cultural Studies, and Entertainment & Cultural Enterprise Management. The program offers an exciting slate of interdisciplinary programmes and experiences which engages the students intellectually and socially. The courses include music, fashion, sport, Rastafari, dancehall, gender, entertainment management and creative industries.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Graduates from the Institute have gone to be performers, artiste managers, lecturers, and creative entrepreneurs.

Financial resources allocated to the policy/measure in USD:

US\$290,000,00.00 per year. (approximately)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

The University of the West Indies, Mona

Type of entity:

Public Sector

MEDIA DIVERSITY

Public service media has a legal or statutory remit to promote a diversity of cultural expressions: YES

Policies and measures promote content diversity in programming by supporting:

Regional and/or local broadcasters

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio): NO

Regulatory authority(ies) monitoring media exist: YES

If YES, please provide the name and year of establishment of the regulatory authority(ies):

1. The Jamaica Broadcast Commission: Established June 1986

If YES, these regulatory authority(ies) monitor:

Public media

Community media

Private sector media

Online media

If YES, these regulatory authority(ies) are responsible for:

Issuing licenses to broadcasters, content providers, platforms

Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.

Monitoring editorial independence of the media

Relevant Policies and Measures:

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DIGITAL ENVIRONMENT

Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries): YES

Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.): NO

Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.): YES

Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.): YES

Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available: YES

Relevant Policies and Measures:

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PARTNERING WITH CIVIL SOCIETY

Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Performing Arts

Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist: YES

Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions: YES

Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.): YES

If YES, please provide up to 2 examples:

The MCGES conducted island wide consultations and seminars to review Jamaica's 2003 Culture Policy with stakeholder groups in Culture, Entertainment, Corporate Jamaica. The MCGES also partnered with CSO's and assisted their participation in the Caribbean Festival of the Arts (CARIFESTA) in 2019.

Specific Consultation and telephone sessions were organized for Civil Society Groups who were able to share their concerns for the previous Policy and made suggestions for the revised document which now includes their contribution.

Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years: YES

Relevant Policies and Measures:

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GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

Please indicate if the following policies and measures exist in your country:

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

Specific visa policies or other cross border measures supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. simplified visa procedures, reduced fees for visas, visas for longer durations)

Work permit regulations supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. double taxation avoidance agreements, special work permits and health insurance, subsidies to cover living expenses, etc.)

Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:

Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms)

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

Relevant Policies and Measures:

The Caribbean Festival of the Arts (CARIFESTA)

Name of agency responsible for the implementation of the policy/measure:

The Culture Division in the Ministry of Culture, Gender, Entertainment and Sport (MCGES)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The main feature of CARIFESTA is that it provides the opportunity for emerging and up and coming talent within the industry, to get an international and regional platform to showcase their talent. The most important feature of this festival is that, it represents the coming together of CARICOM to see and experience the best of the caribbean, culturally. Jamaican acts are supported and endorsed by the MCGES and the Private Sector.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

CARIFESTA is an exhibition of the diverse cultures in CARICOM. It unearths new and upcoming talent in the areas of the performing arts, culinary arts, art and craft, literary arts, fashion and design in the region. It fosters sharing and generates artistic and creative ideas among artisans and festival goers, which aid in further development of the Creative Sector. Many Caribbean artists, especially musicians have gotten their 'big break', including being subsequently booked for international tours, after performing at Carifestas. Jamaica has not hosted the Festival since 1972, but the MCGES and Cultural Stakeholders are hoping that Jamaica will host CARIFESTA in the near future.

Financial resources allocated to the policy/measure in USD:

The host country usually must have a budget of US\$ 4 million in order to host the CARIFESTA, and as such, is the main reason Jamaica has not been in a position to host.

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

Over the years informal evaluations reveal that the festival provide an international platform for creatives, and as such more resources should be allocated into national budgets, in order to facilitate a larger delegation to participate in the festival.

Partner(s) engaged in the implementation of the measure:

A Private and Public sector partnership is developed

International Band Exchange Program

Name of agency responsible for the implementation of the policy/measure:

The Ministry of Culture, Gender, Entertainment and Sport

Cultural domains covered by the policy/measure:

Music

Describe the main features of the policy/measure:

The main feature of this measure is to give new and emerging reggae bands international exposure. This measure is in partnership with other countries with UNESCO Creative City Designation. A complete cycle would see a Jamaican Band visiting and performing in a Creative City, and a band from that country would in turn visit and perform in Jamaica.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Thus far we have completed full band exchanges with Hannover, Germany and Beijing, China. The selected Jamaican bands are now professional touring bands.

Financial resources allocated to the policy/measure in USD:

US\$20,000.00 annually.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Tourism Enhancement Fund, MCGES, JAMPRO

Type of entity:

Public Sector

Reggae Sumfest

Name of agency responsible for the implementation of the policy/measure:

Downsound Records

Cultural domains covered by the policy/measure:

Media Arts

Music

Performing Arts

Describe the main features of the policy/measure:

Reggae Sumfest is the largest music festival in Jamaica and the Caribbean, taking place each year in mid-July in Montego Bay each year. The festival started in 1993. It attracts crowds of all ages from all over the world, and has featured a variety of Jamaican reggae artistes such as Damion 'Junior Gong' Marley, Ziggy Marley, Toots and the Maytals, Buju Banton, Chris Brown, Rihanna. Kanye West, Usher, Beres Hammond, Freddie McGregor, Sean Paul, Spice, Chronix and many others. The Festival promoters have extended the period for the event from three (3) days to a week of activities to include, music industry seminars and workshops, beach parties and other smaller events.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The Festival provides the opportunity for the world to come and experience reggae music at its 'home' in Jamaica at the highest level. It also gives Jamaican artistes the platform to shine on a global stage, thereby providing the opportunity for international exposure. In recent years the promoters have included a pay per view package, to satisfy the global demand for the festival. This year the promoters were able to pivot during this Global Pandemic-Covid 19, and still host the Festival Virtually.

Financial resources allocated to the policy/measure in USD:

Not known.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

DownSound Records along provate and public partnerships

Type of entity:

Private Sector

Rebel Salute

Name of agency responsible for the implementation of the policy/measure:

Tony Rebel

Cultural domains covered by the policy/measure:

Media Arts

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

Rebel Salute is an annual music Festival held in Jamaica. It is held January 15 each year, which is the birthday of the promoter, Tony Rebel. It is one of Jamaica's biggest music festival, known for its focus on roots and conscious music. The Festival began in 1994 in the Parish of Manchester and was held annually in St. Elizabeth on the country's south coast until 2012. As of 2014, the Festival is now a two-day event, held in the Richmond Park Estate in Saint Ann. The Festival is also known for its strict no meat and no alcohol rules. The Festival is also known to feature dancehall performers not normally known for 'conscious' lyrics, by billing the under their birth name, rather than their stage name, in order to highlight their 'other' side.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The Festival provides the biggest stage for 'conscious' reggae artistes. It has provided a platform for new reggae artiste like Koffee, Chronix, Protege, Kibaka Pyramid, Jessi Royal, Lila Ike and many others. Some of the artiste have gone on to win or nominted for Grammys. Koffee is now a 'Grammy kid' and Chronix and Portege have been nominated.

Financial resources allocated to the policy/measure in USD:

Not Known.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Tony Rebel along with public and private partnerships

FLOW OF CULTURAL GOODS AND SERVICES

Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

Cinema/Audiovisual arts

Music

Visual Arts

Performing Arts

Cultural management

Your country has granted or benefited from preferential treatment* to support a balanced exchange of cultural goods and services in the last 4 years:

YES, I have granted preferential treatment

If YES, please provide up to 2 examples:

The MCGES provides assistance to members of the Cultural and Creative Industries for their visa applications to various countries, such as the US and Canadian Embassies, as well as the UK and Europe. We provide endorsement letters to the artistes for their Embassy appointments.

The MCGES has also lobbied for a swift visa application process for members of the sector. This swift process facilitates the artiste to arrive at their international tour performances at the appropriate time, without missing any of their scheduled tour stops

Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:

-

If YES, please provide up to 2 examples:

-

Relevant Policies and Measures:

International Creative Exchange Caribbean

Name of agency responsible for the implementation of the policy/measure:

The South South Art and Culture Collective

Cultural domains covered by the policy/measure:

Performing Arts

Describe the main features of the policy/measure:

The International Creative Exchange is scheduled annually in June - August. Its aim is to contribute to the development of future work from the region and facilitates connections between the growing creative and cultural industries in the Caribbean and international partners worldwide.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Fifteen (15) performing artists were trained during the last staging of this initiative.

Financial resources allocated to the policy/measure in USD:

US\$22,000.00 in kind and direct sponsorship.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

The MCGES, Nigerian High Commission, Kingston, Pan African Caribbean Exchange, Institute of Jamaica (IOJ), Insitute of Jamaica Simon Bolivar Cultural Center and Freestate Arts Festival, South Africa.

TREATIES AND AGREEMENTS

Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

YES

UNDER NEGOTIATION

Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

UNDER NEGOTIATION

Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: NO

Relevant Policies and Measures:

Bilateral Agreements in Culture and Creative Industries

Name of agency responsible for the implementation of the policy/measure:

The Ministry of Foreign Affairs and Foreign Trade and the Ministry of Culture, Gender, Entertainment and Sport

Cultural domains covered by the policy/measure:

Design

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The main features of establishing Cultural Agreements with various countries regionally and internationally, is to establish formal solid/formal partnerships that will enhance and further develop and expose, where possible, creatives in their respective areas of expertise. Jamaica currently has Cultural Bilateral Agreements with Russia, Nigeria, South Africa, Kenya, Columbia, Mexico, and Cuba.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Results achieved thus includes, institutional exchanges and partnerships with the University of the West Indies, Mona and the Edna Manley College of the Visual and Performing Arts with several countries, Jamaica has agreements with.

Financial resources allocated to the policy/measure in USD:

N/A

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Ministry of Foreign Affairs and Foreign Trade, other Agencies and Educational Institutions.

Type of entity:

Public Sector

GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

National sustainable development plans and strategies recognize the strategic role of:

Culture (in general)

Creativity and innovation

Cultural and creative industries

Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1 most often expected outcome 4 least expected outcome):

Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 1

Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 2

Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 3

Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 1

Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): YES

Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES

Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES

Relevant Policies and Measures:

Vision 2030

Name of agency responsible for the implementation of the policy/measure:

Planning Institute of Jamaica (PIOJ)

Describe the main features of the policy/measure:

Vision 2030 is a strategic road map to guide the country to achieve its goals of sustainable development and prosperity by 2030. The Vision 2030 Jamaica is in line with the inclusive development paradigm of the United Nations that integrates the standards and principles of human rights-participation, non-discriminatory and

accountability. The Creative Industries is listed as one of the National Outcomes, which is to achieve an internationally competitive structure status by 2030.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The main results are that the availability and access to Vision 2030 to all citizens of Jamaica provides a road map for all to visualise the intent and objectives of the Government in all areas of development. This access gives citizens the opportunity to see their personal role in realising this national goal. Therefore the major achievement thus far is that it is a nationally known and accepted document. The current phase of implementation is through Ministries, Agencies and Departments.

Financial resources allocated to the policy/measure in USD:

Not known

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

PIOJ and public and private

Type of entity:

Public Sector

Kingston Creative City of Music, UNESCO Designation

Name of agency responsible for the implementation of the policy/measure:

The Ministry of Culture, Gender, Entertainment and Sport (MCGES)

Cultural domains covered by the policy/measure:

Media Arts

Music

Performing Arts

Describe the main features of the policy/measure:

As a Creative City of Music since 2015, Kingston envisages using music as a driver for sustainable development by focusing on the revitalisation of the inner city to harness the full creative potential of people from vulnerable and disadvantaged groups. Another important feature is that will leverage this status by building private-public partnerships in the field of music to increase the number of creative clusters and development programs and establish the Live Music Museum, a creative incubator focusing on building capacities and offering vocational courses to youths ; broadening access to, and participation in, cultural life by bringing music to outdoor venues. This measure will also promote intercultural dialogue through exchange programmes through the Edna Manley Music School, as well as the Simon Bolivar Cultural Centre ,aimed to develop initiatives showcasing the ties between cities in the Caribbean and fostering exchanges of know-how, best practices and expertise with other Creative Cities of Music.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Financial resources allocated to the policy/measure in USD:

Not known

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Kingston and St Andrew Municipality Corporation

Type of entity:

Public Sector

The Irits Festival: The Rastafari Indigenous Village

Name of agency responsible for the implementation of the policy/measure:

Rastafarians at the Village, led by First Man

Cultural domains covered by the policy/measure:

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The Rastafari Village was created ten (10) years ago as a cultural sharing center, healing ground, and sanctuary, where the villagers coexist in a living, working, preservation village. The village promotes, protects and preserve traditional Rastafari practices. The Irits Festival is a monthly acoustic gathering curated with the aim of creative balance by harmonizing music, food, healing and art with culture, preserving living aspects of the Jamaican heritage, blending live music, an ital vegan cuisine and local artists.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The Rastafari Village is an active attraction and sacred space for locals as well as tourists. Visitors find some of the activities, such as the Ceremonial Chants and drumming as an important ritual in the elevation to the spiritual world of rastafari.

Financial resources allocated to the policy/measure in USD:

Not known.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Rastafari Communities

Type of entity:

Civil Society Organization (CSO)

Reggae Music of Jamaica: Inscribed on Representative List of the Intangible Cultural Heritage

Name of agency responsible for the implementation of the policy/measure:

The Ministry of Culture, Gender, Entertainment and Sport (MCGES)

Cultural domains covered by the policy/measure:

Music

Describe the main features of the policy/measure:

Jamaica was successful in seeking UNESCO recognition for Reggae Music as an 'intangible cultural heritage'. Reggae music was recognized as contributing to 'international discourse' issues, including those of injustice, love, and resistance. The reggae music tradition has been described as 'uniquely Jamaica' and its inclusion on the UNESCO intangible cultural heritage list highlights the need to preserve its worldwide popularity and voice for all people around the world.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The global recognition has raised awareness nationally and built a stronger national pride, recognition and appreciation for the music.

Financial resources allocated to the policy/measure in USD:

Not known.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

The MCGES along with other public and private partnerships.

INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

YES, my country has contributed to the IFCD

Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: YES

If YES, please provide the name(s) of the strategy and year(s) of adoption:

The International Creative Exchange Caribbean was initiated in February , 2019 by the South South Collective Art and Culture Collective, with an aim to increase the global reach of interdisciplinary performing arts industries in Jamaica

Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:

Cultural policy development and implementation in developing countries

Relevant Policies and Measures:

-

GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



GENDER EQUALITY

Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:

Exist and are relevant for artists and cultural professionals

Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years: YES

Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.): YES

Data is regularly collected and disseminated to monitor:

-

Percentage of women/men in decision-making /managerial positions in public and private cultural and media:

Approximately 60%

Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.):

30%

Percentage of women receiving art national prizes/awards:

40.00%

Percentage of women participation in cultural activities:

40.00%

Relevant Policies and Measures:

The Bureau of Gender Affairs

Name of agency responsible for the implementation of the policy/measure:

The Ministry of Culture, Gender, Entertainment and Sport

Describe the main features of the policy/measure:

The Bureau of Women's Affairs is mandated to mobilize the Government to address the problems that confront women, given the impact of patriarchy and sexism. The problems include high rates of unemployment, violence against women in various forms such as spousal abuse, rape, incest and sexual harassment. Its objective is to enable women to recognize their full potential as individuals and create

avenues for their full integration in National Development. The three main functions of the Bureaus are Research, and Policy Development, Public Education and Training and Project Planning and Monitoring.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Several successful Programmes have been implemented through the Bureau. These include the 'Women Center Foundation', which provides support for pregnant girls, aged 17 and under, to continue their secondary education, and the 'Young Fathers Program', aimed at encouraging young men to play more active roles in their children's lives. The Bureau has also executed several mentorship programmes in the schools across the island.

Financial resources allocated to the policy/measure in USD:

Not known.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

The Ministry of Culture, Gender, Entertainment and Sport

Type of entity:

Public Sector

ARTISTIC FREEDOM

The constitution and/or national regulatory frameworks formally acknowledge:

The right of artists to create without censorship or intimidation

The right of artists to disseminate and/or perform their artistic works

The right for all citizens to freely enjoy artistic works both in public and in private

The right for all citizens to take part in cultural life without restrictions

Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom: NO

Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.): NO

Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.): YES

Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.): NO

Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.): NO

Relevant Policies and Measures:

-

MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:

This QPR report provided the opportunity for the MCGES to establish stronger communication, and future partnerships with CSO's. Our consultation sessions were restricted to telephone calls, emails and zoom meetings due to the Pandemic. The mode of communication did not deter our efforts, as ultimately, the MCGES team was able to grasp a better understanding of the different programmes that the CSO's were carrying out and is now able to establish solid partnerships going forward.

GOAL 1 - Support sustainable systems of governance for culture:

Edutainment Production

Name of CSO(s) responsible for the implementation of the measure/initiative:

The Ashe Company

Cultural domains covered by the measure/initiative:

Media Arts

Music

Performing Arts

Publishing

Website of the measure/initiative, if available:

<http://theashecompany.org>

Describe the main features of the measure/initiative:

This measure utilizes many aspects of the performing arts to educate, entertain and partner with various stakeholder groups, including Government Ministries, Departments and Agencies.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

This initiative has led to positive behavioral changes relating to sexual health and hygiene within the various community groups.

Success Skills and Empowerment Training

Name of CSO(s) responsible for the implementation of the measure/initiative:

The Ashe Company

Cultural domains covered by the measure/initiative:

Music

Performing Arts

Publishing

Website of the measure/initiative, if available:

<http://theashecompany.org>

Describe the main features of the measure/initiative:

The main feature of this measure by the Ashe company is to use the performing arts as a tool to achieve success skills and empowerment training in various career areas.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

This measure has enhanced training and developmental skills among community groups and unattached youths across the island.

Bashment Bus

Name of CSO(s) responsible for the implementation of the measure/initiative:

Children First

Cultural domains covered by the measure/initiative:

Music

Performing Arts

Describe the main features of the measure/initiative:

The main feature of 'Bashment Bus' is to use the performing arts, to educate young people about the importance of sexual health. This is done with a literal bus tour (Bashy bus) to disadvantaged communities across Jamaica. It must be noted that this initiative is important because the youth group, internationally, has a high rate of HIV Infection. The use of the performing arts to transfer knowledge or to generally educate, has been historically, successful.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The measure has garnered positive behavioral change within the targeted groups and communities.

Jamacia Reggae Sumfest

Name of CSO(s) responsible for the implementation of the measure/initiative:

DownSound Entertainment Ltd.

Cultural domains covered by the measure/initiative:

Music

Performing Arts

Website of the measure/initiative, if available:

<http://reggaesumfest.com>

Describe the main features of the measure/initiative:

Reggae Sumfest is a twenty-seven (27) year old music festival known as the world's greatest Jamaican reggae/dancehall music festival that pays homage to the musical genres that originated in Jamaica that have broadly influenced the chart topping urban and pop music of today. It showcases Jamaica's indigenous music, as well as other popular global genres of music, to include Soul, R & B, and Pop. Some global stars that have graced the Sumfest stage, include, Beyoncé, Chris Brown, Rihanna, Destiny's Child, among others. Sumfest has added unprecedented value to 'Brand Jamaica' by promoting three of the country's most valuable products - the music, the culture, and the island itself as a global tourist destination. Another main feature is that the festival has expanded globally by the high quality promoted live streaming and video content made available of Reggae Sumfest on broadcast and streaming platforms, taking Jamaican music, artists, and culture to every continent on earth. Reggae Sumfest is one of the most viewed music festivals in the world.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

A major achievement for Sumfest is that it attracts a large contingent of tourist and Jamaicans living abroad to the island during the period. A specific figure is not available as to its contribution to the GDP, but there is a general acceptance that it contributes positively to the GDP. It must also be mentioned that many new and emerging artists have gotten their 'big breaks' from Sumfest, such as Tessanne Chin, who went on to win the Voice, others have entered American Idol and artists like Lila Ike and Protégé are now established touring Europe.

GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:

International Tours of Reggae and Dancehall Artist and Dancers.

Name of CSO(s) responsible for the implementation of the measure/initiative:

DownSound Records and Promotion Company

Cultural domains covered by the measure/initiative:

Music

Performing Arts

Describe the main features of the measure/initiative:

Dwon Sound Records and Promotion is one of the most successful Jamaican Entertainment companies for not only developing talent, but provides a path to success by arranging international tours. The company is agent to several local dancehall and reggae artists such as, Elephant Man, who have toured extensively throughout Europe, Latin America and USA.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The results thus are that local entertainers get the opportunity to develop their skills and ultimately become international musicians who tour the world.

GOAL 3 - Integrate culture in sustainable development frameworks:

-

GOAL 4 - Promote human rights and fundamental freedoms:

-

On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:

1. Promote the Convention Nationally and publicise the opportunities it gives Jamaica. 2. Establish more partnerships with CSOs and cultural and Creative stakeholders. 3. Position and ensure that the NCCIC-Jamaica Creative connect the dots between the work of the Ministry, other agencies and stakeholders in order to strengthen CCI's in Jamaica. 5. Energize the CCI's and Associations through structured and meaningful support.

EMERGING TRANSVERSAL ISSUES

Relevant Policies and Measures:

-

CHALLENGES AND ACHIEVEMENTS

Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

The main area of achievement as it relates to the Convention is the revision of the Jamaica's Culture Policy, officially called, 'the National Policy on Culture and the Creative Economy. The implementation of the Convention also created the opportunity for the relevant stakeholders, Ministries, Departments and agencies, to share the different programs and measures that existed, and how everyone could benefit, as well as prevent duplication going forward.

Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:

The main challenge we encountered was to finalize collaborating with all Ministries and Agencies who have Divisions, Agencies or Units that related to the Convention. One solution was to commit to constant communication with the relevant stakeholders and entities by educating, informing and sharing the obligations of the Convention, and to let them know the work was/is beneficial to Jamaica and the Creative Industries. The establishment of the NCCIC-Jamaica Creative will also facilitate overcoming this challenge of coordination across Government and its agencies. It will also lesson and ultimately, eliminate duplication, provide opportunities for greater synergies in different programmes, and encourage more partnerships.

Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:

The MCGES has made a decision to keep the Convention as part of our general discussions while carrying out the Goals and Objectives of the revised Policy. This means the Convention will be a part of all Policy discussions and workshops. This we believe will prevent gaps (where possible) and keep the Convention a part of National Conversation.

ANNEXES

Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:

-

SUBMISSION

Designated official signing the report:

Title: Ms.

First name: Marisa

Family name: Benain

Organization: Ministry of Culture, Gender, Entertainment and Sport

Position: National Director: National, Culture and Creative Industries Council (NCCIC) -Jamaica Creative

Date of submission:

2020

Electronic Signature:



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