



Ministry of  
Culture, Gender,  
Entertainment  
and Sport

Green Paper

# **National Policy for Culture, Entertainment and the Creative Economy 2025-2035**







Green Paper

# **National Policy for Culture, Entertainment and the Creative Economy 2025-2035**

October 2025

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# Foreword



*The Honourable Olivia Grange, OJ, CD, MP*  
**Minister of Culture, Gender,  
Entertainment and Sport**

I am pleased to present the Green Paper for the National Policy for Culture, Entertainment and the Creative Economy. This policy framework marks a pivotal step in prioritising the preservation and promotion of culture as well as the strengthening, leveraging and globalising of the entertainment, culture and the creative industries.

The Green Paper presents our blueprint for growth of the creative economy through innovative strategies which focus on cultural diversity, equity, and inclusion; building resilience against the challenges of climate change and socio-economic disruption; and leveraging frontier technologies and innovation to fuel and sustain Jamaica as a cultural superpower.

Culture, entertainment and the creative industries are economic drivers as well as a vital social force. In this regard, we embed in this policy mechanisms for empowering communities, fostering social cohesion, building pathways for sustainable livelihoods for our artists, cultural practitioners, and creative entrepreneurs, as well as funding for the sector.

Through enhanced governance, increased data collection, robust regimes for intellectual property protection and social protections, public private partnerships and investments, new funding models, as well as cross-sectoral collaboration, we will better measure and amplify the contributions of culture and creativity to national development.

Importantly, as well, this policy aims to increase access to culture for every Jamaican and build national identity. The building of national identity has implications for consolidation of positive values, the strengthening of communities and the promotion of higher levels of productivity, peace and stability in our country.

This policy is for all Jamaicans and I am grateful to all who have contributed to its development so far and look forward to other ideas and reviews as we advance this process for the benefit of our people.

# Acronyms

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BCJ	The Broadcasting Commission of Jamaica
CARICOM	Caribbean Community
CARIFESTA	Caribbean Festival of the Arts
CHASE	Culture, Health, Arts, Science and Education
CIMS	Cultural Information Management System
CPTC	Creative Production and Training Centre
CSME	Caribbean Single Market and Economy
ECCI	Entertainment, Cultural and Creative Industries
ECCS	Entertainment, Cultural and Creative Sector
EMCVPA	Edna Manley College of the Visual and Performing Arts
EPA	Economic Partnership Agreements
ESSJ	Economic and Social Survey of Jamaica
EU	European Union
EXIM Bank	National Export Import Bank of Jamaica
FY	Financial Year
GDP	Gross Domestic Product
GoJ	Government of Jamaica
ICT	Information and Communication Technology
IOJ	Institute of Jamaica
JAFTA	Jamaica Film and Television Association
JAMPRO	Jamaica Promotions Corporation
JAMMS	Jamaica Music Society
JBDC	Jamaica Business Development Corporation
JCA	Jamaica Customs Agency
JCDC	Jamaica Cultural Development Commission
JIPO	Jamaica Intellectual Property Office
JNC-UNESCO	Jamaica National Commission for UNESCO
JNHT	Jamaica National Heritage Trust
MCGES	Ministry of Culture, Gender, Entertainment and Sport
MDA	Ministries, Departments and Agencies
MFAFT	Ministry of Foreign Affairs and Foreign Trade
MIIC	Ministry of Industry, Investment and Commerce
MLGCD	Ministry of Local Government and Community Development
MoHW	Ministry of Health and Wellness
MoESYI	Ministry of Education, Skills, Youth & Information
MNS	Ministry of National Security
MSME	Medium Small and Micro Enterprises
NCCIC	National Cultural and Creative Industries Council
NLJ	National Library of Jamaica
OAS	Organization of American States
ODPEM	Office of Disaster Preparedness and Emergency Management
PIOJ	Planning Institute of Jamaica
PPP	Public Private Partnerships
PWD	Persons with Disabilities
SDC	Social Development Commission
STATIN	Statistical Institute of Jamaica
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organization
UTECH, JA	University of Technology, Jamaica
UWI	University of the West Indies



JAMAIKA

OUT OF MANY, ONE PEOPLE

# 1. Executive Summary

The National Policy for Culture, Entertainment and the Creative Economy (the Policy) outlines the framework within which the Government of Jamaica (GoJ) will enhance, safeguard, protect and promote the cultural heritage, creative expressions and innovations of the Jamaican people. The Policy provides strategies for creating an enabling environment for the Creative Economy a key contributor to economic growth with the potential to become the primary driver to thrive and significantly contribute to the economic wellbeing of Jamaicans and the national economy.

The Policy's outcomes are: respect for cultural diversity; preserved heritage; cultural resilience; increased creativity and innovation; a robust governance system; wide access to cultural goods, services and markets; social cohesion and social justice; enhancement of quality of life through establishment of dedicated recreational and entertainment spaces; a globally competitive entertainment and creative sector; national pride; positive values and attitudes; and sustainable economic gains for the Jamaican people.

Jamaica has a strong and vibrant culture which enjoys local, regional and global acclaim, with various elements of our cultural heritage resonating with diverse groups of people worldwide. In December 2003 a National Cultural Policy was developed under the stated vision "Towards Jamaica the Cultural Superstate" aimed at "elaborating the unique cultural manifestations and distinctive style that can be considered to be quintessentially Jamaican and forecasts the actualisation of the tremendous potential of this nation and its people for national development and global cultural impact."

This Policy aims to build on ongoing efforts to address the evolving cultural, technological, and economic landscape that has introduced new considerations over the past two decades. It affirms the Government's responsibility to protect, promote, and develop Jamaica's culture and heritage. Importantly, the Policy will provide a framework to guide the development of related policies, sub-policies, guidelines, and action plans to ensure coordinated growth, effective management, strengthened governance, and inclusive sector development. These include but are not limited to: the National Reparation Policy and Roadmap—designed to secure

reparatory justice in response to the enduring legacies of colonialism and chattel enslavement for the benefit of current and future generations; Entertainment Guidelines; and the National Strategy and Action Plan for the Culture Sector for Disaster Resilience and Recovery.

Additionally, the Policy presents a strategic shift towards formalising the national creative economy and the meaningful growth and advancement of Jamaican entertainment, cultural and creative industries. This is in sync with the national vision and an integrated plan for the development of cultural and creative sectors and sub-sectors within the national economy. The Policy promotes actions and positions geared at sustaining the unique posture and identity of the Jamaican persona, while engaging the tremendous talents and abilities of the people for creative production, engaging all Jamaicans both at home and in the diaspora. This is a part of the thrust to ensure sustained improvement in global competitiveness, creating wealth by way of cultural entrepreneurship, economic resilience and evidence-based decision-making for the sector.

The imperative of this policy therefore, is that its implementation will enhance cultural resource management - focusing on enhancing, safeguarding, protecting and promoting our cultural heritage, increase reporting and data collection on the sector's contribution through a Culture and Entertainment Satellite Account framework, support creative practitioners and entertainers, attract investment, and establish Jamaica as a leading hub for culture, entertainment, and creative innovations, with specific strategies geared towards empowering the most vulnerable. Ultimately, this policy focuses on maximising opportunities for culture, entertainment and the creative economy; globalising culture and creative outputs; and prioritising practitioners and the creative economy as drivers of sustainable development.



# 2. Introduction

## 2.1 Background

The history of Jamaica tells the story of the spirit of a people who through narratives of resistance and resilience, laughter and creativity, have managed to overcome the seemingly insurmountable obstacles of enslavement, indentureship and colonial oppression. The Jamaican people, of which a large percentage of the population is of African descent, have created a culture that has gained worldwide recognition and acclaim, underpinned by a vibrant and diverse society, shaped by the influences of various peoples, including the Taino, African, Chinese, Indian, European, and Middle Eastern.

The desire to overcome challenging circumstances gave rise to a culture of activism which is seen in Jamaica's freedom fighters and nation builders emblematised by the seven National Heroes. This zeal is also manifested through the arts, by activists such as the world-renowned musicians Harry Belafonte and Bob Marley; and gifted poet Claude McKay – each of whom has made an undeniably global impact. It is seen in the work of Louise Bennett-Coverley (Miss Lou) who fought for recognition of the Jamaican Language (Jameikan Lanwij), female empowerment, and self-determination through her writing and pioneering work in television, radio and theatre.

The tangible imprint of the various peoples who have fashioned Jamaica's diverse culture is evident in its architecture; artifacts; underwater cultural heritage; fashion, and fine arts among other things. It is equally evident in the natural beauty and environmental diversity the country boasts, from the Blue and John Crow mountains to the Cockpit Country to the Black River and the Caribbean Sea, and all the endemic life forms they support. Their intangible imprint is borne witness to through various traditions comprising the medicinal, the gastronomical, as well as the spiritual, and of course, the language, the music, the dance, the literature and the dramatic arts which embody the ingenuity and creativity of the Jamaican people.

Jamaicans have always demonstrated resourcefulness and strength of character. Through talent and determination, they have been able to use their creative imagination to construct one of the world's most recognisable nation brands. Jamaica and its people are globally celebrated, with the achievements of renowned Jamaicans given prominence worldwide, showcasing the pride that characterises the essence of Brand Jamaica.

Reggae music's global impact led to its inscription on UNESCO's Representative List of Intangible Cultural Heritage of Humanity in December 2018, highlighting its invaluable cultural significance. The cultural and creative value of Reggae music has significantly benefited both the Jamaican people and the national economy. Sport is equally entrenched in the Jamaican psyche and by virtue of being a Jamaican, one inherently has a culture of sport. Jamaica's track and field excellence is indisputable. Success in cricket, men's and women's soccer, netball and even bobsleigh, reflects the culturally ingrained Jamaican self-confidence and competitive spirit that causes the nation to excel in a measure beyond what its size would suggest. Amid all these accomplishments, Jamaica continues to face social and economic challenges, including the national debt, subpar educational opportunities for the poor and vulnerable, and, despite progress, concerning levels of violence, especially among young men. The Policy will address these challenges by fostering inclusive economic growth, enhancing sector specific training and educational, and promoting community-based initiatives that reduce violence and empower the vulnerable.

Brand Jamaica remains globally resilient and potent, anchored in the Jamaican spirit that defies the odds and achieves, beyond expectations. The Rt. Excellent Marcus Garvey spoke of creating a 'culture that astonishes the world'. It is within and through this potency of Brand Jamaica, that prosperous Jamaican Entertainment, Cultural and Creative Industries must emerge, to attain sustainable economic prosperity.

The National Policy for Culture, Entertainment and the Creative Economy is located within this historical and current context and provides positions that will ultimately redound to the greater social and economic good of all. The Covid-19 Economic Recovery Task Force noted in 2020 that the 'sub-optimality of informality, for State and citizen, has been brutally exposed by the Pandemic'<sup>1</sup>. The unprecedented and rapid contraction of the economy, for the creative sector in particular, during the pandemic brought some realities forcefully to the fore. The need for economic and social resilience to become a feature of the ECCI is one such reality.

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<sup>1</sup> Covid-19 Economic Recovery Task Force "Rebuild Jamaica", Final Report, June 30, 2020, pg. 3

Another is the need for more innovative and wider use of frontier technologies in the creative arts.

In this regard, the Policy sets out the various strategies and activities to be carried out or led by the GoJ. These will include employing various mechanisms such as financing, training and capacity building, building resilience, widening the use of frontier technologies, revamping of cultural institutions, public-private partnerships and inclusion of measurable goals and outcomes for national development. All this must be included in the Government's programme for forging prosperity as a national goal, in alignment with the National Development Plan, Vision 2030.

## 2.2 Policy Rationale

This Policy aims to reinvigorate national pride and values while incorporating contemporary cultural resource management strategies to safeguard and promote Jamaica's rich cultural heritage. It also seeks to unlock the full potential of the entertainment, cultural and creative industries by outlining a strategic framework that enhances their economic and social contributions. Aligned with Jamaica's National Development Plan, Vision 2030, the Policy builds on the foundation laid by the National Culture Policy of Jamaica: Towards Jamaica the Cultural Superstate (2003).

The original vision forecast the actualisation of the tremendous potential of the nation and its people for national development and global cultural impact and spoke to strengthening the self-confidence and cultural identity of the Jamaican people. Two decades on, the evolving nature of culture and cultural resource management, the emergence of new technologies and socio-economic shifts in the local and international landscape, as well as significantly disruptive phenomena<sup>2</sup> have necessitated a revision of the policy to maintain its relevance and effectiveness.

As a part of the policy revision process, consultation sessions were held, which highlighted, inter alia, the following policy issues: a breakdown in cultural values and attitudes; inadequate infrastructure to support the diverse elements of culture, entertainment and the creative industries; low economic returns on cultural goods and services; institutional fragmentation; limited resilience and social protection mechanisms for creatives and challenges with accessing decent work environments which have stunted the potential growth and development of the sector.

<sup>2</sup> Examples are climate change and the Covid-19 pandemic

## 2.3 Policy Vision

A Jamaica which sustains a culturally diverse, equitable and integrated society; an authentic and transformational culture; a preserved heritage; positive values and attitudes; and a confident people with a strong national identity which embraces and celebrates cultural values; as well as a resilient creative economy which generates individual wealth and significantly contributes to a sustainable, developed and prosperous national economy.

## 2.4 Purpose

The purpose of this Policy is to ensure that Jamaicans know, understand and appreciate their history, traditions, and heritage and to promote national pride. It aims to create synergies to enable practitioners to develop and hone their creative talents and abilities. The policy seeks to prioritise and encourage cultural entrepreneurship and the growth of the entertainment industry and creative economy. Additionally, it strives to create more world-class creative goods and services thereby maximising revenues and enhancing the value and expansion of Brand Jamaica. The National Policy for Culture, Entertainment and the Creative Economy signals the recognition by the GoJ of the role historically played by culture, entertainment and the cultural and creative industries in the achievement of sustainable prosperity. It also provides the framework within which the government is expected to create an enabling environment for the sector to grow and develop. In support of Vision 2030, the National Policy for Culture, Entertainment and the Creative Economy highlights the creative economy and its contribution to job and wealth creation, poverty reduction and global competitiveness of Jamaica. As such, the Policy positions the sector as the centrepiece of the globally resilient and unique Brand Jamaica and outlines the role the sector will play in the enhancement and promotion of the Brand.

## 2.5 Policy Scope

The National Policy for Culture, Entertainment and the Creative Economy establishes a comprehensive framework for the enhancement, safeguarding, protection, and promotion of Jamaica's rich cultural heritage, creative expressions, entertainment and innovations. It covers the full spectrum of cultural, entertainment and creative sectors, including but not limited to music, film, fashion, digital arts, literature, culinary arts/gastronomy, cultural festivals, and other entertainment industries.

This policy scope includes:

- recognising, safeguarding, and where beneficial, sustainably using tangible and intangible heritage and cultural assets for the benefit of current and future generations of Jamaicans;
  - creating an enabling environment that supports the growth and sustainability of cultural and creative industries to significantly contribute to national economic development and job and wealth creation for creative and cultural practitioners;
  - addressing the intersection of culture and entertainment with other key sectors such as tourism, education, technology, and trade to maximise socio-economic benefits;
  - prioritising and supporting human capital development, capacity building, and institutional strengthening within the entertainment and creative economies;
  - promoting equitable access and opportunities for all Jamaicans, recognising cultural diversity, socio-economic contexts, and the needs of the most vulnerable;
  - encouraging innovation, modernisation and digital literacy to position Jamaica competitively in the global creative economy;
  - safeguarding the intellectual property rights of creatives and practitioners within the culture and creative sectors; and
  - ensuring entertainers, cultural and creative practitioners have access to resilience mechanisms to safeguard their physical and social well-being.
- The policy governs all government ministries, departments and agencies.

## 2.6 Guiding Principles

1. Recognising, empowering, and actively engaging cultural communities as foundational to Jamaica's national identity and creative life; ensuring all cultural expressions are valued, preserved, and promoted as essential elements of the Jamaican experience and as sources of national pride.
2. Upholding the right of all creative and cultural practitioners to a decent standard of living and to the full benefits of their intellectual property, equitable access

to opportunities, and the creation of enabling legal and economic environments that support sustainable livelihoods in the entertainment, cultural and creative sector.

3. Affirming the intrinsic worth of Jamaica's tangible and living heritage as goods in themselves and ensuring these assets are safeguarded, celebrated, and transmitted to future generations, emphasising their cultural, educational, and social significance.
4. Prioritising and promoting broad and equitable participation in cultural life by ensuring that all Jamaicans, regardless of gender, age, ability, or socioeconomic status, have unfettered access to cultural creations, recreation, expressions, and enjoyment.
5. Fostering a vibrant, inclusive, and sustainable entertainment industry which serves as a driver of social cohesion and economic growth that celebrates Jamaica's unique cultural identity, while upholding the rights, well-being, and creative freedom of entertainers and cultural practitioners.
6. Embracing and maximising the innovative potential of digital technologies and artificial intelligence to empower the entertainment, cultural, and creative industries while fostering a transparent and ethical environment that protects intellectual property, honours cultural integrity, and provides opportunities for investment, training and capacity building.

## 2.7 Policy Goals

1. A culturally confident and proud Jamaica, where diverse cultures and cultural communities are integrated and empowered to sustain their well-being and development;
2. A structure which prioritises, preserves, safeguards and promotes Jamaica's culture and heritage;
3. A governance system that promotes cohesion, robust protection and coherence within the Entertainment, Culture and Creative Sector through holistic policy, legal, regulatory and institutional frameworks;
4. An Entertainment, Culture and Creative Ecosystem which develops, supports, enables, and empowers creative practitioners and cultural communities; and
5. A commercially viable and developed Entertainment, Culture and Creative Sector which produces world class goods and services, maximises local, regional and

international trade and leverages Brand Jamaica, and significantly contributes to the national economy.

## 2.8 Policy Objectives

The Objectives are to:

1. recognise, revitalise, preserve and promote national pride, cultural identity, and respect for diversity of all cultures and their cultural expressions, communities and heritage;
2. position the Entertainment, Cultural and Creative Sector as a tool to achieve peace, tolerance, unity, social empowerment and cohesion, sustained well-being and the creation of wealth;
3. establish a comprehensive cultural resource management framework to preserve, promote, and safeguard Jamaica's tangible and intangible cultural heritage while ensuring efficient management, effective utilisation, and enhanced public access;
4. foster greater collaboration with regional and international organisations toward increased research, diversity of expression, preservation of heritage and the sustained growth of the Entertainment, Culture and Creative (ECC) Ecosystem;
5. develop a governance system for the Entertainment, Culture and Creative Industries (ECCI) supported by policy, legal, regulatory, and institutional frameworks;
6. support the growth of cultural and creative expressions and innovations of the Jamaican people;
7. establish a comprehensive framework to strengthen resilience and sustainability of cultural and creative practitioners and communities that includes social protection measures, risk analysis tools, resilience initiatives, and other supportive mechanisms;
8. provide and promote equitable access to sponsorship, funding initiatives, and support programmes for the ECCI;
9. enhance and streamline data collection systems, reporting frameworks and quantify the contribution of the ECCI to the economy;
10. increase the trade and global presence of Jamaica's cultural and creative goods and services;
11. increase the strategic use of Brand Jamaica in industry

initiatives, products and services to enhance market visibility, and economic opportunities within the Creative Economy; and

12. develop and expand physical infrastructure for the Entertainment, Cultural and Creative Sector.

## 2.9 Implementation, Monitoring and Evaluation Framework

The National Policy for Culture, Entertainment and the Creative Economy recognises and acknowledges the need for a well-coordinated, whole-of-government approach that facilitates a structured process of implementation and monitoring of the outcomes of the Policy.

The Policy's Implementation Plan provides at a glance, time bound actions, key indicators to measure success, and respective responsible MDA to drive successful execution. Highlighted strategies and actions are aligned to specific goals within the policy. In addition to MDA the private sector, academia and international development partners are critical stakeholders in the implementation of the Policy.

The design of a comprehensive Monitoring and Evaluation Framework (M and E Framework) is a critical success factor as the Policy calls for a wide range of interventions to be spearheaded by diverse State actors. The M and E Framework will therefore embed robust end to end mapping, process improvement, as well as control and compliance features.

The M and E Framework will be developed and coordinated by the MCGES to measure and assess the performance of the expected outcomes and indicators; will be results-based; employ the theory of change; and will be reviewed in accordance with government requirements for policy revision.

# Definitions

**“Artificial Intelligence”** is the ability of computer systems or machines to perform tasks commonly associated with intelligent beings, such as learning, reasoning, generalising, problem-solving, perception, the ability to learn from past experiences and decision-making.<sup>3</sup>

**“Brand Jamaica”** means Jamaica’s competitive identity based on its real advantage in creating national products and services that are strategically differentiated in the global market based on its unique national identity.<sup>4</sup>

**“Creative Economy”** means the knowledge-based economic activities upon which the ‘creative industries’ have developed. It is the sum of all the parts of the creative industries, including trade, labour and production.<sup>5</sup>

**“Creative Industries”** means the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as their primary inputs.<sup>6</sup>

**“Culture”** means the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, encompassing, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.<sup>7</sup> It differentiates one set of people from another, with its unique manifestations, creative outputs, distinctive style and way of life.

**“Cultural Activities”** means those activities, goods and services, which at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or they may contribute to the production of cultural goods and services.<sup>8</sup>

<sup>3</sup> Britannica. 2024. “Artificial Intelligence” last updated October 14, 2024 <https://www.britannica.com/technology/artificial-intelligence>, accessed on October 14, 2024

<sup>4</sup> Adapted from Terms of Reference for the Nation Brand Strategy Technical Working Group.

<sup>5</sup> United Nations Conference on Trade and Development (UNCTAD), Creative Economy Programme.

<sup>6</sup> United Nations Conference on Trade and Development, Creative Industry 4.0 Towards A New Globalized Creative Economy, 2022, pg. 5

<sup>7</sup> Universal Declaration on Cultural Diversity, UNESCO 2001

<sup>8</sup> UNESCO, Convention on The Protection and Promotion of The Diversity of Cultural Expressions, 2005, accessed February 6, 2025 <https://www.unesco.org/creativity/en/2005-convention>

**“Cultural Appropriation”** means adoption of certain language, behaviour, clothing, or tradition belonging to a minority culture or social group by a dominant culture or group in a way that is exploitative, disrespectful, or stereotypical. An imbalance of power between the appropriator and the appropriated is a critical condition of the concept.<sup>9</sup>

**“Cultural Heritage Management | Cultural Resource Management”** means preserving and making accessible cultural heritage, from intangible elements such as music, food, dance, and dress, to tangible elements ranging from natural habitats to the built environment—like historic buildings, monuments, and cities. It is a dynamic interdisciplinary field involving a range of stakeholders, including governments, non-governmental organisations, cultural communities, and the private cultural sector.<sup>10</sup>

**“Cultural Community”** means social or socio-religious groups which demonstrate unity and solidarity and are distinguished from other communities by their own culture or cultural design.

**“Cultural Diversity”** means the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among these groups and societies.

**“Cultural Expressions”** means those expressions that result from the creativity of individuals, groups and societies, and that have cultural content.<sup>11</sup>

**“Cultural Industries”** means industries which combine the creation, production and commercialisation of creative contents which are intangible and cultural in nature.<sup>12</sup>

**“Cultural Property”** means property which, on religious or

<sup>9</sup> The Editors of Encyclopaedia Britannica, “What Is Cultural Appropriation?,” Encyclopaedia Britannica, last modified June 13, 2025, <https://www.britannica.com/story/what-is-cultural-appropriation>.

<sup>10</sup> Johns Hopkins University Advanced Academic Programs, Cultural Heritage Management Careers, Johns Hopkins University, accessed January 21, 2025, <https://advanced.jhu.edu/about/on-the-advance/mastering-your-future/cultural-heritage-management-careers/>.

<sup>11</sup> UNESCO, Convention on The Protection and Promotion of The Diversity of Cultural Expressions, 2005, accessed February 6, 2025 <https://www.unesco.org/creativity/en/2005-convention>

<sup>12</sup> UNESCO: Understanding Creative Industries Cultural statistics for public-policy making, 2006, pg. 1

secular grounds, is specifically designated by each State as being of importance for archaeology, prehistory, history, literature, art or science<sup>13</sup>

**“Cultural Resources”** means the tangible and living or intangible effects of group of people that define their existence and place them temporally and geographically in relation to their belief systems and their familial and political groups, providing meaning to their lives. Examples of tangible cultural resources are land, sacred sites, religious sites, historic buildings, monuments and funerary objects; and living or intangible cultural resources are traditional knowledge, customs, symbols, stories, and ecological, ethnopharmacological, and religious practices.<sup>14</sup>

**“Cultural Practitioner”** means individuals or professionals actively engaged in the production, creation, management, or promotion of cultural and creative outputs.

**“Dancehall”** is a musical genre that emerged in Jamaica in the late 1970s and the early 1980s characterised by digital instrumentation and a focus on rhythm and groove.<sup>15</sup>

**“Entertainment”** refers to those industries that have their origin in individual creativity, skill and talent, across various sectors. Specifically, the Entertainment industry in Jamaica relies on professionals and creative practitioners within Music, Film, Television, Broadcasting, Book publishing, Visual and performing Arts, Festivals, Fashion, Sport, and Collective Management of Intellectual Property Rights.

**“Entertainment, Cultural and Creative Ecosystem”** refers to the full, integrated network of entertainment, cultural and creative activities [existing] in Jamaica that have implications for both economic and societal considerations of culture and creativity.<sup>16</sup>

**“Entertainment, Cultural and Creative Sector”** refers to that sector of the economy which comprises the diverse range of industries and activities that encompass the production, promotion, and distribution of entertainment, cultural, and creative goods and services. This includes the entertainment, cultural and creative industries and serves as the basis for assessing the total contribution of the ECCI to the national economy.

<sup>13</sup> UNESCO, Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, Article 1, Paris: UNESCO, November 14 1970, accessed March 28, 2025 <https://www.unesco.org/en/node/66148>

<sup>14</sup> Gerald Carr, “Protecting Intangible Cultural Resources: Alternatives to Intellectual Property Law,” Michigan Journal of Race & Law 18, no. 2 (2013): 363, <https://repository.law.umich.edu/mjrl/vol18/iss2/5>.

<sup>15</sup> Dennis Howard, interview by author, 2025

<sup>16</sup> adapted from Hickling-Gordon, 2022, Connect - the Dots;

**Entertainment, Cultural and Creative Industries (ECCI)** are the individual industries named within Jamaica’s cultural and creative subsectors that are anchored by intellectual property rights, having their origin in individual creativity, skill and talent, which have the common element of selling or otherwise profiting from creative works or services provided by creative actors and/or individual creativity and skill.<sup>17</sup>

**“Entertainment Zone”** is an area in which any legal entertainment and sports activities can be staged at any time of day or night unhindered once the organisers are mindful of the historical [or environmental] value of such sites.<sup>18</sup>

**“Ettu/Etu”** refers to a small group of Africans who came to Jamaica as paid employees of the Crown. The Ettu people are concentrated mainly in Hanover and Westmoreland and are Jamaicans who have a rich heritage of African spiritual rituals and practices of Yoruba heritage. Traditional Ettu celebrations involve music and dance with the musical forms practiced by no other group in Jamaica, with the main drum being made from tin rather than the traditional wood of other drums. The 6/8 rhythm used in the Ettu drumming style was the only such drumming style from Africa which has survived.<sup>19</sup>

**“Festival Economy”** is defined as an economic system driven by festival activities and their broader impacts, generating value through tourism, local spending, and intangible benefits<sup>20</sup>

**“Frontier Technologies”** means new and rapidly developing technologies that take advantage of digitalisation and connectivity such as artificial intelligence (AI), robotics, biotechnology, and nanotechnology<sup>21</sup>.

**“Gender-Lens Investment”** means an investment strategy that intentionally addresses gender issues or promotes gender equity by investing in businesses that are women-owned or women-led, focus on workplace equity, or improve the lives of women and girls as consumers<sup>22</sup>.

<sup>17</sup> Hickling-Gordon et al, 2022, Connect the Dots, pg 16;

<sup>18</sup> <https://jis.gov.jm/work-commences-on-fort-rocky-as-first-designated-entertainment-zone/> Douglas McIntosh, December 5, 2019 “Work Commences on Fort Rocky as First Designated Entertainment Zone, accessed February 19, 2025;

<sup>19</sup> Monica Schuler, Alas, Alas, Kongo: A Social History of Indentured African Immigration in Jamaica, 1841–1865 (Baltimore: Johns Hopkins University Press, 1980).

<sup>20</sup> ORCID, “0009-0001-4560-2385,” ORCID, accessed July 25, 2025, <https://orcid.org/0009-0001-4560-2385>.

<sup>21</sup> UNCTAD. 2021. “Technology and Innovation Report, 2021”. Accessed October 18, 2024. [https://unctad.org/system/files/official-document/tir2020\\_en.pdf](https://unctad.org/system/files/official-document/tir2020_en.pdf)

<sup>22</sup> USAID, Six Practical Ways to Tackle Gender Lens Investing, DAI,

**"Intangible/Living Cultural Heritage"** means practices, representations, expressions, knowledge and skills that communities and groups recognise as part of their cultural heritage. This heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity.<sup>23</sup>

**"Intellectual Property"** means creations of the mind, such as inventions; literary and artistic works; designs; and symbols, names and images used in commerce.<sup>24</sup>

**"Jamaican Identity"** is shaped by a worldview of Jamaica's historical experience, rich and complex in its insistence on innovation and a certain audaciousness and tenacity. It is characterised by unique culture, vibrant spirit of creativity and socio-political landscape. Jamaican identity encompasses a unique blend of groups of people, ethnicities, traditions, myths, stories, languages, and cultural practices, which continues to evolve.

**"Jamiekian langwij"** is the indigenous language of Jamaica and the mother tongue of about 85% of Jamaicans. It is an English-based creole language that developed over 300 years ago from contact between Africans of various nations and English colonisers. It has traditionally been an oral language but has been formally codified with a standardised writing system known as the Cassidy-JLU orthography developed by linguist Frederic Cassidy and refined by the Jamaica Language Unit, University of the West Indies.

**"Kumina"** is an African spiritual practice in Jamaica and was introduced in the parish of St. Thomas by the Kongolese/Congolese people of Africa after Emancipation. These Central African immigrants brought with them their Kongo religious beliefs and retained elements of the Kikongo language. They gave these beliefs the Kikongo name Kumina. It is practised by Revival groups across the parish (as well as the wider Jamaica), and involves a ritual of dancing, drumming and singing, ending in possession by the shades or the spirits of the ancestors.<sup>25</sup>

**"Maroon"** refers to communities of formerly enslaved Africans and their descendants who escaped enslavement and established independent settlements in the remote mountainous and forested areas of Jamaica. The Maroons resisted colonial control through guerrilla warfare, preserving African cultural traditions, and maintaining autonomy. They

accessed June 19, 2025, <https://www.dai.com/uploads/gender-lens-DAI-investing.pdf>

<sup>23</sup> Universal Declaration on Cultural Diversity, UNESCO 2001

<sup>24</sup> World Intellectual Property Organization

<sup>25</sup> Marsha Hall, "The Rich Culture and Heritage of Kumina in Jamaica," Caribbean Beat, no. 184 (September/October 2024).

played a crucial role in colonial resistance in Jamaica.

**"Nago"** Nago refers to the African spiritual and cultural traditions of Yoruba descendants who settled in the hinterland near Savanna-la-Mar, Westmoreland, Jamaica. These religio-cultural practices encompass distinctive language, music, and spirituality inherited from indentured Africans. The term "Nago" is commonly used to describe all Yoruba-speaking peoples.

**"Non-fungible token (NFT)"** is a type of cryptographic token that represents a unique asset on a blockchain, distinguishing it from fungible tokens like cryptocurrencies. NFTs are used to prove ownership and authenticity of digital or physical items, such as art, collectibles, music, or virtual real estate. Each NFT has distinct information or attributes that make it one-of-a-kind and non-interchangeable with other tokens.<sup>26</sup>

**"Orange economy"** means the set of activities that, in an interlocking way, allow ideas to be transformed into cultural goods and services whose value is determined by their intellectual property content. The orange universe is composed of the cultural economy and creative industries, and their intersection where conventional cultural industries are found; and areas of support for creativity<sup>27</sup>

**"Rastafari"** means the religious and political movement, begun in Jamaica in the 1930s that combines Protestant Christianity, mysticism, and a pan-African political consciousness. Rastafari emphasises African identity, spiritual living ("livity"), resistance to oppression (often symbolised by the concept of "Babylon"), and communal practices including music, ritual use of cannabis, and the wearing of locks.<sup>28</sup> Rastafari recognise Haile Selassie I, the former Ethiopian emperor as the Messiah.

**"Reggae"** is a music and dance style that emerged in Jamaica between late 1967 and mid-1968, ultimately attracting widespread global audiences to Jamaican music and dance culture. Reggae music's main characteristics include a slow tempo (60 to 85 beats per minute), complex beat subdivisions and poly-rhythms, consistent afterbeats accents (a preferred term for 'offbeats' used in Jamaican music, explained below), frequent use of minor keys and modes, static harmonic progressions, call-and-response techniques, circular song structures, rough timbres, songs frequently constructed over one to two-bar ostinato bass riffs,

<sup>26</sup> Cambridge Dictionary, s.v. "non-fungible token," accessed June 23, 2025, <https://dictionary.cambridge.org/dictionary/english/non-fungible-token>.

<sup>27</sup> International Development Bank, 2017 'Orange Economy : Innovations you may not know were from Latin America and the Caribbean', pg 24

<sup>28</sup> Rastafari | History, Beliefs, & Facts," Britannica, 2025, accessed May 22, 2025, <https://www.britannica.com/topic/Rastafari>

rock and R&B instrumentation and techniques, neo-African hand percussion and lyrics dominated by spiritual and social justice issues. Reggae dancing is a synthesis of Jamaican and African American movement styles.<sup>29</sup>

**"Reparation"** means to restore, repair, make compensation or amends for a wrong done.<sup>30</sup>

**"Revivalism"** is a folk religion that emerged in Jamaica during the early 1860s in response to the Great Revival which started in North America. Importantly, the religion emerged in response to British Colonialism and religious oppression which resulted in the blatant retention of African spirituality conflated with Christianity and other forms of Chinese and East Indian spiritual traditions. Evidence of this is embedded within the complex ritual performances and interpretation of signs, symbols and images found in sacred spaces of Revival across Jamaica and its diaspora.<sup>31</sup>

**"Taino"** refers to the indigenous people of the Caribbean, including Jamaica, who inhabited the islands before European contact. They were an Arawakan-speaking people known for their agricultural skills, fishing, pottery, and complex social structures. The Taino lived in organised communities led by chiefs called caciques and practiced a semi-sedentary lifestyle. Their culture included spiritual beliefs, ceremonies, and artistic expressions such as petroglyphs and zemis (religious icons).

**"Tangible Cultural Heritage"** means buildings and historic places, monuments, artifacts, etc., which are considered worthy of preservation for the future. These include objects significant to the archaeology, architecture, science or technology of a specific culture.<sup>32</sup>

**"Traditional Communities"** are social groups that maintain long-established cultural practices, customs, beliefs, and ways of life that are passed down from generation to generation. These communities are often rooted in specific geographic locations and have a strong connection to their land, history, and heritage.

**"Vulnerable Groups"** means at risk youth; persons with disabilities; the elderly and women.

<sup>29</sup> UNESCO, Accessed May 20, 2025. <https://ich.unesco.org/en/RL/reggae-music-of-jamaica-01398>

<sup>30</sup> Shepherd, Verene A., et al, Verene A. Shepherd, Ahmed Reid, Cavell Francis, and Kameika Murphy, Jamaica and the Debate over Reparation for Slavery: A Discussion Paper Prepared by the Jamaica National Bicentenary Committee (Kingston, Jamaica: Pelican Publishers Limited, 2012), xix.

<sup>31</sup> Kirt Henry, *Spiritual Assemblages: Revival, Dress, Ritual and Power* (unpublished manuscript, 2023).

<sup>32</sup> UNESCO. n.d., Accessed October 18, 2024. <https://unesco.org.tr/Pages/654/295/Tangible-Cultural-Heritage-Expertise-Committee>



# 3. Situational Analysis

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## Historical Context

Jamaica's history narrates the translocation of various groups to the island and the resulting clash of peoples and cultures. The arrival of these different groups resulted in cultural resistance, cultural erasure, cultural amalgamation, and ultimately, their adaptation to new and unfamiliar environs. Out of a history of struggle, came the varied means of expression, communication and art forms that are now considered Jamaica's culture, heritage and traditions. From the Jamaican Language (Jamiakan langwij) to food to architecture to music and dance, many were derivations from Taino, African, European, Chinese, East Indians and Middle Eastern cultures. Some of these creative expressions became the means by which adversity was overcome, oppressors were circumvented, and unbearable pressures were released. Like any culture which comes from displacement, Jamaican culture retains the essence of those from which it originated.

A free and independent Jamaican society emerged following the end of enslavement, indentureship and colonisation. Jamaican culture and heritage continue to evolve, taking on a new significance in contemporary Jamaica. The culture has evolved to spawn modern creative art forms, even as the retention of the traditional cultural elements remind the Jamaican people of their ancestry and evoke a continuing, inter-generational feeling of belonging, ownership and national identity and pride in today's Jamaica. Jamaica's culture, having been embraced globally, in its various forms, has grown to provide livelihoods for the people, and is now increasingly recognised as a viable catalyst for sustainable economic development as well as a grounding force for the nation's people.

## Jamaican Identity

Jamaica's identity has been shaped by a worldview of Jamaica's historical experience; it is rich and complex in its insistence on innovation and a certain audaciousness

and tenacity. It is characterised by a unique culture, vibrant spirit of creativity and its socio-political landscape. The Jamaican identity encompasses a unique blend of groups of people, ethnicities, traditions, myths, stories, languages, and cultural practices, which continues to evolve. Identity is how Jamaicans understand themselves and their place in the world; the way they interpret their environment; what makes them laugh, the games they play, the clothes they wear, the food they eat, the way they worship and the rites that accompany the life changing events of birth, death and marriage. It binds all Jamaicans together and makes them unique in the world.

This Identity is one which recognises the diversity of the various races and nationalities which have merged to create many different types of expressions. Over time, many means by which persons express their affiliation with cultural communities, or their individualism have been stigmatised to the point of being excluded from schools and public spaces. This national policy aims to celebrate and promote the rich cultural heritage of Jamaica while actively working to eliminate the stigma and labelling of certain hairstyles, such as locks, high afros, braids, and other natural or coloured hair, as inappropriate for certain environments, probably most infamously highlighted in the recent case of Dale Virgo and ZV and Board of Management of Kensington Primary School et al<sup>33</sup>. These hairstyles, often rooted in the historical experiences of marginalised communities such as Rastafari, or associated with the African-Jamaican citizenry, have been unjustly associated with negative stereotypes and discrimination, reflecting colonial relics that perpetuate social divisions.

The Policy also seeks to rebrand what is often wrongly characterised as 'low culture' which encompasses, firstly, practices and traditions which largely emerged from the enslaved population's retention of their African religions and myths. Secondly, it refers to other cultural expressions which

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<sup>33</sup> Virgo and ZV et al and Board of Management of Kensington Primary School et al [2024] JMCA Civ 33 in which a child was prohibited from attending school with dreadlocked hair



have, in more modern times, grown out of the realities of oppression faced by people with limited economic means and influence who sought empowerment, and who have expressed resistance and mirrored their lives through their art. Religions such as Revivalism and Kumina; practices like Obeah and Myal, and music genres such as Dancehall have been oftentimes met with apprehension, fear and ridicule, and are ultimately demonised and disparaged. Much of this negativity is attributable to a lack of understanding and knowledge of the genesis of these practices, which have been passed down from colonial times and become ingrained in the collective mindset of the nation. By characterising these facets of Jamaican identity as symbols of resilience, creativity, and cultural pride, and creating programmes to educate citizens, a more inclusive society which values diversity will be fostered. The recent inscription of the Revival Pilgrimage to Watt Town on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity speaks to the holistic approach the policy advances for the recognition of cultural elements locally and globally. The policy aims to eliminate discriminatory practices and to empower individuals to express their cultural identity freely, without fear of prejudice or marginalisation. Ultimately, this will contribute to a more equitable, just and self-aware Jamaican society.

Where expedient, supporting sub-policies and guidelines designed to promote a culturally appropriate and modern environment that embraces individual expression while ensuring inclusivity will be developed. A Dress Code policy will be written which explicitly allows for the (hitherto prohibited) wearing of sleeveless clothing, t-shirts, and similar attire in public spaces and government offices, recognising that personal style is an essential aspect of cultural identity. By moving away from restrictive norms that have historically marginalised certain expressions of identity and denied persons access to certain institutions, such as casual wear and specific hairstyles. The aim is to dismantle the remnants of colonial attitudes that stigmatise these choices and which set up unjustifiable barriers to citizens' access to public services. This approach fosters a welcoming atmosphere where all individuals can feel comfortable and confident in their attire, free from discrimination or exclusion based on dress and grooming preferences. Ultimately, our goal is to cultivate a community that values diversity and promotes self-expression, reflecting the rich tapestry of cultures present in our society.

## Religio-Cultural Communities

Religio-cultural communities in Jamaica are deeply embedded in the island's complex history of enslavement, resistance, emancipation, and cultural survival. These

communities occupy both physical and spiritual spaces, preserving traditions that reflect Jamaica's rich multicultural heritage and African ancestral memory. The Taino, Jamaica's first people, laid the island's earliest spiritual foundation through sacred sites, language, and ritual practices. The Maroons, descendants of Africans who escaped enslavement, established communities in places like Charles Town and Moore Town and continue to practice ancestral rituals and maintain their unique languages and social structures. Rastafari, emerging in the 1930s to become one of the major new religions of the 20th century, represents a powerful response to colonial oppression, grounded in Pan-Africanism, Black empowerment, and the divinity of Haile Selassie I. It includes key mansions like Nyahbinghi, Bobo Ashanti, and Twelve Tribes of Israel, and sacred sites such as PEABIC<sup>34</sup> (Boboshanti) village "Bobo Hill" at Nine Miles, St. Thomas, and the Nyabinghi Tabernacle at Pitfour, St. James and has shaped global perceptions of Jamaican identity. Communities like the Ettu and Nago, rooted in Yoruba heritage, were formed by indentured labourers post-emancipation. Their practices including unique death rituals, drumming, and spiritual ceremonies are concentrated in Westmoreland and Hanover, preserving African cultural continuity. Revivalism, a syncretic faith blending African spirituality with Christian theology, and Kumina, with its Kongo roots, reflect how post-emancipation Jamaicans adapted spiritual life to reclaim African traditions. These religions remain vibrant in rural and urban spaces, centring rituals, possession, and music in daily life. Together, these religio-cultural communities are living repositories of African heritage, memory and resistance, demonstrating cultural resilience across centuries. They continue to shape Jamaica's religious and cultural landscape, and efforts by institutions such as the ACIJ help safeguard this intangible heritage for future generations.

Nonetheless, these religio-cultural communities face several challenges such as marginalisation and misinformation in mainstream narratives. Lack of knowledge and cultural awareness of these communities, prejudice, stigmatisation and discrimination, limited financial support and sponsorship and limited infrastructural support threaten the preservation and promotion of their unique traditions and practices. The GoJ has demonstrated a commitment to the development of religio-cultural communities through strategic investment in their cultural festivals and events, infrastructural development, financial sponsorship, investment in their heritage sites, technical support along with other efforts. These include support provided to Rastafari for cultivating Ganja for sacramental use, as well as the recognition of sacred sites under the regulatory framework of the Dangerous Drugs Act, which this policy will advance. These

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<sup>34</sup> Prince Emmanuel African Black International Congress

initiatives not only safeguard Jamaica's diverse spiritual and cultural heritage but also contribute to community empowerment, and economic development through cultural tourism and entrepreneurship. Despite these efforts, there is still a need for more support, increased funding, and broader public education to combat prejudice and ensure respect for all religious and cultural expressions. This policy seeks to further this commitment with proposed programmes and initiatives aimed at developing, supporting, and empowering Jamaica's religio-cultural communities.

See policy area "Cultural Diversity and Identity" of Goal 1 in the Policy Framework chapter.

## Preserving Jamaica's Culture and Heritage

Jamaica's material cultural heritage resources, shaped by the diverse groups that settled on the island, are represented in archaeological sites, features and historical structures including great houses, forts and vernacular houses and historic cemeteries. These assets, in addition to the living heritage traditions, such as those found among the Maroons and other cultural communities, along with culinary (gastronomy) practices, language, music, *inter alia*, and the rich natural heritage sites endowed with aesthetic value and home to endemic species, reflect the uniqueness and wealth of the Jamaican heritage.

The National Policy for Culture, Entertainment and the Creative Economy seeks to ensure the preservation and sustainable development of Jamaica's culture and heritage for current and future generations, while continuing to establish Jamaica as a cultural mecca. The policy employs best practice in cultural resource management in keeping with current approaches and being cognisant of new risks/threats and related opportunities to cultural heritage such as climate change, and the growing needs of a modern society. The inclusion of strategies to address climate change and climate resilience including explicit disaster risk management mechanisms, specifically as it relates to the built and natural heritage and world heritage sites reflect this new approach.

Oral histories, traditions, and practices have been critical to the preservation and transmission of culture over the years. However, due to insufficient investment in safeguarding these practices in repositories, there is a risk of cultural erosion. Diverse ethnic groups in Jamaica have been critical to safeguarding Jamaica's diverse cultural retention and practices and the policy seeks to support and invest in these communities to ensure cultural preservation. Equally, the policy seeks to ensure that the cultural practices and traditions transmitted by everyday Jamaicans are preserved and documented through mechanisms such as the African

Caribbean Institute of Jamaica's Jamaica Memory Bank, the Creative Production and Training Centre, Jamaica Archives and the Cultural Inventory Management System proposed in this policy.

## Cultural Resource Management Framework

Jamaica's Cultural Resource Management (CRM) framework is strategically designed to preserve, promote, safeguard, and sustainably develop the nation's culture and heritage assets while reinforcing national identity, pride, and socio-economic development. This framework is operationalised by the Ministry of Culture, Gender, Entertainment and Sport and cultural agencies, including the Institute of Jamaica and its divisions—the African Caribbean Institute of Jamaica/Jamaica Memory Bank, National Museum Jamaica, National Gallery of Jamaica, Natural History Museum of Jamaica, Jamaica Music Museum, and the Programmes Coordination Division—as well as the Jamaica Cultural Development Commission, National Library of Jamaica, Jamaica National Heritage Trust, and Creative Production and Training Centre.

These institutions lead research, documentation, preservation, and outreach education initiatives to ensure that Jamaica's culture and heritage remain well-documented, accessible, and publicly engaged. Their efforts encompass the protection of historical sites and monuments, preservation of documentary heritage, the preservation of cultural spaces within traditional communities, such as Watt Town in St. Ann and Asafu Culture Yard in Portland in as vital to the protection of intangible heritage, support for media production, and the organisation of national commemorations such as Emancipation and Independence (Emancipendence) and Heritage Week. Public engagement is central to the CRM framework, with exhibitions, lectures, workshops, forums, and interactive programs expanding public access to cultural assets. National events such as Reggae Month, Maroon Celebrations, Africa Day, and National Heroes Day further highlight Jamaica's creative and historical contributions on a global scale. In addition to national celebrations, the framework incorporates training and technical exchange programmes that strengthen expertise in outreach, museum curation, archival preservation, and heritage site management.

The global trade in cultural property, both legal and illicit, involves the movement of cultural and heritage items across borders. Cultural appropriation, periods of civil unrest, political instability, and natural disasters have resulted in the large-scale looting of archaeological sites, museums, and cultural collections. Jamaica, like other Caribbean countries, has experienced significant losses of cultural heritage,

such as pre-Columbian, religious, and underwater artifacts. These losses have not only stripped the region of invaluable assets but have also impeded scholarly research and caused lasting socio-cultural harm. In Jamaica, looted cultural sites include Chancery Hall in St. Andrew, Port Royal in Kingston, Canoe Valley on the Manchester–Clarendon border, and White Marl in St. Catherine. These challenges underscore the urgent need to strengthen cultural resource management frameworks and activate both inter-state and supra-state cooperation to prevent the continued illicit trade and loss of cultural heritage.

The CRM framework facilitates the development and implementation of strategic plans, annual programmes, and management systems to safeguard Jamaica's tangible and intangible cultural assets, as well as sacred and communal spaces. Recognising the sector's invaluable contribution to national development, the Jamaican government remains committed to strategic interventions and sustained funding, ensuring that Jamaica's culture and heritage are not only preserved but also developed and leveraged for long-term socio-economic and cultural sustainability.

See policy area "Jamaican Culture and Cultural Resource Management" of Goal 2 in the Policy Framework chapter.

## Road to Republic

The Constitutional Reform Programme focused on transitioning Jamaica from a constitutional monarchy under the British Crown to a Republic has been consistently present on the reform agenda. In the 6 decades since the enactment of the Independence Constitution of Jamaica in 1962, there have been two noteworthy reform periods – the 1970s, and the 1990s up to 2015.<sup>35</sup> The reform programme seeks to achieve the "Jamaicanisation" of Jamaica's Constitution, the abolishing of the monarchical form of government, removal of the King of England as Jamaica's Head of State and the establishment of the Republic of Jamaica. The "Jamaicanisation" of the Constitution speaks to the process of embodying the unique identity, values and aspirations of Jamaica in the new Constitution. That process will foresee where necessary, considerations to revise National Emblems and Symbols in keeping with representations of Jamaica's identity, history, people and creative expressions to imbue unity and patriotism. These efforts reflect a broader and significant cultural reassessment, particularly a cultural re-education programme that is essential for defining the people of the Republic of Jamaica. At the heart of the Road to

<sup>35</sup> "About the Constitutional Reform," Road to Republic, accessed January 13, 2025, <https://roadtorepublic.mlca.gov.jm/about-the-constitutional-reform/>.

Republic must lie this cultural re-education programme.

The Constitutional Reform Programme has tasked the Ministry responsible for Culture and its cultural institutions with leading the charge to shape identity and pride as citizens of the Republic of Jamaica. This reform opportunity echoes the work begun in 1962 to establish Jamaica as an independent nation. The re-education programme must encompass multiple layers, impacting all sectors of society, and should be grounded in the philosophies of Jamaica's national heroes, heroine, and cultural icons who have long envisioned the Republic of Jamaica and its significance for all races and ethnicities within the country. This programme must transcend the legacies of the British Monarchy and address historical divisions and injustices. It must forge a new Jamaica, where the motto of "One People" is truly embodied. Through initiatives such as the Culture in Education programme, the efforts of the National Council on Reparation, the development of a National Reparations Policy, investments in the creative expressions of the people, and the advancement of the Entertainment, Cultural, and Creative Industries, the Policy acknowledges that there is much work ahead to re-educate culturally and strengthen the national identity of what the Republic of Jamaica means to every Jamaican and their everyday lived experience.

See policy area "Cultural Diversity and Identity" of Goal 1 in the Policy Framework chapter.

## Jamaica National Development Plan, Vision 2030

Jamaica's National Development Plan, Vision 2030 is the country's long-term strategic development plan and covers the 21-year period, 2009-2030. It embodies the plans and processes for the realisation of a collective vision, encapsulated in the statement: "Jamaica, the place of choice to live, work, raise families and do business." It is geared towards engaging all Jamaicans and development partners in the process to achieve and benefit from sustainable and inclusive development. The achievement of the 4 Goals and 15 National Outcomes will result in a vibrant and internationally competitive economy; a secure and cohesive society; a healthy natural environment; a high level of human capital development; and greater opportunities for social and economic mobility and prosperity.

The National Policy for Culture, Entertainment, and the Creative Economy is specifically designed to support the realisation of Vision 2030. It contributes specifically to National Outcome #4—Authentic and Transformational

Culture—and National Outcome #12—Internationally Competitive Industry Structures. These outcomes focus on developing a robust cultural heritage management framework that strengthens national identity, pride, and the growth of the Entertainment, Cultural, and Creative Industries. The policy outlines strategies for promoting and preserving cultural heritage, fostering heritage and creative tourism, developing the ECCI, building the capacity of creatives/entertainers, creating jobs, and supporting infrastructure. The goals, objectives, and outcomes of the National Policy are all aimed at ensuring Jamaica achieves its collective vision: “Jamaica, the place of choice to live, work, raise families and do business.”

Music, festivals and events, performing and fine arts, fashion, culinary/gastronomy and animation, *inter alia*, play significant roles in Jamaica’s efforts to support concepts of law and order and economic development. The government leverages these creative and entertainment sectors to foster community engagement and social cohesion, which are crucial for maintaining law and order. For instance, initiatives like the Community Animation Programme and the Caribbean Animation Business Network, though primarily focused on community security, demonstrate how cultural activities can be used to enhance personal security and community responsibility.

## Creative Economy: A Global Focus

In keeping with its national goals of engendering economic growth in a sustainable manner, this Policy adheres to the dual UNESCO principles of ‘protecting heritage’ and ‘fostering creativity’. It acknowledges Jamaica’s unique history, stage of development and cultural nuances by being grounded in analyses of Jamaican philosophy, ideology, economy, governance and operational processes.

The creative economy is estimated to account for approximately 3.1% of global GDP and employs around 6.2% of the workforce<sup>36</sup>, translating to nearly 50 million jobs worldwide. About half of these workers are women, and these industries employ more people between the ages 15-29 than any other sector. The sector generates over \$2 trillion annually globally, showcasing its substantial economic impact. Developed countries still account for 95% of total exports of these cultural services,<sup>37</sup> however the creative

economy has been identified as currently being the primary driver of GDP growth in developing countries. Rebeca Grynspan, Secretary-General of UN Trade and Development (UNCTAD) notes that “the creative economy has the right forces pushing its sails. This is not just art. It is an economic powerhouse that we must harness together, leaving no one behind”<sup>38</sup>. The impact of the Covid-19 pandemic on the global creative economy was significant. The cultural and creative industries saw 10 million jobs being lost in 2020 alone and revenue losses of 20% - 40%, the largest portion of which was felt in urban centres.<sup>39</sup> The sector has rebounded, however its susceptibility to environmental impacts has redefined the approach of many developing countries, including Jamaica to the creative economy, building in more resilience measures and risk based strategies to reduce the adverse effects of these events.

The creative economy has a natural competitive advantage for Jamaica, as the Jamaican brand enjoys very positive world recognition, and production and delivery of cultural products are less influenced by economies of scale and more reliant on demand generated by their unique characteristics. By their very nature, cultural goods and services from one country cannot be easily substituted for those from another.

Jamaica is a member of the United Nations and by extension a member of the United Nations Education, Science and Culture Organisation (UNESCO), which has portfolio responsibility for culture at the international level, as well as the United Nations Conference on Trade and Development (UNCTAD) which was established to promote the trade interests of developing countries. The United Nations set out its 17 Sustainable Development Goals (SDGs) in 2015 with a target achievement date of 2030. These goals were set with the aim of addressing various challenges being experienced globally. UNESCO has in turn, promoted a culture-based approach to development. It has set out its 22 Cultural Indicators under four thematic dimensions directly related to the achievement of the SDGs through culture. They are:

<sup>36</sup> United Nations Educational, Scientific and Cultural Organisation (UNESCO), 2022, Re-Shaping Policies for Creativity: Addressing Culture as a Public Good, pg. 3

<sup>37</sup> Ibid.

<sup>38</sup> United Nations Conference on Trade and Development (UNCTAD), Creative Economy Outlook 2024 (Geneva: UNCTAD, 2024)

<sup>39</sup> <https://unesdoc.unesco.org/ark:/48223/pf0000377863> UNESCO, The Impact of Covid-19 on the Cultural and Creative Sectors: A Rapid Assessment (Paris: UNESCO, 2021), <https://unesdoc.unesco.org/ark:/48223/pf0000377863>, accessed May 20, 2025

CULTURE INDICATORS				
SUSTAINABLE DEVELOPMENT GOALS	Environment and Resilience	Prosperity and Livelihood	Knowledge and Skills	Inclusion and Participation
<b>SDG 2: Zero Hunger - End hunger, achieve food security and improved nutrition, and promote sustainable agriculture.</b>	Sustainable foodways and agriculture			
<b>SDG 4: Quality Education - Ensure inclusive and quality education and promote lifelong learning opportunities for all.</b>			Skills for employment; skills for sustainable development	
<b>SDG 5: Gender equality - achieve gender equality and empower all women and girls.</b>	Cross cutting	Cross cutting	Cross cutting	Cross cutting
<b>SDG 6: Clean Water and Sanitation - Ensure availability and sustainable management of water and sanitation for all.</b>	Water related ecosystems			
<b>SDG 8: Decent Work and Economic Growth - Promote sustained, inclusive, and sustainable economic growth, full and productive employment, and decent work for all.</b>		Jobs, entrepreneurship & innovation; policies for sustainable tourism; increased aid for trade		
<b>SDG 9: Industry, Innovation, and Infrastructure - Build resilient infrastructure, promote inclusive and sustainable industrialisation, and foster innovation.</b>	Quality infrastructure		Access to information technologies	Quality infrastructure/equitable access; Access to IT
<b>SDG 10: Reduced Inequalities - Reduce inequality within and among countries.</b>		Differential treatment on trade		Social inclusion
<b>SDG 11: Sustainable Cities and Communities - Make cities and human settlements inclusive, safe, resilient, and sustainable.</b>	Cultural and natural heritage; Inclusive public spaces	Cultural & natural heritage		Inclusive public spaces
<b>SDG 12: Responsible Consumption and Production - Ensure sustainable consumption and production patterns.</b>	Sustainable tourism management		Sustainable consumption	
<b>SDG 13: Climate Action - Take urgent action to combat climate change and its impacts.</b>	Climate and disaster resilience		Education on climate adaptation	
<b>SDG 14: Life Below Water - Conserve and sustainably use the oceans, seas, and marine resources for sustainable development.</b>	Marine areas conservation			
<b>SDG 15: Life on Land - Protect, restore, and promote sustainable use of terrestrial ecosystems, sustainably manage forests, combat desertification, halt land degradation, and halt biodiversity loss.</b>	Sustainable terrestrial ecosystems			
<b>SDG 16: Peace, Justice, and Strong Institutions - Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels.</b>	Recovery of stolen assets			Participatory decision-making; fundamental freedoms; prevention of violence; non-discriminatory policies
<b>SDG 17: strengthen the means of implementation and revitalise the global partnership for sustainable development</b>	Cross cutting	Cross cutting	Cross cutting	Cross cutting

The goals and indicators set out above align with Jamaica's own Vision 2030, and are reflected in the goals and objectives of this policy. They reflect the impact of culture on all aspects of life, work, communities and the environment and the need for the integration of cultural objectives in all areas.

Since the early 2000s, funding for the creative industries has become a growing feature of global funding strategies for developing countries. They are recognised as key centres of growth in these economies and several dedicated funds have been established within international and regional organisations focused on the formalisation, strengthening and provision of technical assistance for these industries and economies. This development offers two key opportunities: (1) availability of targeted funding for the development of the creative economy, and (2) opportunities for adoption of good practices and adaptation of successful projects, along with the lessons learned from them to the Jamaican context.

The UNCTAD in its 2015 Global Creative Economy Report recommended that developing economies should consider both the economic and non-monetary value to be derived from developing creative economy structures. The UNCTAD urged developing nations to make culture a driver and enabler of growth and development and proposed that investments be made in sustainable creative enterprise development across the value chain. Developing countries were also encouraged to invest in local capacity building in the sector and to implement strategies for culture to be mainstreamed into local economic and social development programmes, even when faced with competing priorities. This trajectory has been echoed by UNCTAD in its more recent reports.<sup>40</sup>

The UNCTAD also outlined the following elements as being required to address strategic development deficiencies of cultural and creative industries in developing countries:

- access to financing;
- intellectual property;
- serving people and their aspirations;
- transnational connections and flows;
- mechanisms, methods and scales of promotion;
- realistic mapping of local assets; and
- developing skills and capacities.

From these international good practices, culturally specific structures and processes have been derived with a view to developing this Policy. Key issues such as the mobility of artists and cultural professionals, and the flow of cultural goods and services across borders are issues which must be addressed in concert with other states and are therefore

global issues. The policy sets out strategies and issues to address these challenges in the policy implementation section, paragraph 5.3.12.

Data collection is also an area for improvement and a focus of this policy. It is intended that data will be derived from several sources to monitor the indicators. Below is a diagram extracted from UNESCO showing the available data sources.

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<sup>40</sup> United Nations Conference on Trade and Development (UNCTAD), Creative Economy Outlook 2024 (Geneva: UNCTAD, 2024)



## Creative Economy: A Regional Focus

The Caribbean, particularly the English-speaking Caribbean, shares a common cultural and historical heritage and oftentimes, common challenges, opportunities and aspirations. In as much as there is a Jamaican identity, there is also a regional identity, a spirit of community which manifests in shared traditions and ways of life.<sup>41</sup> The region's primary policy focal point is the Caribbean Community (CARICOM). This organisation has long acknowledged that English speaking Caribbean island states, along with Guyana and Belize, can achieve greater leverage collectively than they can individually. This collaborative approach takes advantage of both the shared characteristics and the cultural diversity present in the region.

The commonality of language is an asset, and the unique cultures have provided the material for several regional cultural initiatives, perhaps the most popular being the Caribbean Festival of Arts, commonly called CARIFESTA. The biannually held event showcases regional talent and provides networking opportunities for the participants.

At another level, CARIFORUM, which is a creature of the Organisation of African, Caribbean and Pacific States, has negotiated the Economic Partnership Agreement (EPA),

with the European Union. This agreement is centred on development and trade, aiming to eliminate trade barriers such as visa requirements for cultural workers and offering preferential treatment for goods exported to the European Union from partner states. The creative industries have been effectively represented in the negotiations under this agreement, primarily by securing technical support for the sector, ensuring market readiness, and facilitating access to encourage exports. The strategy aims to utilise these opportunities to empower practitioners and professionals, enabling them to compete with their international peers and deliver high-quality services both locally and abroad. It is intended that these collaborative efforts be directed towards sustainable projects that foster independence for the recipients, and creates the greater market access necessary for the growth and sustainability of the sector.

## Strategic Plan for the Caribbean Community (2022-2030)

During the 2003/2004 period, CARICOM reformulated its process of planning for culture. The approach as captured in its Strategic Plan for the Caribbean Community (2015-2019), identified the role of Culture as being central to:

- Building Economic Resilience;
- Building Social Resilience;
- Strengthening CARICOM;
- Identity and Spirit of the Community;

<sup>41</sup> Based on statements by Dr. Armstrong Alexis, CARICOM Secretary-General at the April 2022 launch of the Creative Caribbean: An Eco-System of 'Play' for Growth and Development' project.

- Success of the CSME;
- Promotion of cultural diversity, social cohesion and inclusiveness; and
- Wealth creation and poverty reduction.

At the 26th Inter-Sessional Meeting of the Conference of Heads of Government of the Caribbean Community held in Nassau, Bahamas, in February 2015, the CARICOM Heads of Government considered the role of the Cultural and Creative Industries (CCIs) in the economic development of the region. They agreed on the steps and actions that would create an enabling environment for the Caribbean CCIs to grow, thrive and increase their contribution to this development.

At the meeting, it was agreed by the Heads of Government that they would embrace and encourage that range of services that draw on the Region's indigenous talents, its artistic and cultural traditions, as well as its intellectual and sporting history of achievements. Ten (10) priority actions were articulated:

- development of national cultural policies to guide the development of the creative sector;
- agreement on an appropriate multi-sectoral package of incentives to stimulate the development of the cultural and creative industries;
- enactment of Cultural and Creative Industry Development Acts in all Member States, that will enshrine a multi-sectoral national system of incentives into law, clearly setting out "eligibility criteria, sectors and benefits";
- ratification of international treaties and conventions on culture and intellectual property and extension of the period of intellectual property protection for copyright and related rights;
- Agreement on a harmonised regional Exemptions Regime for the cultural and creative industries in the context of the Caribbean Single Market and Economy (CSME);
- Establishment of sustainable financing mechanisms at the national and regional levels to support cultural and creative industries development;
- Establishment of dedicated institutional support at the national and regional level to implement the Regional Strategy and provide targeted support to the sector;
- Strengthening educational programmes in the Arts and support services at all levels in Member States, including vocational and short-term professional training programmes, and piloting a Performing Arts High School in each country;
- Creation of National and Regional Registries of Artists and Cultural Workers; and
- Expanding the list of persons in culture eligible for free movement.

The aforementioned decisions were ratified at the 36th Meeting of Heads of Government of CARICOM held in

Barbados during the period July 2-4, 2015, and has become the basis for regional development of a Caribbean Creative Economy. Certain recommendations in the strategy have been implemented in Jamaica, such as the E-Registry in for creatives and entertainers in 2024, accession to the Patent Cooperation Treaty in 2022 and other are being implemented through this policy, such as the sustainable financing mechanisms for the ECCI, the enactment of sector specific legislation, ratification of treaties and conventions and the strengthening of educational programmes in the arts.

## Creative Caribbean Project

The Regional Strategic Plan for Cultural and Entertainment Services was developed in December 2017 and the policy recognises the increased importance being placed on the development of the creative sector as evidenced by increased targeted opportunities. These include the Creative and Cultural Industries Innovation Fund established by the Caribbean Development Bank in December 2018 which holds USD\$2.6 Million and the "Creative Caribbean: An Eco-system of 'Play' for Growth and Development" project funded through 11th EDF to Caribbean under the "Towards a Viable Cultural Industry: Supporting the Cultural and Creative Sectors in ACP Countries" Programme established in April 2022.

Jamaica has already accessed funding under the Creative Caribbean project to develop the Jamaica Arts, Culture and Creative Economy Bill discussed elsewhere in the document. The Creative Caribbean project is intended to create a creative "ecosystem ... a dynamic, interconnected network of the key components of a strong creative economy: namely innovative industry actors, audiences or consumers, supported by an enabling environment of policy, legislation, incentives, business support services, financing, and intellectual property management."<sup>42</sup> The regional dialogue mirrors local concerns. This includes issues brought to the fore by the pandemic, such as lack of structures, policies and adequate resources to assist the sector during crises; inadequately resourced professional associations and low levels of private sector investment in the sector; data collection challenges and marginalised youth. The policy therefore will seek to maximise the resources, both technical and financial of CARICOM and other regional funders to ensure that objectives of this Policy are met.

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<sup>42</sup> CARICOM Deputy Secretary-General, Dr. Armstrong Alexis at the April 2022 launch of the Creative Caribbean: An Eco-System of 'Play' for Growth and Development' project.

# The Economic Growth Context: A National Focus

Jamaica's macroeconomic outlook for FY 2024/2025 to FY 2027/2028 is that Jamaica's economic growth is expected to be moderate over the medium term, with real GDP to have expanded by 1.8% in FY 2024/2025 and forecast to grow within the range of 1.5% to 2.0% in the outer years. Economic growth over the medium term will be driven by the Mining & Quarrying, Hotel and Restaurants, Transport & Storage and Other Services industries, into which the Arts and Entertainment sectors fall (GOJ Fiscal Policy Paper FY 2024/2025). The risks to the growth forecasts are assessed to be skewed downward, which means that growth could be lower than projected due to the slowdown in global economic activity. Comparatively, growth projections for the global economy indicate that advanced economies were expected to have had steady growth in 2024 with a pickup in 2025, whilst, emerging and developing economies (EMDEs) were projected to have had stable growth in 2024, with a slight pickup in 2025.

The national projections for growth highlight the opportunities for growth and development of the Entertainment, Cultural and Creative Industries advancing the sector plan for Jamaica's Cultural and Creative Industries under Vision 2030, which sets out the tremendous potential of the cultural and creative industries and its sub-sectors.

The Creative Economy Outlook 2024 underscores the pivotal role that creative industries play in trade and economic growth. UNCTAD's global survey reveals the varied economic contributions of the creative economy across different countries, ranging from 0.5% to 7.3% of GDP and employing between 0.5% to 12.5% of the workforce<sup>43</sup>. Cultural and creative industries generate annual revenues of almost US\$ 2.3 trillion globally, contributing 3.1% of the global GDP<sup>44</sup>.

Additionally, creative exports from developing countries, in particular countries within the continent of Asia, are growing faster than those in the developed world. In particular, the growth in global exports of creative services which has increased 2.8-fold over the past 2 decades, outpaced the growth rate of service exports in general which increased

1.5 fold over the same period. This was driven in part by a significant increase in digitisation and software and research and development-based services. The export of creative goods more than tripled over the same period.<sup>45</sup> The role of culture in supporting the Government's economic and growth strategies is therefore key. Not only are these exports significant contributors to GDP, the use of music, animation and the performing arts to communicate economic concepts and promote law and order has been a feature of communication mechanisms over the years. These mechanisms will continue to be deployed as part of the Government's communication strategy.

Music, performing arts, and animation are some of the creative sectors which play pivotal roles in advancing Jamaica's national objectives of economic development and maintaining law and order. The government strategically harnesses these creative industries to promote community engagement and strengthen social cohesion, both of which are essential for maintaining public order and safety. For example, the Community Animation Programme, while primarily targeting community security, illustrates how cultural activities can promote personal responsibility and collective well-being. On the economic front, Jamaica's dynamic music and visual arts industries are significant contributors to GDP, with the Film, Animation, and Music (FAM) sector ranked as the third largest contributor<sup>46</sup> contributing 6.18% of GDP in 2019<sup>47</sup>. Government support for this sector includes initiatives such as the Jamaica Screen Development Initiative, which provides financial assistance for screen-based content creation, thereby stimulating economic growth and employment. Additionally, the animation industry is being actively positioned as a transformative economic driver, with targeted efforts to establish Jamaica as a regional hub for animation in the Americas. These creative industries not only generate substantial revenue but also serve as vital platforms for cultural expression and the reinforcement of national identity—further aligning with Jamaica's broader development goals.

<sup>43</sup> United Nations Conference on Trade and Development (UNCTAD), Creative Economy Outlook 2024: Technical and Statistical Report (Geneva: United Nations, 2024), 1, [https://unctad.org/system/files/official-document/ditctsce2024d2\\_en.pdf](https://unctad.org/system/files/official-document/ditctsce2024d2_en.pdf).

<sup>44</sup> United Nations Conference on Trade and Development (UNCTAD), Creative Economy Outlook 2024: Technical and Statistical Report, chap. 1 (Geneva: United Nations, 2024), 5, [https://unctad.org/system/files/official-document/ditctsce2024d2\\_ch01\\_en.pdf](https://unctad.org/system/files/official-document/ditctsce2024d2_ch01_en.pdf), pg 5

<sup>45</sup> United Nations Conference on Trade and Development (UNCTAD), Creative Economy Outlook 2024: Technical and Statistical Report (Geneva: United Nations, 2024), 21, [https://unctad.org/system/files/official-document/ditctsce2024d2\\_en.pdf](https://unctad.org/system/files/official-document/ditctsce2024d2_en.pdf).

<sup>46</sup> JAMPRO (Jamaica Promotions Corporation), "Film | Animation | Music," Do Business Jamaica, accessed May 10, 2025, <https://dobusinessjamaica.com/invest/sectors/film-animation-music/>

<sup>47</sup> A-Z Information Jamaica Limited, Economic Impact Study for Jamaica's Film, Animation and Music Industries, prepared for Jamaica Promotions Corporation, accessed June 10, 2025, <https://dobusinessjamaica.com/wp-content/uploads/2022/03/Report-for-Impact-of-FAM-Industries-on-the-Jamaican-Economy.pdf>, page 10

# Entertainment, Cultural and Creative Industries in Jamaica

The Entertainment, Cultural, and Creative Industries (ECCI) in Jamaica have developed and evolved from the rich cultural and creative expressions of its people. Over the years, these industries have provided sustainable livelihoods for practitioners while solidifying Jamaica's global reputation and reinforcing Brand Jamaica. Jamaica's creative economy consists of diverse industries, each with unique ecosystems, sub-sectors, and economic contributions. These industries generate significant revenue, support various employment levels, and influence national GDP. A key driver of growth within the sector is entrepreneurship, which enables cultural expressions, creative talents, and human skills to be monetised through goods and services. This process fosters economic empowerment and industry expansion.

The ECCI includes the following industries:

- Advertising, Marketing and Promotion;
- Architecture;
- Art, Craft and Antiques;
- Culinary/Gastronomy;
- Cultural Heritage Management;
- Creative Intermediaries;
- Design;
- Entertainment and Production;
- Fashion (apparel, footwear, and accessories, costume design and beauty)
- Festivals and Events;
- Film, Audio-visual and Animation;
- Folk and Faith Based;
- Heritage, Cultural and Creative Tourism;
- Interactive Digital Media (IDM);
- Literary Arts;
- Music;
- Museums, Galleries and Libraries;
- Publishing;
- Research and Innovation;
- Screen-based Industries;
- Sports (Physical Culture): value added products and services, merchandising, and broadcasting;
- Video Games and Toys; and
- Visual and Performing arts.

## Impact of Digital Transformation

Emerging technologies have reshaped the ECCI, enabling greater global access, transforming cultural and creative goods and services and marketing/distribution. In Jamaica,

digital platforms have expanded economic opportunities across multiple sectors under the creative economy. While technology enhances production efficiency and market reach, it also raises concerns about cybersecurity, intellectual property (IP) protection, and equitable revenue distribution. Balancing technological advancements with strong regulatory measures is critical for the sector's sustainable development.

## Cultural and Social Significance

Jamaica's entertainment, cultural, and creative industries are more than economic drivers, they are vital to national identity, social cohesion, and community development. Through music, dance, theatre, film, and other cultural and creative forms, they preserve cultural heritage, shape national narratives, and foster a sense of belonging. These industries also enhance social well-being by providing avenues for self-expression, education, and empowerment, particularly for cultural communities. Additionally, these industries aid in poverty reduction and peacebuilding by creating jobs, supporting small businesses, and fostering community unity while providing positive alternatives to crime and violence. While their economic value is well recognised, their broader social impact is just as significant. Adopting a holistic policy approach will help Jamaica's creative industries sustain both economic growth and social transformation.

## Intellectual Property and Commercialisation

The commercialisation of creative outputs highlights the critical role of IP rights in safeguarding cultural and creative works. Effective and adaptable IP frameworks are essential to ensure fair compensation for creators, which will enable licencing and sync agreements, and sustain royalty-based income streams. However, in the absence of comprehensive and adequately utilised legal protections, artists remain vulnerable to exploitation, which threatens the long-term viability of the sector. Difficulties in assessing the risk profile and accurately valuing intellectual property (IP) within the creative industries hinder practitioners and entrepreneurs from using their IP assets as collateral for business loans or attracting investment. A part of this challenge arises because financial institutions often lack the frameworks and expertise to properly evaluate IP, and the informal nature of many creative businesses further complicates formal financing options. As a result, creatives face limited access to capital, which restricts their ability to grow and scale their ventures.

Business development associations, some of which function as rights management bodies, have been established to help protect the intellectual property rights of artists. These organisations are responsible for collecting and distributing royalties on behalf of creators when their works are used



in public or private spaces. However, concerns about transparency and fairness in the calculation, collection, and distribution of royalties have led to growing industry demands for a more transparent and accountable system for the use of musical works. Currently, the royalty collection system lacks robust methodologies for calculating fees from event promoters and other users. This gap has resulted in legal challenges, including a notable lawsuit against a musicians' association that had collected royalties on behalf of artistes<sup>48</sup>.

The sector has called for stronger legislative and regulatory backing to empower these organisations to more effectively protect their members, particularly in cases where works are featured at public events, in hospitality venues, on radio, in films, and advertisements.

See policy areas "Entertainment, Cultural and Creative Industries Economy and Development" and "Intellectual Property" of Goal 5 in the Policy Framework chapter.

## Sectoral Analysis

### Music

Jamaica's rich musical heritage is deeply rooted in its folk culture, which began evolving during the post-16th-century plantation era. From folk culture, of which drumming was the defining musical feature, mento emerged as one of the most influential and enduring folk music styles. A vibrant fusion of African rhythms, mento became the foundation of Jamaican popular music. Its playful storytelling and use of instruments such as the banjo, rhumba box, and drums made it a staple of early Jamaican entertainment. Pioneering mento groups like The Jolly Boys, who began performing in 1945, helped preserve and popularise the genre, keeping its legacy alive even as newer musical styles emerged. The mid to late 20th century marked a transformative period in Jamaica's cultural history, characterised by the evolution of new musical genres, each with its own distinct aesthetics and subcultures.

With the emergence of Rastafari in the 1950s, its spiritual music, Nyabinghi with roots in Burru and Kumina also emerged, characterised by ritual drumming and chanting. Shortly thereafter in the late 1950s, ska, a popular music form developed, blending elements of Nyabinghi, mento, jazz and rhythm and blues (R&B) influences with upbeat brass instrumentation. As Jamaican music continued its journey, the slower and more soulful genres of rocksteady, and later dub, evolved. The development of Reggae in the 1960s, reflected the influences of all these earlier forms,

<sup>48</sup> Jamaica Association of Composers, Authors and Publishers Ltd v Restaurants of Jamaica Ltd (trading as KFC), Supreme Court of Jamaica, [2023] JMSC Civ. 227

characterised by a four-beat rhythm, one example being the 'one drop', with drums and guitar being the major instruments played. Dancehall music has been described as a stripped down, rhythm driven evolution of reggae originating in the inner-city sections of Kingston. Others contest that it was dub which gave birth to Dancehall<sup>49</sup>. The genre first appeared in the 1960s, however modern-day Dancehall arose and gained immense popularity during the 1980s, a popularity which has been maintained to today. Unlike reggae it featured digital instrumentation, and rapping or toasting, rather than singing. It is this rich musical legacy which brought about the designation of Kingston as a UNESCO Creative City of Music in 2015<sup>50</sup>. This designation has refocused efforts to redevelop Kingston as the 'Creative Capital' of the Caribbean given Kingston's renown as being the birthplace of six (6) distinct genres of music: mento, ska, rocksteady, reggae, dub and dancehall.

Reggae, Jamaica's most internationally recognised genre, became a powerful voice for social change in the 1970s, with artists like Bob Marley, Peter Tosh, and Jimmy Cliff bringing messages of unity, resistance, and Rastafarian spirituality to the world. Marley's music played a pivotal role in transforming reggae into a global phenomenon. In 1999, Exodus was named Time magazine's "Album of the Century," while the BBC hailed "One Love" as the anthem of the millennium. The music has influenced the development of other genres, influenced artists worldwide and earned reggae recognition by UNESCO in 2018 as an Intangible Cultural Heritage of Humanity affirming its enduring impact on both the global music industry and cultural landscape.

Beyond its homegrown genres, Jamaica has also excelled in other musical forms, producing internationally acclaimed classical musicians like composer Samuel Felsted and pianist Monty Alexander; acclaimed jazz and ska musicians Don Drummond and Carlos Malcolm; and Jazz singers Myrna Hague and Karen Smith. The fusion of indigenous and global musical influences has cemented Jamaica's reputation as a vibrant and influential powerhouse in the world of music, preserving its rich cultural legacy for future generations.

The music industry today remains largely informal, a characteristic which along with the ecosystem of small, oftentimes home-based recording studios, connections to street culture and communities where the music is generated, creates that unique quality of the music. These same informalities have however been recognised as being

<sup>49</sup> Mel Cooke, "The Music Diaries | The Evolution of Dancehall," The Gleaner, February 3, 2019, <https://jamaica-gleaner.com/article/entertainment/20190203/music-diaries-evolution-dancehall>.

<sup>50</sup> This designation recognized Kingston as the birthplace of 6 musical genres: mento, ska, reggae, rocksteady, dub and dancehall. Jamaica National Commission for UNESCO. "Kingston: Creative City of Music." Last modified December 11, 2015. <https://jncunesco.gov.jm/kingston-creative-city-of-music/>.

impediments to maximising economic value. Failure to protect IP rights and negotiate contracts to govern business arrangements results in pervasive exploitation of the artistes and denies them recourse in instances where their rights are breached.

## Literary Arts

Jamaica's literary culture is as diverse as its music; and like its music, its literary arts echo the lived experiences, spirit of resistance, creativity and traditions of the people. As Bob Marley did in song, so did Claude McKay's poetic voice resonate on the international scene. His magnum opus "If We Must Die" spoke of the resistance of oppressed people of African descent in North America; but so powerful was this work that it spoke to oppressed people across the world, including his homeland of Jamaica. Louise Bennett-Coverly, "Ms. Lou" fought for recognition of the Jamaican language by making it the language of her art through her poetry and her work in the theatre. In the 21st century novelists like Marlon James have transcended genres becoming both author and screenwriter.

Poet laureates Mervyn Morris and Lorna Goodison along with renowned poets Joan Andrea Hutchinson, Linton Kwesi Johnson and Mutabaruka, are, among several others, creative visionaries whose work extends beyond literary circles. Through their poetry they have captured the Jamaican realities and spirit of things both ordinary and extraordinary. They evoke feelings of nostalgia, empathy, indignation and cultural pride in the reader or listener. Their contributions not only resonate with the literati but also deeply connect with the broader community, offering profound insights into the Jamaican experience. These literary arts have not traditionally been recognised as high income-generating activities and, as a result, have not received sufficient investment or financial support to enable practitioners to fully commit to their artistic development. The Policy aims to strengthen these under-resourced areas through partnerships, scholarships, and promotional initiatives.

## Performing Arts

The performing arts, particularly pantomime, plays, dance and theatre, play a critical role in Jamaica's cultural landscape. These productions provide artistic reflections of societal issues while serving as platforms for cultural storytelling. However, most practitioners engage in the industry on a part-time basis, highlighting the need for greater investment, structural reforms, and full-time employment opportunities within the sector.

## Festivals

The broad nature of the entertainment sector has attracted many celebrities to the island for recreation and collaborative work with local creatives, mainly within the music and film sub-sectors. This has facilitated opportunities for local artists to work alongside their international peers, fostering a vibrant exchange of ideas and talent. Jamaican festivals, such as the literary festival Calabash, have attracted the international spotlight with media outlets such as The New York Times and Essence Magazine documenting that festival's impact and success. "With a profound emphasis on community engagement, the festival stood as a cultural phenomenon, leaving a lasting impression on both locals and visitors alike."<sup>51</sup> The Festival Economy is spoken to in more detail in section 4.11.1.

## Film and Television

The Jamaican film industry accounts for an estimated 0.52% of national employment and 0.62% of national GDP.<sup>52</sup> In 2018, 106 films were registered to film in Jamaica, bringing investments totalling JMD \$762 million, creating approximately 1,600 temporary jobs. Many professionals also work in television, broadcasting, and advertising<sup>53</sup>. Historically, Jamaica has produced several notable television shows and series, including Lime Tree Lane, Royal Palm Estate, Hill and Gully Ride, Oliver, and Titus. However, in recent years, local television production has declined, possibly due to the rise of cable television and online streaming services, which have reduced demand for locally produced content. To address this, the Government approved a JMD \$1 billion fund—the Jamaica Screen Fund—to finance the development and production of local films and television shows. This initiative is part of a broader strategy to revitalise and grow the industry and enhance its contribution to the national economy.

## Culinary/Gastronomy

Jamaican gastronomy is a vibrant reflection of the island's rich cultural heritage, shaped by the culinary influences of its diverse peoples, including the Taino, Africans, East Indians, Chinese, Middle Easterners, and Europeans. This fusion has

<sup>51</sup> Entertainment | Jamaica Gleaner. "Calabash Showcases Vibrancy of Literature, St Elizabeth Community Spirit," June 9, 2023. <https://jamaicagleaner.com/article/entertainment/20230530/calabash-showcases-vibrancy-literature-st-elizabeth-community-spirit>.

<sup>52</sup> Fleming and Caribbean Development Bank. "Prioritisation Paper: Development of a Business Plan for the Caribbean Creative Industries Management Unit," 2016.

<sup>53</sup> "Jamaica Cultural & Creative Industries Mapping Report | British Council," 2021. <https://caribbean.britishcouncil.org/programmes/arts/creative-economy/jamaica-cultural-creative-industries-mapping-report.Pg.7>

given rise to globally celebrated dishes such as jerk chicken, jerk pork, ackee and saltfish, roast breadfruit, escovitch fish, bammy, festival, beef patties, oxtail, roast yam and curried goat—each embodying the creativity and resilience of the Jamaican people. These dishes often originated from the meagre and undesirable food rations provided to enslaved and indentured people, who transformed them into flavourful and nourishing meals. More than just sustenance, therefore, Jamaican cuisine is deeply intertwined with tradition, spirituality, and medicinal practices, making it an integral part of the nation's cultural identity. The culinary landscape has been further enriched by renowned chefs like Brian Lumley, who brings innovation to traditional flavours, as well as pioneers such as Norma Shirley and Gloria Prawn (of Gloria's), who championed Jamaican cuisine on the global stage. Festivals and events like the Boston Jerk Festival, the Curry Festival, Jamaica Restaurant Week, Stoosh in the Bush and the Jamaica Food and Drink Festival showcase the island's culinary excellence, attracting both locals and visitors eager for authentic flavours and are significant features of the tourism sector.

An essential aspect of Jamaica's gastronomy culture is its world-renowned spirits and beverages. Red Stripe beer, Wray & Nephew rum, Appleton Estate rum, sorrel and Blue Mountain Coffee have earned international acclaim, adding another dimension to Jamaica's culinary identity. Trailblazers such as Joy Spence, Master Blender specialising in rum craftsmanship, have further cemented Jamaica's reputation for producing exceptional beverages that complement its rich culinary traditions. Jamaica's gastronomy sector is dynamic and rapidly evolving, with the tourism industry playing a key role in its expansion, leading to the upcoming establishment of the Gastronomy Institute led by the Ministry of Tourism. While traditional Jamaican fare remains central, the island's culinary offerings have diversified to include global cuisines from Thailand, Vietnam, Italy, Japan, Trinidad, Lebanon and France, among others. The rise of 'slow food' and 'pop up retail' have offered new opportunities to food entrepreneurs<sup>54</sup> to experiment with new menus, and fusion of traditional Jamaican food with fare from other cultures. The 'pop up retail' concept allows culinary experimentation without the long term financial investment a brick and mortar establishment carries. Despite these successes, challenges such as limited agro-processing infrastructure, underutilisation of indigenous ingredients, and insufficient global marketing hinder the maximisation of the economic potential of Jamaican gastronomy. Tackling these challenges through targeted actions towards securing international recognition of Jamaican gastronomy through agencies like UNESCO, and broadening the reach of platforms like local and

regional food festivals will not only drive growth within the creative economy but also strengthen Jamaica's position as a world class culinary destination and global powerhouse.

## Fashion

Jamaica's fashion industry has produced internationally acclaimed models such as Grace Jones, Naomi Campbell, Althea Laing, Jeneil Williams, and Nadine Willis, alongside distinguished designers like Courtney Washington, Carlton Brown, and Keena Linton George. Despite these successes, the local fashion industry faces significant challenges. Currently, spending on fashion represents the 3rd largest eCommerce segment, holding 27.7 percent of Jamaica's eCommerce revenues in 2019.<sup>55</sup> These statistics while encouraging at first glance, are troubling for local designers as it represents an increase in purchasing of cheaper clothes or 'fast fashion' from international retailers, and an undervaluing of local, Jamaican-made designs which generally are sold for higher prices, operating by default largely in the luxury and bespoke market.<sup>56</sup> Only a limited number of Jamaican designers are able to produce higher volumes in the 'ready to wear' category at lower price points.<sup>57</sup>

Bridging this gap remains difficult due to persistent industry challenges, including high operating costs, dependence on imported materials, and a shortage of skilled technical personnel, such as pattern makers and sewers/stitchers. Past initiatives, like the Jamaica Fashion and Apparel Cluster project (circa 2009), aimed to provide technical and business training for industry stakeholders but proved unsustainable in the long term. Additionally, high import costs for essential tools and raw materials hinder local designers from producing their work efficiently and competitively. Many designers struggle to meet demand due to limited access to trade tools and technical support, leaving much of the industry's growth potential unrealised. To address these challenges, the government plans to re-establish well-equipped incubators and implement targeted training programs in the short to medium term. Furthermore, revitalising an industry association will be critical to fostering long-term sector cohesion. These initiatives aim to strengthen the industry's foundation, improve competitiveness, and ensure sustained growth for Jamaica's fashion sector.

<sup>54</sup> Tom Fleming/Creative Consultancy, *A Business Plan for the Jamaican Cultural and Creative Industries* (March 2016), 19

<sup>55</sup> JBDC. "Exploring Fashion Industry Business Models," August 30, 2022. <https://www.jbdc.net/exploring-fashion-industry-business-models/>.

<sup>56</sup> Fleming, *Business Plan*, 42

<sup>57</sup> Ibid, 43, Fleming cites examples such as Bridget Sandals, Bill Edward and Heather Laine

## Visual Arts

The visual nature of Jamaica's culture has provided Jamaicans their own narrative and affirmed their culture and way of life through painting, photography, drawings, sculpture, and street art. Jamaica has a strength in global creativity, ranking 72nd among 131 economies on the WIPO Global Innovation Index (GII), outperforming Peru, Argentina, Dominican Republic and Trinidad and Tobago.<sup>58</sup> These iterations of the visual arts have always been a strong feature of Jamaica's creativity and will be fostered through artist-in-residence programmes, the establishment of centres of excellence and STEAM schools in the educational system and the incorporation of art into everyday life which commenced in earnest with the downtown and Half-Way tree murals.

## Digital Media and eSports

Jamaica's digital media sector has been emerging since the 1990s. Strengthened in recent years by increased digital literacy and wider social acceptance, the sector has been bolstered since the Covid-19 pandemic. The national electronics and media sector accounts for the country's largest segment of consumer spend on eCommerce in 2020,<sup>59</sup> and Jamaica is home to some 500 eSports semi-professional gamers, 10-15 gaming streamers and 5,000 eSports gamers.<sup>60</sup> Much of Jamaica's animation sector is represented by the Jamaica Animation Nation Network, comprising an estimated 40 digital media practitioners (animators, game developers) and 300 digital media practitioners.<sup>61</sup> The National Computer Animation and Industry Policy is being developed by the Office of the Prime Minister and this will provide the framework for a dynamic and inclusive animation industry that nurtures local talent and creativity.

See policy area "Entertainment, Cultural and Creative Industries Economy and Development" of Goal 5 in the Policy Framework chapter.

## Entertainment Economy

"Entertainment is that form of culture that is commercial in its orientation and where economics and audience satisfaction are relational."<sup>62</sup> Zillman and Bryant iterate that entertainment is "an activity designed to delight and, to a smaller degree, enlighten through the exhibition of the fortunes or misfortunes of others, but also the display of special skills by others and self"<sup>63</sup>. These activities generally reflect the values, traditions and artistic expressions of the various communities present within the locale. In a broad sense, it serves as an effective medium for storytelling, cultural preservation and effective social connection. Music, dance, theatre, visual arts, festivals and sporting events are usually included. Four main factors help to shape entertainment style and delivery, these are:

1. Cultural identity which tends to reflect people's shared experiences, history and values.
2. Artistic expression through which entertainment showcases the creative talents of individuals or communities, inclusive of traditional and contemporary styles.
3. Social role in which entertainment acts as a unifying force through activities such as celebrations, religious observances or communal events.
4. Educational value whereby entertainment serves as a conduit of cultural practices and moral lessons across generations.

The Entertainment Sector comprises an ecosystem of stakeholders including artists, freelancers, entrepreneurs, companies, technical personnel, producers, distributors, associations, industry representation bodies and educational institutions. The sector has the potential to even more significantly advance the nation's cultural and creative products and services by transforming them into a driving force for economic growth and development. The Ministry of Culture, Gender, Entertainment and Sport 2019 Entertainment, Culture and Creative Industries (ECCI) Covid- 19 Economic Impact Assessment report (the COVID Report) revealed that the total approximate annual revenue of Jamaica's entertainment sector is equivalent to J\$90 billion.<sup>64</sup> The

<sup>58</sup> Global Innovation Index. "Global Innovation Index | What Is the Future of Innovation-Driven Growth?" n.d. <https://www.globalinnovationindex.org/analysis-economy>.

<sup>59</sup> Schlumbohm et al., 'Jamaica World Country Report', Statista, 2020.

<sup>60</sup> Nordicity. "Jamaica Cultural & Creative Industries Mapping Report | British Council," 2021. <https://caribbean.britishcouncil.org/programmes/arts/creative-economy/jamaica-cultural-creative-industries-mapping-report>.

<sup>61</sup> Ibid.7

<sup>62</sup> Zillmann, D., & Bryant, J. (1994). Entertainment as media effect. In J. Bryant & D. Zillmann (Eds.), *Media effects: Advances in theory and research* (pp. 437–461). Lawrence Erlbaum Associates, Inc.

<sup>63</sup> Zillmann, D., & Bryant, J. (1994). Entertainment as media effect. In J. Bryant & D. Zillmann (Eds.), *Media effects: Advances in theory and research* (pp. 437–461). Lawrence Erlbaum Associates, Inc.

<sup>64</sup> Ministry of Culture, Gender, Entertainment and Sport 2019 *Entertainment, Culture and Creative Industries (ECCI) Covid- 19 Economic Impact Assessment report* (the COVID Report)

COVID Report also noted that Jamaica's nightlife which includes bars, lounges, and nightspots accounts for the employment of 28,649 people with an approximate annual revenue of J\$28.01 billion over the reporting period.

Jamaica's entertainment sector, inclusive of music, visual and performing arts remains one of the fastest growing export sectors of the region with an estimated 6,000-12,000 persons employed in the sector, including 2,500 musicians and 1,700 sound system technicians<sup>65</sup>.

Currently, the sector is affected by significant challenges which include:

1. a paucity of specially retrofitted indoor and outdoor venues to host national and international events;
2. An outdated regulatory framework which has had an adverse effect on the entertainment industry's ability to host profitable events;
3. weak or non-existent labour laws to govern the sector as well as fragmentation of licensing and permitting processes related to entertainment; and
4. the informality of the sector which inhibits the collection of sector specific data on its contribution to GDP

The Entertainment Sector is a very dynamic area and is influenced by several external factors and sources. Despite the challenges encountered, the sector remains resilient, and this policy seeks to strengthen legislative and other measures to help the sector achieve even greater performance.

Entertainment retains a place in economic and social discourse, and relates among other things to the staging of events, with all its contiguous activities, such as regulation, designation of entertainment zones, noise abatement issues, licencing and registering policies, event rating, among other mechanisms to ensure that these cultural events are coordinated in an acceptable manner. Currently, the country is largely characterised by open air entertainment venues used for the staging of daily and weekly 'round robins'<sup>66</sup>, street dances and parties within residential and mixed zoned

communities. This is mainly due to the absence of sufficient suitable facilities to host such events. The policy therefore contemplates the further development of entertainment infrastructure, such as the creation and management of venues, as well as entertainment within other sectors, such as the tourism and telecommunications sectors.

See policy areas "Governance Structure and Institutional Strengthening" and "Entertainment, Cultural and Creative Industries Economy and Development" of Goals 3 and 5 in the Policy Framework chapter.

## Festival Economy

Festivals create a sense of pride and belonging among local residents, thus fostering the sharing of local resources and local purchases, which sustains the economic activity surrounding. They are regular, public, themed celebrations that serve as traditional events to attract visitors and express community values, identity, and continuity.<sup>67</sup> In a small island sense, festivals can be viewed as "arenas where the combination of ideologies, coordinates of power and performances of identity that characterise cultural contact and conflict on the island are played out". Festivals often act as tools that enhance their communities' economies and landscapes. Festivals, as a segment of the entertainment industry, significantly contribute to the global creative economy, which is increasingly referred to as the festival economy. Entertainment events and festivals in Jamaica have a total estimated annual economic impact of 16.86 billion dollars, with the top 3 events constituting 72% of that income.<sup>68</sup>

"Festivals ... generate streams of direct income from sponsorship, ticket and merchandise sales, but also several secondary revenue streams through expenditure on airline tickets, hotel accommodation, car rentals, as well as hair, make up and fashion services for the patrons; catering, media and promotion, technical support for sound, stage, lights and festival management; street vendors"<sup>69</sup>. This emphasis at the regional level supports the local thrust towards growing the festival economy, and fostering the development of regional and multi-island festivals.

### *Impact Assessment*

<sup>65</sup> Fleming and Caribbean Development Bank. "Prioritisation Paper: Development of a Business Plan for the Caribbean Creative Industries Management Unit," 2016.

<sup>66</sup> A round robin is a community savings party around entertainment in which a group of persons or 'partnership' host an event or 'drink up' for a specified sum, and is supported by other members of this 'partnership'. Similar to India's Chit or Susu in West Africa each member will rotate the venue, usually a bar, and is supported by the other members in terms of attendance hence the term 'round robin'. Funds from each will be held by the person hosting to offset expenses. The aim is to publicize the event such that your earnings are more than your expenses and is considered an entertainment partner or savings compact.

<sup>67</sup> Wilson, Juliette, Arshed Norin, Shaw Eleanor, and Pret Tobias. 2016 "Expanding the Domain of Festival Research: A Review and Research Agenda." International Journal of Management Reviews 19(2):195-213. <http://doi.org/10.1111/ijmr.12093>; Uysal, Muzaffer and Richard Gitelson.1994. Assessment of Economic Impacts: Festivals and Special Events." Journal of Festival Management and Event Tourism 2(1):3-10; Getz,Donald, Tommy Anderson, and J.Carlsen.2010. "Festival Management Studies. Developing a Framework

<sup>68</sup> Covid-19 Economic Recovery Task Force, "Rebuild Jamaica" Final Report June 30, 2020, page 120

<sup>69</sup> Dr. Armstrong Alexis, CARICOM Deputy-Secretary General at the launch of the Creative Caribbean Project , 21 April 2022

FESTIVAL ECONOMY								
Economic					Economic		Economic	Total
	No. Of Locals	No. Of Tourists	Spend per person/Day Local (JMD)	Spend per Person Day Intl (JMD)	No. Of Days	Local (JMD)	International JMD	
<b>Dancehall Week</b>	1,500	1,500	5,000	50,000	10	75,000,000	750,000,000	825,000,000
<b>Sumfest</b>	16,000	4,000	17,000	49,000	7	1,904,000,000	1,372,000,000	3,276,000,000
<b>Dream Weekend</b>	7,500	7,500	47,600	49,000	6	2,142,000,000	2,205,000,000	4,347,000,000
<b>Rebel Salute</b>	20,000	6,000	20,000	40,000	3	1,200,000,000	720,000,000	1,920,000,000
<b>Carnival in Jamaica</b>	6,000	6,000	30,000	55,000	9	1,620,000,000	2,970,000,000	4,590,000,000
<b>Easter Ochi</b>	3,000	750	25,000	36,000	4	300,000,000	105,000,000	405,000,000
<b>Grand Gala</b>	25,000	2,500	5,000	30,000	1	125,000,000	75,000,000	200,000,000
<b>Unruly</b>	3,500	300	10,000	17,000	1	35,000,000	5,100,000	40,100,000
<b>Calabash Literary Festival</b>	1,000	2,000	2,100	42,500	6	12,600,000	510,000,000	522,600,000
<b>Tmrw Today</b>	7,000	1,000	4,200	49,000	7	205,800,000	343,000,000	548,800,000
<b>SPF</b>	1,500	500	25,000	35,000	3	112,500,000	52,500,000	166,000,00
								<b>16,862,000,000</b>

Extracted from Rebuild Jamaica - Covid-19 Economic Recovery Task Force Report

In Jamaica, national festivals such as the Grand Gala and the Festival of the Arts, and private sector iterations such as Dream Weekend, SUMFEST and Rebel Salute, among many others have created a regular, and growing income stream for the entertainment industry. At the Caribbean level, participation in the biannually held CARIFESTA will also be leveraged to capitalise on the opportunities available by encouraging and financing greater participation of Jamaican creative professionals in the event. In order to better capitalise on the opportunities that these festivals present, data collection will be integral. This activity will allow the organisers to make informed decisions about the future staging of their events, enabling them to offer a more successful and profitable product to the public. Both quantitative and qualitative data are required.

The benefits offered by festivals in creating marketplaces which provide networking opportunities for creative

professionals to interact with international stakeholders have been proven in countries as diverse as Brazil, China, India, Mexico and the United Kingdom. One commonality among these strong festival economies is the use of branding. Whether it pertains to Brand Jamaica or a private brand, the recognition value of these primarily annual and bi-annual events is crucial for their growth, sustained popularity, and profitability. The table above includes data on earnings from the Festival Economy cited in the "Rebuild Jamaica" report prepared by the Covid-19 Recovery Task Force.<sup>70</sup>

To properly execute this strategy, more outdoor venues will need to be identified and equipped or purpose built to ensure that these festivals are executed to world class standards.

<sup>70</sup> Covid-19 Economic Recovery Task Force, "Rebuild Jamaica" Final Report June 30, 2020, page 120.

# Sound Management

The rural and urban spatial realities of Jamaica dictate that the sounds emanating from our various cultural forms must be managed in the best way possible, for the maintenance of good social order. These sounds are both recorded and live and evoke their own responses in the form of singing, dancing and trumping. Our African roots denote movement and sound, characterised with unmatched energy. They must coexist with our now more densely populated areas.

The Noise Abatement Act, 1997 is the framework in place that governs sound management in Jamaica. The Act is intended to balance the rights of citizens to the peaceful enjoyment of their homes and the rights of entertainers (in our context,) to operate and express themselves through sound. The law sets out that no person ought to sing, play a musical or noisy instrument or operate or cause to be operated a loudspeaker, microphone or device for the amplification of sound from any private premises or public places between 2:00 AM and 6:00 AM on Saturday and Sunday, and midnight to 6:00 AM during the rest of the week. A tiered sanction regime addresses contraventions of the Act.

A sustainable sound management framework is essential to balancing the growth of the Creative Sector while maintaining social order. By establishing a cohesive system, Jamaica can promote its cultural and creative expressions, support creative practitioners, and drive economic growth. While sound management currently falls under the Ministry of National Security through the Noise Abatement Act, regulated by the Jamaica Constabulary Force as well as the Ministry of Local Government and Community Development through the Municipal Corporations and the issuing of permits, the Ministry of Culture plans to collaborate with both ministries to implement a revised framework. The Ministry of Health and Wellness is also recognised as a key stakeholder in this matter as mental and physical well-being are to be considered when establishing sound levels. Additionally, the Ministry of Culture intends to designate more Entertainment Zones, allowing events to operate 24 hours without time restrictions or Noise Abatement violations.

See policy area "Governance Structure and Institutional Strengthening" of Goal 3 in the Policy Framework chapter.

## Entertainment Zones

Jamaica's entertainment industry is a key pillar of its cultural identity, showcasing creativity and innovation while serving as a major attraction for tourism, enriching both the island's social and economic landscape. Over the years, the industry stakeholders have maintained that they are

unable to maximise the benefits of their events, particularly entertainment events, due to the constraints of the Noise Abatement Act which effectively prohibits these events from continuing beyond 12:00 a.m. during the week and 2:00 a.m. on Saturday and Sunday. Another issue being faced by the industry is the lack of fully equipped venues at which to stage events. In response to these issues, the Ministry of Culture, Gender, Entertainment and Sport is providing suitable locations islandwide for hosting events and is actively in the process of designating and developing entertainment zones to streamline entertainment spaces and stimulate economic growth and public private partnerships. The places identified for the establishment of entertainment zones are remote in relation to residential areas to ensure there is no disturbance to persons' peaceful enjoyment of their homes and will be properly equipped with parking and sanitary facilities. The spaces will be developed in accordance with all relevant stakeholders including the community, urban planners and users of the spaces. The first zone, Fort Rocky was designated in 2017, followed by JamWorld Entertainment Complex in 2024. Future designations are planned for Seville Heritage Park and Negril to establish venues across the island. The government will develop a dedicated set of rules for these zones concerning the types of activities, duration, regulated decibel levels, infrastructure, and security which will exclude these zones from the purview of the Noise Abatement Act.

Establishing entertainment zones remains a policy priority to ensure the sustainable growth of Jamaica's creative sector by providing dedicated spaces that cater to the industry's unique needs and balancing economic opportunities with community well-being. The Ministry of Culture, Gender, Entertainment and Sport through this policy recognises the need for the balance of rights of all stakeholders and recognises the need for law and order planning, reduction of crime and violence and public safety considerations around all cultural spaces, including the Entertainment Zones.

See policy area "Facilities and Infrastructure" of Goal 5 in the Policy Framework chapter.

## Intersectionality of Creative Economy and Gender

The intersectionality of gender and the creative economy in Jamaica highlights a complex nexus of challenges and opportunities. The Jamaican creative economy is deeply gendered, with certain sub-sectors historically and predominantly occupied by men, such as DJs, music production, sound engineering, management, record labels,

festival, events, promotion, stage management, sound engineering, and theatre. Conversely, women are more often found in dancing, fashion and marketing endeavours. As with other industries, the creative economy has been plagued by a glass ceiling often unbreakable by women. Jamaica's reggae and dancehall subsectors are some of the most prominent subsectors of the Creative Economy where gender dynamics come into sharp focus.

As creative entrepreneurs, women are more likely than men to face challenges when attempting to access resources, largely due to gender biases that undervalue their contributions or capabilities in the industry. Access to funding is a significant issue, as only 24% of women access business loans from a financial institution as opposed to 35% of men in the region.<sup>71</sup> Globally, according to the SME Finance Forum, women led businesses face a financing gap of \$1.5 trillion<sup>72</sup>. As a result of these funding challenges, among other factors, while women generally outperform men in early-stage entrepreneurship, 59% to 41%; the ratio increases in favour of men in the larger business sectors. Therefore in the micro to small business sector in the Latin America and Caribbean region, women manage 25-43% of these businesses, which decreases to 26-29% of medium sized businesses.<sup>73</sup> Although this is not specific to the ECCI, it serves as a useful reference for the sector.

Despite the challenges women experience in the creative economy, practitioners such as Rita Marley, Marcia Griffiths, Tanya Stephens, Sheryl Lee Ralph, L'Antoinette Stines, Marion "Lady Saw" Hall, and Koffee as well as music producer Sonia Pottinger and label owner Pat Chin, have broken through as powerful voices, challenging traditional gender expectations and carving spaces for female representation in genres typically dominated by men. However, more work needs to be done in that regard, and this is one area in which the policy aims to increase representation, increase economic opportunities and the earning power of women in the creative economy.

See policy area "Entertainment, Cultural and Creative Industries Economy" of Goal 5 in the Policy Framework chapter.

<sup>71</sup> Inter-American Development Bank and UN Women, "IDB-UN Women Report: Despite Progress, Challenges Remain to Offer Financing Programs for Women and Their Businesses," Inter-American Development Bank, accessed June 17, 2025, <https://www.iadb.org/en/news/idb-un-women-report-despite-progress-challenges-remain-offer-financing-programs-women-and>.

<sup>72</sup> Ibid.

<sup>73</sup> Inter-American Development Bank Group, WeForLAC: Women Entrepreneurs for Latin America and the Caribbean, We-Fi Proposal, June 2019, accessed June 17, 2025, <https://we-fi.org/wp-content/uploads/2019/06/Inter-American-Development-Group-Bank-We-Fi-Proposal.pdf>.

## Jamaica's Sports Culture

Sport in Jamaica is more than competition or recreation—it is a vibrant expression of physical culture that reflects the nation's identity, creativity, and collective spirit. Rooted in both indigenous traditions and colonial legacies, sport functions as a vehicle for social inclusion, youth empowerment, and cultural expression<sup>74</sup>. From the global impact of athletes like Usain Bolt and Shelly-Ann Fraser-Pryce to the everyday rhythms of school sports, street football, and community athletics, physical culture shapes how Jamaicans move, interact, and define themselves. Sport also facilitates the transmission of values such as discipline, teamwork, and resilience, while providing platforms to challenge social inequalities related to gender, class, and opportunity.<sup>75</sup> As part of Jamaica's broader cultural landscape, sport must be recognised and supported not only as an economic sector, but as a form of intangible cultural heritage and embodied expression that contributes to wellness, social cohesion, and global cultural diplomacy.<sup>76</sup> To truly reflect Jamaica's cultural vibrancy and global influence, this national policy positions sport as more than physical activity—it recognises it as cultural work. This framing provides a more inclusive, equitable, and impactful basis for cultural planning, education, and investment.

Sport plays a central role in Jamaica's socio-cultural landscape, embodying the "one people" ethos of the national motto. Achievements in sports, including victories, medal ceremonies, the national anthem playing on the world stage and the Jamaican flag soaring, ignite a deep sense of unity and pride. In this way, sports are more than just sports; the sporting activities serve as an ideological conduit for evoking Jamaica's national identity, pride and "oneness". The celebrations of Jamaica's successes allow for grand celebrations and our communal spirit to come alive. Jamaica's sporting excellence spans multiple disciplines, with a deep-rooted interest from the primary school level onward. Sporting events such as INSPORTS Primary School Championships, the ISSA/Grace Kennedy Boys' and Girls' Athletics Championships (Champs), and ISSA Schoolboy Football Manning Cup and DaCosta Cup exemplify where Jamaica's enthusiastic sporting culture starts. These sporting

<sup>74</sup> Hilary Beckles, *The Development of West Indies Cricket (Mona, Jamaica)* (University of the West Indies Press, 1998) and Glen L. Green, "Cricket and National Identity in the Postcolonial Caribbean," in *Global Perspectives on Sport and Physical Cultures*, ed. Joseph Maguire and Mark Falcous (Basingstoke, UK: Palgrave Macmillan, 2009).

<sup>75</sup> John Hargreaves, *Sport, Power and Culture: A Social and Historical Analysis* (Cambridge: Polity Press, 1986) and Donna P. Hope, *Man Vibes: Masculinities in the Jamaican Dancehall Arena* (Kingston, Jamaica: Ian Randle Publishers, 2010).

<sup>76</sup> David L. Andrews and Michael L. Silk, *Sport and Neoliberalism: Politics, Consumption, and Culture* (Philadelphia: Temple University Press, 2011)



JAMAICA

London 2012  
BOLT

JAMAICA

London 2012  
WEIR

events have showcased Jamaica's remarkable sporting legacy and history, drawing the attention of international scouts, global sporting bodies, international commentators and sporting fans, globally.

Jamaica's sporting legacy is marked by global excellence across multiple disciplines. In track and field, pioneers like Arthur Wint, Herb McKenley, and Donald Quarrie paved the way for modern icons such as Usain Bolt, Elaine Thompson-Herah, Shelly-Ann Fraser-Pryce, and Shericka Jackson, solidifying the country's dominance on the world stage. Cricket, with legends like Michael Holding, Courtney Walsh, and Chris Gayle, is deeply woven into the cultural fabric, influencing music and politics, particularly during the fight against apartheid. Football is a national favourite and passion, with Saturday and Sunday morning "scrimmages" being commonplace among Jamaican men and boys. The historic 1998 Reggae Boyz World Cup qualification as well as the historic 2019 Reggae Girlz World Cup qualification which was repeated in 2023, marking their second consecutive appearance in the tournament generated public excitement. Further, Jamaica's women's football has seen greater success and recognition with Kadisha 'Bunny' Shaw's rise internationally. Jamaicans are also renowned for their netball prowess, having competed and ranked among the top 4 in numerous Netball World Cup with athletes like Jhaniele Fowler ranking among the world's best in Netball. Boxing, which thrived during its golden era in the 1970s and 1980s with figures like Trevor Berbick, Richard "Shrimpy" Clarke, and Michael McCallum, remains a competitive arena where Jamaica continues to make its mark.

Jamaica's international success extends to other sports as well, including swimming, bobsleigh, badminton, and more. In Jamaica, the iconic game of dominoes has risen beyond a casual pastime to claim its place as a sport; being not only a staple played at gatherings and on street corners, but in fiercely contested tournaments across the island and globally, with Jamaicans consistently placing among the top competitors, notably winning the World Domino Championship in 2007.

The nation's sporting achievements are deeply rooted in the determination and competitive spirit of its people, driving them to exceed expectations despite their geographical size. This strength and drive are shared by both athletes and fans, forming a vibrant sports culture that defines Jamaica's sporting identity.

## Tourism and the Creative Economy

Tourism remains a leading contributor to Jamaica's gross domestic product. This has been driven over the years by numerous factors including, amongst others, Jamaica's rich culture. Jamaica's tourism industry continues to experience growth as it relates to visitor arrivals, increased accommodations, including new hotels and Airbnb options and increased tourism offerings. It is well recognised that Jamaica's culture and creativity play a seminal role in the attraction of visitors to the island. Whether it be the enduring popularity of Bob Marley or the lure of the mystique of the Jamaican culture; the charisma of the world's most celebrated athlete, Usain Bolt, our unique Jamaican language or the allure of pristine white sand beaches and the picturesque Blue Mountains. Leveraging the culture and creativity sector offers the potential for increased tourism earnings, especially through initiatives that develop and market heritage sites, museums, galleries and Kingston as a Creative Music City, and expansion of festivals.

The International Development Bank (IDB) has included tourism, tangible and intangible cultural heritage, in the "orange universe" umbrella concept<sup>77</sup>, along with crafts, culinary/gastronomy, museums and galleries, natural parks and ecotourism, monuments, archaeological sites, and historic centres, as well as festivals, carnivals or traditional knowledge, among other areas with a high impact on the link between tourism, culture and creativity.<sup>78</sup> Additionally, National Outcome #12 in Vision 2030 emphasises the creation of internationally competitive industry structures and community-based development. It identifies tourism as a key driver of socio-economic and cultural progress, while highlighting the underdeveloped connections between tourism and creative industries and services. The Vision proposes to "increase the use of Jamaican inputs and culture across all sectors of the industry" to establish a "distinctly Jamaican tourism industry," which would, in turn, support the development and promotion of major heritage, cultural, historical, and nature-based attractions. (pp. 230, 232). The integration of cultural heritage and creative industries into tourism strategies, as outlined by both the IDB and Vision 2030, underscores the importance of leveraging local culture to create a unique, competitive, and sustainable tourism

<sup>77</sup> 'Orange Universe' refers to a framework that integrates various elements of culture, creativity, and social or community engagement and speaks to how they interconnect.

<sup>78</sup> Inter-American Development Bank, Orange Economy: Innovations you may not know were from Latin America and the Caribbean (Washington D.C: IDB, 2017] - cultural and creative tourism.

sector that drives socio-economic growth while preserving Jamaica's rich heritage.

The strong connections between the tourism sector and the cultural and creative sector in Jamaica are part of a global "orange universe," where the creative economy benefits socially and economically from tourism. However, a downturn in the tourism sector will have a negative impact on the creative sector. This was particularly evident during the Covid-19 pandemic (2020-2023), when the creative industries, both in Jamaica and globally, were forced to shut down. This vulnerability highlighted the need for greater resilience within the creative economy. As the tourism sector contracted during the Covid-19 pandemic (MOF, pg. 91, Rebuild Jamaica Covid-19 Economic Recovery Task Force Report), many individuals' dependent on tourism for their livelihoods faced significant income loss; visitorship to heritage sites and attractions also sharply declined and the entertainment industry was locked down.

Despite the significant role that culture and the creative economy play in the economic success of tourism, the creative sector is not adequately broken down or reflected in the data that measures tourism's contribution to Jamaica's economy. For instance, the Minister of Tourism, in discussing the 2024 Jamaica Carnival, highlighted a preliminary estimate indicating that over \$5 billion in revenue was generated. This figure includes earnings from air and ground transportation, hotel accommodation, costume design, and food. While the Minister's reference acknowledges the creative sector through costume design, the revenue from this sector is not specifically attributed to it. This ongoing issue continues to affect the accurate assessment of the sector's economic performance.

The National Policy for Culture, Entertainment and the Creative Economy aims to bridge the gap between Jamaica's tourism and creative sectors by incorporating detailed data from the creative industries into tourism cultural impact metrics. By doing so, the policy ensures that the contributions of cultural and creative subsectors—such as entertainment events, craft, and heritage attractions or other sectors of the creative economy are accurately reflected and valued within the overall social and economic impact of tourism. This integration allows for a clearer understanding of how cultural assets and events drive tourism, providing data on job creation, visitor spending, and the economic value generated by creative activities within hotels, festivals, and heritage sites. Jamaica's tourism sector has vast potential for growth through the enhanced integration of culture and the creative sector. By developing and marketing its cultural assets, establishing industry standards, and improving data collection, Jamaica can further harness the power of its creative economy to drive tourism, create jobs, and strengthen its position as a globally competitive destination.

## Data on the Entertainment, Cultural and Creative Industries

Jamaica's National Development Plan, Vision 2030, identifies that "while there is limited data on the size of the Cultural and Creative Industries in Jamaica, there is evidence of its social and economic importance." Tracking the economic contribution and performance of the ECCI in Jamaica is challenged by the lack of consolidation and amalgamation of data from the sectors under the ECCI. Nonetheless, a limited amount of disaggregated data on the economic contribution and performance of respective ECCI's sectors is available and can be tracked in publications such as the yearly Economic and Social Survey of Jamaica published by the Planning Institute of Jamaica, and other publications from the Ministry of Finance and the Public Service, Ministry of Industry, Investment and Commerce, Ministry of Labour and Social Security and the Statistical Institute of Jamaica (STATIN). The Government is committed to improve data collection, analysis and reporting through commissioned studies to inform economic growth strategies.

The Business Plan for the Jamaican Cultural and Creative Industries noted that available data on the ECCI is limited with no pan-CCIs baseline (or starting measurement of key metrics). It notes that available data focuses on specific areas within the ECCIs, and not the sector as a whole. The lack of business formalisation in the sector further complicates data collection, and data is characterised as incomplete, inaccurate and out of date.<sup>79</sup>

## ECCI Situational Analysis

According to the Economic and Social Survey Jamaica 2023, the Other Services industry, which includes the ECCI, the ECCI experienced a 5.4% increase in Real Value Added, contributing 0.3 percentage points to the economy's growth. The industry accounted for 6.4 % of total output, up 0.2 percentage point relative to 2022. The data indicates that the industry's improved performance resulted mainly from recreational, cultural and sporting activities in the sub-industry which benefited from increased tourist arrivals as well as greater betting and gaming activities.

<sup>79</sup> Tom Fleming/Creative Consultancy, A Business Plan for the Jamaican Cultural and Creative Industries (March 2016), 15–16.

Additionally, the Sport and Entertainment sectors benefited from increased investments.

The outlook for 2024 projects that the Jamaican economy is expected to grow propelled by increased output from both the Goods Producing and Services Industries. The economy will begin to return to its long-term growth trend as the low base effect due to Covid-19 begins to dissipate. Growth will be driven by increased domestic global demand, pushed by higher employment, investment and tourist arrivals. The projection is indicative that the other services industry, which includes the ECCI will continue to grow.

Highlights of the Creative Industries' sector contribution to the national economy as at December 2023 are set out below:

- Regarding Film, Animation and Music, JAMPRO and the Jamaica Film Commission, facilitated 109 screen-based productions, representing a 12% decline from the 122 reported in 2022. 76 international and 33 local productions for documentaries, television commercials, television series, music videos, among other screen-based productions. The projects contributed a total value of US\$14.1 million in film production expenditure directly to the economy. These productions generated a total of 2659 temporary jobs, a 55% increase from 1708 jobs in 2022.
- Regarding the Entertainment Category (Motion Picture, Radio, Television and Other Entertainment Activities), real gross sales increased by 5.8% to \$4 117.3 million compared with 2022. This reflected an increase in Sporting and Other Recreational Activities, as all other categories registered declines in real sales.
- Regarding Amusement Licences, a total of 17, 292 licences for amusement events were issued by Municipal Corporations across the island in 2023. Revenues collected totalled \$112.6 million. Increased revenue was collected by all surveyed municipal corporations when compared with 2022.
- Regarding Palace Amusement Company, revenues increased to \$1 647.4 billion for the 2022/2023 financial year. This increased revenue was reflective of higher income to all categories.
- The Jamaica Association of Composers, Authors and Publishers (JACAP) collected payments on behalf of its members and disbursed \$99.7 million, which was a 91.7 % increase relative to 2022. This represents the first year of increase following three years of decline.
- At the end of December 2023, the outstanding stock of Loans and Advances to the Entertainment Industry

at Commercial Banks totalled \$1 671.0 million, which accounted for 0.13% of total stock of Loans and Advances across the Commercial Banks and a 4.8% increase compared with 2022.

## Culture Satellite Account

Measuring the impact of the culture, entertainment and creative sector on Jamaica's economy remains challenging within the current national accounting framework. How much do artists, cultural/creative practitioners, and creative activities truly contribute to the dynamism and growth of the Jamaican economy? Establishing a national Culture Satellite Account within Jamaica's planning and statistical agencies would create a structured framework for accurately capturing and analysing the sector's economic data. This would not only provide a clearer picture of the sector's contribution to the national economy but also enable international comparability of statistics. By implementing this system, Jamaica would be able to classify economic agents within the sector, establish accounts for each, and consolidate data to present a comprehensive and accurate assessment of the sector's economic performance. This framework is crucial for recognising the true value of the culture, entertainment and creative sector in driving economic growth and informing policy decisions related to the sector.

See policy area "National Economy" of Goal 5 in the Policy Framework chapter.



# 4. Policy Framework

The National Policy for Culture, Entertainment and the Creative Economy provides a framework to foster sustainable growth and development of the sector through targeted and integrated across several Ministries, Departments and Agencies (MDA). This fragmentation highlights the need for a whole-of-government approach that facilitates a structured process of implementation and monitoring of the outcomes of the Policy. This approach will allow for the coordination of MDA which will be responsible for implementing the wide range of interventions and activities to achieve the desired outcomes. As such, the Policy prescribes inter-ministerial implementation, monitoring and evaluation processes led by the Ministry with responsibility for Culture and Entertainment.

The Policy sets out the implementation plan to drive its successful execution. MDA are ascribed specific responsibilities related to the implementation of various strategies and actions aligned to specific goals within the policy. In addition to MDA, the private sector, academia and international development partners are critical stakeholders in the execution of the Policy.

A monitoring and evaluation framework is to be developed and coordinated by the MCGES to measure and assess the performance of the expected outcomes and indicators. The monitoring and evaluation framework will be results-based, employ the theory of change and will be reviewed in accordance with government requirements on policy revision.

## Vision Statement

A Jamaica which sustains a culturally diverse, equitable and integrated society; an authentic and transformational culture; a preserved heritage; positive values and attitudes; and a confident people with a strong national identity which embraces and celebrates cultural values; as well as a resilient creative economy which generates individual wealth and significantly contributes to a sustainable, developed and prosperous economy.

## Values

The National Policy for Culture, Entertainment and the Creative Economy is underpinned by a set of values that encapsulates the character of Jamaica's cultural identity and creative economy. These values are at the core of the vibrant and inclusive Entertainment, Cultural and Creative Industries that not only preserve Jamaica's cultural heritage but also celebrate the nation's rich and unique heritage. Rex Nettleford articulates that cultural policy is a "dimension of national development strategy," emphasising that culture is inherently "of" its peoples. This perspective underscores the natural ecosystem of culture and policy development, which must reflect the «complex process of transformation through adjustments, rejection, affirmation, and innovation." The values of the National Policy are grounded in this complex process of transformation and aim to support a robust framework that champions cultural expression and innovation, and positions Jamaica as a leader in the regional and global creative economy. The values are:

- **Excellence** deliberate pursuit and recognition of the highest standards of creativity, quality, skill, and professionalism in cultural and creative expressions, productions, and practices, promoting the development, nurturing, and showcasing of outstanding talent and work within the cultural and entertainment sectors, ensuring that outstanding cultural expressions contribute to national identity, social cohesion, and economic development.
- **Authenticity** genuine and respectful representation of cultural heritage, expressions, and creative works that truthfully reflect the identity, values, traditions, and experiences, ongoing evolution, ensuring respect, integrity, and genuine engagement with the community's heritage and identity which ensures that cultural and entertainment products or practices preserve their substance and essence, avoiding superficiality, misrepresentation, or exploitation maintaining their integrity and credibility without distorting or commodifying them purely for commercial gain.

- **Honesty and Truthfulness** means acting and communicating with integrity, openness, and accuracy ensuring that cultural expressions, governance, and creative industries operate transparently and respectfully, fostering trust, credibility, and social cohesion across diverse communities.
- **Forgiveness and Tolerance** supports social harmony, peaceful coexistence, and inclusive community building.
- **Transparency** promotes integrity, honesty and the open and clear sharing of information, decisions, and processes as well as enabling scrutiny and feedback, thereby promoting accountability, trust, participation, and integrity in cultural governance and community engagement.
- **Fairness** ensures equitable access and transparent processes for resource allocation using objective criteria. It means respectful treatment for all individuals and cultural groups, upholding their rights and enabling inclusive participation in cultural life.
- **Discipline** cultivates orderly, productive, and cooperative behaviours that enable individuals and communities to function harmoniously, productively, and with accountability. It fosters self-control, responsibility, respect for social norms, and consistent adherence to agreed rules and standards supporting social cohesion and sustainable development.
- **Responsibility** refers to the ethical and accountable conduct expected from all stakeholders, including government bodies, cultural institutions, creators, entertainers, and the public, in the management, creation, promotion, and preservation of cultural and entertainment activities. It encompasses the duty to act with integrity, respect, and accountability toward cultural heritage, communities, audiences, and the sustainable development of the cultural sectors.
- **National Pride** - is the sense of honour, identity, and emotional connection individuals feel toward their country. It reflects shared history, culture, values and achievements, which inspires citizens to contribute positively to national development and unity.
- **Compassion** recognises cultural diversity and systemic inequalities, and the structural causes of suffering such as poverty, discrimination, or historical injustice and responding to the suffering and vulnerability of others with empathy, respect, and actions aimed at alleviating hardship and promoting social justice.
- **Cooperation** working together collaboratively and harmoniously with respect, trust, and shared responsibility toward common cultural and social objectives to achieve common cultural, social, or economic goals across diverse groups, communities and institutions
- **Punctuality** – being an expectation and practice of being timely; arriving, starting, or completing tasks and engagements at the agreed time, being respectful of others' time, professionalism, and social responsibility.
- **Equitable access, equal rights and justice, and prosperity for all** - is the principle that everyone should have fair opportunities, be protected by just laws, and be empowered to achieve well-being. It promotes the removal of systemic barriers to ensure shared progress and dignity for all.
- **Charged optimism** of the Jamaican people, which is optimism motivated by cultural pride and collective memory which is a deeply felt, intense, and emotionally energised sense of hope and positive expectation
- **Joy of living (joie de vivre)** which is an infectious vitality and warmth that persists even in adversity, reflecting an inner happiness and a zest for life.
- **Respect for the rights and responsibilities toward traditional cultures and cultural communities, cultural practices and cultural practitioners.**
- **Respect for fundamental human rights**, especially in relation to the most vulnerable (women, children/youth, persons with disabilities and the elderly); and
- **Good work ethic** - nurturing a positive organisational and societal culture that combines economic efficiency with social responsibility and cultural coherence.

## Policy Areas: Objectives, Issues and Strategies

The National Policy for Culture, Entertainment and the Creative Economy aims to strengthen Jamaican identity, promote cultural diversity, and enhance the global appeal, earnings, and economic contribution of the creative sector through its outlined goals. These goals lead into key policy areas, which are priority intervention areas for entertainment, culture and the creative economy. Each area addresses objectives, issues, and strategies. The policy areas are: Cultural Diversity and Identity; Jamaican Culture; International Cultural Conventions and Resolutions; Governance Structure and Institutional Strengthening; Intellectual Property; the

Entertainment, Cultural and Creative Industries Ecosystem; Resilience; Human Resource and Capacity Development; Research, Development and Innovation; Digital Environment and Frontier Technology; National Economy; Domestic, Regional and International Trade; Facilities and Infrastructure; and Brand Jamaica.

Goal 1: A culturally confident and proud Jamaica, where diverse cultures and cultural communities are integrated and empowered to sustain their well-being and development;

## Cultural Diversity and Identity

Jamaica's rich cultural diversity, rooted in its history, culture and reflected in the national motto "Out of Many, One People" reflects the complexity of the Jamaican identity. It highlights the diverse cultures and groups from which was born "one shared culture, [which] reflects the common historical experiences and shared cultural codes which [define Jamaicans], as 'one people' ... this 'oneness', underlying all the other, more superficial differences...this is the 'Jamaican-ness'"<sup>80</sup>. The coexistence of diverse cultural communities/groups, ethnicities, and expressions highlights the importance of fostering integration, empowerment and collaboration across all communities.

This policy prioritises strategies that respect and acknowledge Jamaica's cultural diversity, promoting cultural confidence, pride and cohesion in line with the nation's values. Media diversity and plurality are essential tools, amongst others, in this effort, providing a platform for diverse voices, challenging stereotypes, and encouraging creativity. By ensuring representation in the media landscape, Jamaica can promote cultural understanding, respect, social cohesion, and economic empowerment. Culture, as a socioeconomic intervention tool, not only drives social cohesion but also stimulates economic and sustainable development by enabling all cultural communities and everyday Jamaicans to contribute meaningfully to the nation's collective progress and development.

In furtherance of this objective to promote cultural identity and social empowerment, this policy advocates for the award of reparations to the people of Jamaica by former colonial powers for the injustices of chattel enslavement and colonialism as well as the persistent socio-economic, mental, and physical health challenges that continue to impact them.

<sup>80</sup> Stuart Hall, "Cultural Identity and Diaspora," in Identity: Community, Culture, Difference, ed. Jonathan Rutherford (London: Lawrence & Wishart, 1990), 223.

A dedicated National Reparation Policy and Roadmap will be developed, which will, among other things recommend petitioning the King to acknowledge the unlawfulness of chattel enslavement and the transport of African people for the purpose of enslavement; to acknowledge this as a crime against humanity, and to agree that remedies should be available to the people of Jamaica for these injustices.

The policy also directs reparatory justice programmes for the Rastafari community be expanded, to include: facilitating the establishment of a permanent Elder Care Home in Albion; St. James, reviewing and potentially restructuring the Rastafari Trust Fund, originally created for Coral Gardens survivors which would include the provision of scholarships for children in Rastafari communities to enhance education and empowerment.

### Objectives, are to:

- recognise, revitalise, preserve and promote national pride, cultural identity, and respect for diversity of all cultures and their cultural expressions, communities and heritage; and
- Position the Entertainment, Cultural and Creative Sector as a tool to achieve peace, tolerance, unity, social empowerment and cohesion, sustained well-being and the creation of wealth

### Issues:

- Insufficient knowledge and appreciation of Jamaica's history, culture, and identity;
- Lack of confidence among Jamaicans to engage in all forms of cultural expressions;
- Underutilisation of traditional media and social media platforms to promote Jamaica's diverse cultural communities and cultures;
- Inadequate use of cultural interventions to address socio-economic challenges; and
- Lack of subject specific guidelines and sub-policies for critical areas within the sector, for example, entertainment, reparations, dress code, culture sector disaster risk management and cultural communities.

### Strategies:

The Government shall

- Identify, document, preserve and promote Jamaica's diverse living and tangible cultural heritage;
- Provide support for the celebration and transmission

- of traditional religious practices and cultures, and commemoration of significant events;
- Develop sub-policies in support of cultural diversity and cultural communities;
  - Develop programmes in support of cultural diversity and cultural communities;
  - Review and/or enact legislation to ensure that the rights and interests of cultural groups and communities are respected and protected;
  - Promote diverse cultural expressions by encouraging the diversity and plurality of media platforms and support initiatives that foster cross-cultural dialogue and understanding;
  - Promote diversity, equity, and representation within the ECCI; and
  - Promote sustainable cultural programmes to reduce social and economic disruption in society; and
  - Establish a collaborative framework between the Ministry of Legal and Constitutional Affairs and the Ministry responsible for Culture to shape and institutionalise the national identity of the Republic of Jamaica through constitutional reform and cultural re-education programme

Goal 2: A structure which supports the preservation, safeguarding and promotion of Jamaica's culture and heritage;

## Jamaican Culture and Cultural Resource Management

The preservation, safeguarding, and promotion of Jamaica's cultural and traditional values, heritage, and identity are essential for ensuring knowledge transfer and appreciation. Through strategic investment in education, galleries, museums, libraries, the digital environment, national designations, and public/private partnerships, amongst other programmes, the Government of Jamaica is committed to protecting and promoting Jamaican culture and heritage. Key to this effort is equipping the Jamaican population, especially the youth, with knowledge of Jamaica's history and cultural heritage and fostering creativity and innovation.

The protection of tangible heritage assets to include

Jamaica's moveable and immovable material cultural heritage is of tantamount importance. Management of these resources are necessary for the education of Jamaicans to the value of these resources and to ensure accurate filling of gaps in our knowledge of the history of the island. Increasing the human capacity for the protection of cultural heritage resources is also necessary to maintain and enforce their protection. Investments in safeguarding and promoting Jamaican culture and creativity will yield improved contributions to the economy and sustainable development. This is owing to the potential for diversifying cultural goods and services and linkages to the tourism sector and other economic sectors, and the role it can play in revitalising cultural communities and those communities surrounding national and world heritage sites, by leveraging nationally recognised and UNESCO-designated sites and inscriptions, such as the Blue and John Crow Mountains and Reggae music. A robust programme of submissions to UNESCO for the recognition of Jamaica's tangible and intangible heritage (such as the Cockpit Country, Jerk, and Kumina) to promote understanding and prevent misrepresentation and misappropriation of Jamaican culture through evidence of its autochthony (authenticity) will be implemented.

The culture sector remains one of the least prepared for disaster risk management, lacking baseline data and integration into national planning, prompting efforts to develop objectives and actions through this Policy to protect and enhance resilience of cultural heritage assets. Resilience initiatives such as the building of a heritage repository for the temporary and permanent storage of cultural assets and the development of an insurance scheme for these assets will ensure the protection of cultural assets from natural disasters and climate change, while facilitating timely repair and rehabilitation efforts when needed. These efforts will be complemented by deriving an inventory of nationally significant cultural assets from the broader cultural asset inventory, enabling the determination of appropriate levels of protection, retention, and promotion for each listed asset.

### Objectives, are to:

- Establish a comprehensive cultural resource management framework to preserve, promote, and safeguard Jamaica's tangible and intangible cultural heritage while ensuring efficient management, effective utilisation, and enhanced public access;
- recognise, revitalise, preserve and promote national pride, cultural identity, and respect for diversity of all cultures and their cultural expressions, communities and heritage;
- Foster greater collaboration with regional and

- international organisations toward increased research, diversity of expression, preservation of heritage and the sustained growth of the ECC ecosystem; and
- Support the growth of cultural and creative expressions and innovations of the Jamaican people

**Issues:**

- Insufficient knowledge and appreciation of Jamaica's history, culture and identity;
- Inadequate funding for cultural resource management;
- Cultural appropriation and misrepresentation undermine the authenticity and integrity of Jamaica's cultural expressions, perpetuating harmful stereotypes and narratives;
- Threats (natural or manmade, for example, natural disasters, climate change, development) to intangible, tangible, and underwater cultural heritage;
- Under-appreciation of Jamaica's heritage designated and inscribed on UNESCO's listings;
- Challenges with monitoring and implementing cultural conventions;
- Limited specialised training programmes for cultural resource management and cultural management;
- Strong western cultural influences and social media have changed the appreciation of traditional values and attitudes;
- Continuing harm endured by the people of Jamaica for historical injustices arising from the capture and trafficking of Africans, chattel enslavement, colonialism;
- Lack of uniformed respect and acknowledgement for the formal recognition of the Jamaican language (Jamiekan langwij);
- Absence of a structure to reclaim Taino and African tangible and intangible cultural heritage; and
- Lack of subject specific guidelines and sub-policies for critical areas within the sector, for example, entertainment, reparations, dress code, culture sector disaster risk management and cultural communities.

**Strategies:**

The Government shall

- Erect, mount and promote images, statues, monuments and signage of national icons, treasures, symbols and historic events in public spaces;
- Promote awareness of the appropriate use of National Emblems and National Symbols;
- Implement measures to enhance resilience and protect Jamaica's heritage from natural and manmade threats including a National Strategy for disaster resilience and recovery for the Culture Sector
- Commemorate events and days of national significance;
- Review and streamline mandates, structures, administration and legislation of all museums, galleries, and libraries for greater efficiency;
- Promote knowledge transfer and increase cultural preservation awareness by providing greater access to cultural resources;
- Promote knowledge of culture, heritage, and traditions through the education system;
- Provide support for research to develop and promote Jamaica's history and heritage to Jamaicans, the diaspora, and the world;
- Pursue partnerships to research, document and promote the use of traditional plants and herbs;
- Engage the Jamaican public through cultural and educational outreach programs to raise awareness and understanding of culture and heritage;
- Support the upgrade/restoration of heritage buildings, towns, and sites through collaborative partnerships;
- Expand and promote opportunities as well as nurture and sustain the development of creative talent;
- Recognise exceptional contributions to culture through the expansion of the National Cultural Awards program;
- Promote designated centres of excellence in culture, and develop feeder systems for tertiary institutions;
- Support the development of the Science, Technology, Engineering, Arts and Mathematics (STEAM) School, specifically the Arts focused school; and
- Create a roadmap for establishing the Jamiekan langwij (Jamaican language) as an official language.

# International Cultural Conventions and Resolutions

Jamaica is a member of several international organisations, including the United Nations and its organs, and the Organisation of American States. Consequently, it is a state party to most major international cultural conventions and is bound to implement and enforce their provisions, while also being entitled to benefit from opportunities for funding, training and technical assistance provided for by the organisations which administer them. The Jamaica National Commission for UNESCO, an agency of the MCGES, was set up as a mobiliser and catalyst for UNESCO's activities in Jamaica and advises the government on matters which touch and concern UNESCO and its instruments. The UNESCO Conventions which Jamaica is State Party to are the:

- International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations (adopted on October 26, 1961; accession on October 27, 1993)
- Convention on the Protection of the Underwater Cultural Heritage (adopted on November 2, 2001; ratified on August 9, 2011)
- Convention for the Safeguarding of the Intangible Cultural Heritage (adopted on October 17, 2003; ratified on September 27, 2010)
- Convention for the Protection and Promotion of the Diversity of Cultural Expressions (adopted on October 20, 2005; ratified on May 4, 2007)
- Convention concerning the Protection of the World Cultural and Natural Heritage (adopted on November 16, 1972; accepted on June 14, 1983)

Jamaica is also State Party to the United Nations International Convention on the Elimination of All Forms of Racial Discrimination. These conventions reflect Jamaica's commitment to promoting and protecting cultural rights and heritage, tangible and intangible, at both national and international levels.

Currently Jamaica has one site listed on the World Heritage list: the Blue and John Crow Mountains; and three listings on the Cultural Heritage of Humanity list: Reggae Music, Maroon Heritage of Moore Town and most recently the Revival Pilgrimage to Watt Town. Kingston has also been designated as a UNESCO Creative City of Music. With these designations comes a measure of recognition and notoriety which can be used to promote the designees, monetise their products and access facilities established to preserve and promote them.

It is important that funding allocated to these designees align with the preservation and conservation plans which are put in place to support these designations and have a cumulative effect. They should not be sourced for ad hoc projects which are unsustainable and have limited impact.

Other conventions which are scheduled for ratification are:

- 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property and is contemplating ratification of the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects of 1995 which is intended to fill the gaps within the 1970 Convention
- 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (Hague Convention);

UNESCO's cultural conventions provide one of the critical frameworks for managing and safeguarding both tangible and intangible heritage, helping Jamaica protect its cultural assets from threats such as cultural memory loss, uncontrolled urban development, unsustainable development practices, natural disasters, climate change, political instability and armed conflict. By increasing investments in cultural resource management, leveraging UNESCO designations and inscriptions and fostering innovative partnerships, Jamaica aims to preserve and promote its history, culture and heritage while ensuring that it continues to contribute to social, economic, and sustainable development.

Benefits available through UNESCO must be accessed through the Ministry with responsibility for Culture, and as such an important strategy of this policy is to ensure that mechanisms are in place to ensure that assistance reaches those persons who stand to benefit most, and to ensure that this assistance creates sustainable protection mechanisms for culture and sustainable income streams for practitioners.

Jamaica is positioning itself to leverage support for the repatriation of its cultural property taken during the colonial period and currently held overseas, and to seek reparations for damage and injury suffered as a result of enslavement and colonisation detailed elsewhere in this and supporting policy documents. It is therefore important that the 1970 UNESCO Convention and the UNIDROIT Convention are ratified and the government will enact and implement the requisite legislation to give full effect to these conventions, thereby safeguarding the nation's patrimony and its cultural property.

## Objectives, are to:

- Establish a comprehensive cultural resource

- management framework to preserve, promote, and safeguard Jamaica's tangible and intangible cultural heritage while ensuring efficient management, effective utilisation, and enhanced public access;
- Foster greater collaboration with regional and international organisations toward increased research, diversity of expression, preservation of heritage and the sustained growth of the ECC ecosystem; and
- Establish a comprehensive framework to strengthen resilience and sustainability of cultural and creative practitioners and communities that includes social protection measures, risk analysis tools, resilience initiatives, and other supportive mechanisms.

**Issues:**

- Challenges with monitoring and implementing cultural conventions;
- Under-appreciation of Jamaica's heritage designated and inscribed on UNESCO's listings;
- Absence of a structure to reclaim Taino and African tangible and intangible cultural heritage; and
- Lack of subject specific guidelines and sub-policies for critical areas within the sector, for example, entertainment, reparations, dress code, culture sector disaster risk management and cultural communities.

**Strategies:**

The Government shall

- Enhance cultural resource management through the implementation of Cultural Conventions;
- Design and implement a variety of activities and programmes to strengthen the ties between UNESCO's designations and inscriptions, and local communities.

Goal 3: a governance system that promotes cohesion, robust protection and coherence within the Entertainment, Culture and Creative Sector through holistic policy, legal, regulatory and institutional frameworks.

## Governance Structure and Institutional Strengthening

A coordinated governance framework consisting of policies, laws and institutions is required to position Jamaica's ECCI as key drivers of economic growth, job creation, and global competitiveness. Vision 2030 in its National Outcome #12 looks to the development of internationally competitive industry structures as a means of this sustainable economic

growth. Its national strategy also includes developing and implementing a 'cultural industries policy', establishing the Entertainment and Cultural Industries Council, and creating the Cultural Industries Enhancement Fund.

These activities will be actualised through the implementation of this policy and complemented by MCGES sub-policies and guidelines such as the prospective Entertainment Guidelines, Reparations Policy and Roadmap and Cultural Communities Policy, among others. National policies such as the National Craft Policy, and the national policy on artificial intelligence which is currently being developed, will work in tandem with this policy to ensure a comprehensive policy framework is in place. This will be an important component of the whole of government approach being taken to address the persistent issue of fragmentation of responsibilities among government entities which adversely affects the management of culture and moreso, the development of the Creative Economy. While almost 80% of UNESCO state parties have decentralised cultural policy mechanisms (Ibid pg 44), it is important that this decentralisation is used to enable cultural initiatives and activities to be executed efficiently and expertly, and that there are no adverse effects from fragmentation, decentralisation's unfortunate corollary. Legislation in the form of the proposed Entertainment, Culture and Creative Economy Act will provide legal mechanisms for the formalisation of the creative industries and the institutionalisation of a funding initiative to ensure the objectives of the act to increase resilience measures and facilitating access to opportunities to take cultural goods and services to local and overseas markets. The MCGES will establish a Help Desk with online access to support ECCI practitioners in navigating business and regulatory processes, including business and company registration, intellectual property registration, trade matters, fiscal incentives, opportunities, and regulatory compliance.

The Government of Jamaica has created a centralised mechanism for the ECCI in the National Cultural and Creative Industries Council (NCCIC). This is in line with both national and international best practice which sees the establishment of permanent mechanisms for inter ministerial dialogue. The Council is an over-arching, inter-ministerial, inter-agency body that provides strategic management, administrative formats, coordination and direction, cohesion and coherence in planning, and a repository of actions for the implementation of the positions of the Policy.

### The Entertainment, Culture and Creative Economy Act

In addition to the NCCIC, the Government is enacting the Entertainment, Culture and Creative Economy Bill to provide a framework for the administration of the arts, culture and the creative economy sectors in Jamaica and to provide legal structure for the NCCIC. This Bill aims to:



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1. protect and promote the diversity of the arts, culture and the creative economy sectors;
2. to create the conditions for these sectors to flourish and to freely interact in a mutually beneficial manner;
3. encourage dialogue among cultures with a view to ensuring wider and balanced cultural exchanges in the world in favour of intercultural respect and a culture of peace;
4. foster interculturality in order to develop cultural interaction in the spirit of building bridges among peoples;
5. promote respect for the diversity of cultural expressions and raise awareness of its value at the local, national and international levels;
6. reaffirm the importance of the link between culture and development and to support actions undertaken to secure recognition of the true value of this link;
7. give recognition to the distinctive nature of the arts, culture and creative economy, goods and services as vehicles of identity, values and meaning; and
8. strengthen international cooperation and solidarity in a spirit of partnership in order to protect and promote the diversity of cultural expressions.

The current fragmentation of the entertainment, culture and creative sector across multiple Ministries, Departments and Agencies, has hindered its coordinated development; for example, the Film Commission and the Jamaica Intellectual Property Office (JIPO) are under the Ministry of Industry, Investment and Commerce (MIIC) while the Cinematograph Authority is under the MCGES. The Craft Policy is administered by the MIIC in collaboration with the Ministry of Tourism, while the task force on AI sits in the Office of the Prime Minister. The Ministry of Education, Skills, Youth and Information shares the responsibility for educating students on culture with the various agencies of the MCGES. This policy sets out objectives, strategies and activities designed to promote the execution of the various roles and functions within the ECC sector in a targeted, coordinated way which makes the best use of the necessarily finite resources, human and financial, dedicated to it.

There will need to be additional or reallocated human resources within government dedicated to the management of the culture and entertainment portfolio to ensure, among other things

1. the adequate and timely distribution of information to enable industry stakeholders in making informed decisions
2. the establishment and management of satellite accounting for the sector
3. the establishment and management of systems for sector specific data collection
4. support for creative practitioners, including intellectual property and business support

Further, strengthening professional associations within the industry is another critical process the policy recognises as necessary to facilitate proper representation, advocacy, and industry growth. This is an important step in the formalisation of certain of the professions within the ECC Sector.

#### **The Dangerous Drugs Act**

The MCGES will continue to advance the policy impetus to support cultural diversity and the interests of cultural communities. The handling of cultural and religious matters related to the observance of the Rastafari faith is to be transferred from the Minister of Justice to the Minister of Culture. The policy shift recognises that the handling of cultural and religious matters related to the observance of the Rastafari faith as prescribed in the Act would align cultural expertise and sensitivity, to the management of this matter. This will include the issuance and regulation of licences for the cultivation of Ganja for sacramental use by Rastafari; the designation of land for cultivation of Ganja, and the declaration of exempt events. This policy affirms that all matters related to the sacramental use of Ganja by Rastafari are fundamentally linked to their religious and cultural rights and should appropriately fall under the purview of the MCGES, specifically through its Rastafari Liaison Desk. The necessary legislative amendments will be undertaken collaboratively by the Ministry of Justice and the MCGES

Other legislation currently under or slated for review:

- Cinematograph Act
- Jamaica National Heritage Trust Act

#### **Objective, is to:**

- Develop a governance system for the ECCI supported by policy, legal, regulatory, and institutional frameworks

#### **Issues:**

- Inadequate governance synergies and structures for cultural heritage and the ECCI;
- Inadequate policies, legislative framework and programmes to address concerns and interests of cultural heritage and ECCI practitioners and the needs of the sector; and
- Concerns regarding commodification and exploitation of Jamaica's cultural heritage by external entities without adequate recognition or compensation for local practitioners

#### **Strategies:**

The Government shall

- Enact and revise legislation to strengthen governance

- and integration of the ECCI;
- Implement policies, programmes and plans to strengthen governance and integration of the ECCI;
- Implement measures to streamline regulatory and bureaucratic processes;
- Develop comprehensive public education campaigns to raise awareness of existing laws and regulatory mechanisms governing cultural resource management and the ECCI about the importance of compliance;
- Develop supportive measures to encourage practitioners to leverage and secure protection under existing laws; and
- Support the development of the policy on the ethics and use of Artificial Intelligence

## Intellectual Property

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### Overview

The significance of safeguarding the intellectual property of creative practitioners, as well as Brand Jamaica, cannot be overstated. This protection is essential for the sustainable monetisation of creative works and for shielding them from piracy and other misuses. The shortcomings in the legal and institutional framework for intellectual property protection were acknowledged in Vision 2030 and were well known. It is clear that the long-term economic viability and sustainable success of the ECCI rely on effective system for intellectual property (IP) protection. In the last 5 years, major strides have been made: the legal framework has been strengthened with the coming into force of the Madrid Protocol in 2021 and Patent Cooperation Treaty (PCT) which provide for simplified and more cost effective processes for the international protection of intellectual property rights, as well as the revised Patents and Designs Act in 2022. These developments have offered practitioners expanded local and international protections and opportunities. There remain however, issues of awareness among the populace, and the failure of persons and groups to recognise the need to have their intellectual property appropriately protected legally so that those rights can be enforced when breaches are identified.

Frontier technologies offer new opportunities to creatives and new means of expression of creativity, however, they have also increased the incidents of, and opportunities for piracy as technologies such as artificial intelligence (AI) allow for the cloning of voices, still and moving images and music, manipulating them into new works which mimic artistes voices and styles, such as to make them virtually indistinguishable from their actual works. In some instances, AI has been used to create substitutes for creative works which have been accepted by consumers and will doubtlessly engender changes in how many ECCI professions operate. This policy promotes the use of technological innovations

to expand the breadth of creative expressions beyond the traditional. Equally, it promotes the use of technology based tools such as non-fungible tokens (NFTs) to protect rights owners of traditional and digital creative assets. These NFTs allow for the authentication of creative assets and assist with royalty collection for their use and would support artists in maximising the monetisation of their intellectual property.

This issue of piracy remains a global problem exacerbated by the emergence of the digital transformation of the music industry which started in the late 1990s. With the opportunities this transformation offers, also comes the real challenges posed to the music, as well as the film, industries in particular, by illegal downloading, and even when content is paid for and distributed, these mechanisms are controlled by a few very large companies.<sup>81</sup>

To address these issues, the policy seeks to strengthen these rights management bodies and extend support through institutional capacity-building and improved oversight mechanisms. The policy proposes the implementation of digital rights management systems for cultural products and the establishment of inclusive stakeholder engagement mechanisms through the National Culture and Creative Industries Council (NCCIC). This approach aims to improve transparency, foster trust, and ensure that creators receive equitable compensation for the use of their works across various platforms. The policy also proposes the establishment of a Help Desk within the MCGES to offer guidance to practitioners in several areas including intellectual property matters.

While not led by the MCGES, under this policy the strengthening of the intellectual property regime is critical to the formalisation and sustainability of the creative economy. It is therefore critical that the MCGES partners with JIPO to facilitate and educate practitioners so that they may confidently commercialise their work. This partnership is also needed to support cultural communities and groups that desire to protect their traditional knowledge and ways of life where these are critical to protecting them from cultural appropriation and misrepresentation, as well as to provide an objective recognition of the inherent value of this intangible property.

### Objective, is to:

- Develop a governance system for the ECCI supported by policy, legal, regulatory, and institutional frameworks.

### Issues:

- Weak enforcement, low awareness, inadequate digital

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<sup>81</sup> Tom Fleming/Creative Consultancy, A Business Plan for the Jamaican Cultural and Creative Industries (March 2016), 19

- protections, piracy, and underrepresentation of endemic cultures in Jamaica's intellectual property framework impacts on the economic benefits of creative work;
- Concerns regarding commodification and exploitation of Jamaica's cultural heritage by external entities without adequate recognition or compensation for local practitioners; and
  - Inadequate policies, legislative framework and programmes to address concerns and interests of cultural heritage and ECCI practitioners and the needs of the sector.

**Strategy:**

The Government shall

- Develop supportive measures to encourage practitioners to leverage and secure protection under existing laws.

Goal 4: a people-centred, integrated, innovative, resourced, enabling and sustainable Entertainment, Culture and Creative Ecosystem; and

## Entertainment, Cultural and Creative Industries Ecosystem

### Overview

The Entertainment, Cultural, and Creative Industries (ECCI) Ecosystem operates in a complex, interconnected environment involving various sub-sectors, professionals and practitioners, Ministries, Departments and Agencies and industry associations. The ecosystem relies on strategic partnerships and collaborations among the Ministry of Culture, Gender, Entertainment and Sport, MDA, ECCI professionals and practitioners, cultural communities, stakeholders such as UNESCO, academic institutions and private sector. A cohesive ecosystem is essential to resolve issues, enhance access, and promote dialogue within the ECCI and bolster growth and development. There are several priority areas for the ecosystem, including research and innovation, capacity development, resilience, digital environment/frontier technologies and investment. Initiatives such as the Cultural, Entertainment and Creative Practitioners Institute which will offer short and degree programmes and workshops in the technical and fine arts and fill other training gaps in the creative and cultural sector.

A central feature of this policy is the establishment of a Cultural and Creative Industries Development Fund (the Fund), dedicated to supporting the sustainable growth of the culture and creative sector. The Fund will be managed by the Jamaica Cultural Development Foundation, which will be established as a charitable organisation, which will enable it

to receive donations, endowments, legacies, and investments from the Diaspora and the Government of Jamaica, inter alia, to invest into the Culture, Entertainment and Creative Industries. This funding will support infrastructure development for entertainment venues and heritage and culture-based attractions, provide events management support and subventions to industry associations, institutions and development programmes. This support will empower practitioners to enhance their skills, foster innovation, and grow their businesses, thereby promoting sustainable livelihoods.

Additionally, the government will increase the number of trade expos and networking events, and participation in regional and international expos and networking opportunities to connect buyers and aggregators with suppliers of creative goods and services. The objective is a people-centred, integrated, responsive and resourced ECCI ecosystem.

**Objectives, are to:**

- Support the growth of cultural and creative expressions and innovations of the Jamaican people; and
- Foster greater collaboration with regional and international organisations toward increased research, diversity of expression, preservation of heritage and the sustained growth of the ECCI ecosystem

**Issues:**

- Inadequate governance synergies and structures for cultural heritage and the ECCI;
- Concerns regarding apathy, selective engagement, public sector exclusion and competition and mistrust in the relationship between the ECCI and the government;
- Misinformation regarding services and resources available within the ECCI ecosystem;
- Challenges in accessing data and other information relative to the ECCI;
- Concerns regarding commodification and exploitation of Jamaica's cultural heritage by external entities without adequate recognition or compensation for local practitioners; and
- Low economic returns on cultural goods and services, institutional fragmentation, and inadequate structure.

**Strategies**

The Government shall:

- Position the NCCIC to promote coordination and integration across the ECCI ecosystem;
- Promote inclusivity and enhance resource accessibility within the ECCI ecosystem through active engagement with all stakeholders;
- Promote sustainable resource management across the ECCI;

- Leverage linkages between the ECCI and other sectors, including tourism, education, and technology, to drive development opportunities; and
- Provide economic support programmes to the ECCI to explore new markets, form collaborations, and adopt innovative business models to diversify revenue streams.

## Resilience

### Overview

Resilience is vital for the continued growth and sustainability of Jamaica's entertainment, cultural, and creative industries, especially in the face of economic, social, financial, and other challenges. The ECCI are largely informal; to enhance the sector's resilience, the government will design and implement programmes that support both creative/cultural practitioners and communities. These efforts will include conducting risk assessments to identify vulnerabilities, introducing social protection measures, and promoting resilience initiatives to protect the sector from unexpected disruptions. One of the major challenges in the sector is the inability of many creative practitioners to access affordable insurance. One of the imperatives of this policy is to establish affordable insurance for the sector. In addition to the recently established Group Life and Personal Accident Insurance scheme, will be the establishment of the Group Health Component of the Jamaica Entertainers and Creatives Insurance Plan. This scheme will be non-contributory by the beneficiaries in the first instance and will provide well support for creative practitioners.

By facilitating access to funding, emergency support, and fostering collaboration among key stakeholders, the government aims to create an environment where the sector can thrive, ensuring long-term sustainability for practitioners and their communities. Industry associations will play a critical role in this effort by advancing decent work agendas, strengthening advocacy, and providing coordinated support to practitioners, thereby bolstering the sector's ability to respond collectively and effectively to challenges.

### Objective, is to:

- Establish a comprehensive framework to strengthen resilience and sustainability of cultural and creative practitioners and communities that includes social protection measures, risk analysis tools, resilience initiatives, and other supportive mechanisms

### Issues:

- Inadequate resilience and social protection for creatives and challenges with decent work which impacts the

- potential growth and development of the sector;
- Threat of climate change and sustainability on cultural communities and cultural resource management;
- Cultural conservatism and resistance to change pose barriers to innovation and experimentation within the Entertainment, Cultural and Creative industries; and
- Weak labour laws to protect local entertainment, cultural and creative services and goods from exploitation by external parties especially within sectors such as tourism.

### Strategies:

The Government shall

- Develop risk management and insurance mechanisms, implement comprehensive crisis response and recovery plans (such as the Jamaica Entertainers and Creatives Insurance Plan, and establish social security programs;
- Promote fair and decent work standards in the ECCI; and
- Support the formation and renewal of ECCI industry and umbrella associations to enhance collaboration, advocacy, and sector impact.

## Human Resource and Capacity Development

### Overview

Human resource and capacity development are vital to ensuring the long-term sustainability and global competitiveness of Jamaica's culture and its entertainment, cultural, and creative industries. To this end, the government, through the Ministry of Culture, will implement targeted programmes to cultivate a highly skilled talent pool, while also investing in cultural entrepreneurship and related skillsets to position Jamaica as a global leader in the sector.

A cornerstone of this effort is the establishment of the Institute for Cultural Practitioners, Innovators, Entertainers and Creatives (ICPIEC) conceived as a strategic investment in the sector's development. The ICPIEC will operate as a vibrant hub for innovation, collaboration, and knowledge exchange, delivering structured training and professional development to enhance technical, creative, and entrepreneurial capabilities across the industry. Programmes offered will provide the flexibility for professional or work force development certification. Course delivery will be facilitated through partnership with established institutions within Jamaica and overseas. The ICPIEC will provide courses tailored to the needs of entertainers, culture and creative practitioners, professionals, and innovators at all levels. A collaboration will be forged with a university known for innovation, digital transformation, agility and

vocational training, with the ability to provide accredited courses using a stackable micro credentialing approach. Courses to be offered will ultimately include archaeology, archaeological diving, photogrammetry, conservation, curation, event planning and logistics, music production, audio and light engineering, sound design, music distribution, reggae and dancehall production techniques, literature and writers' workshops, fashion design and textile arts, creative entrepreneurship cinematography, film production, animation, design for digital platforms, AI, digital tools for creatives, digital arts, and gastronomy.

Another important initiative geared to improving the skillsets of creatives, is the Prior Learning Certification programme of the Creative Production Training Centre (CPTC). This approach of improving skillsets will empower Jamaican creatives to thrive both locally and internationally, contributing meaningfully to national development.

The provision of opportunities for practitioners to access capacity building, training and internship opportunities, including overseas artist-in-residence programmes, mentorship programmes and gender-focused training, ensuring such opportunities are accessible to persons with disabilities and at-risk youth are a feature of the policy. It aims to create an environment in which practitioners will be appropriately equipped to create wealth from their creative professions and maintain sustainable livelihoods in their chosen fields.

As a people-centred policy, collaboration with other Ministries, Departments, and Agencies (MDA) to ensure practitioners have access to relevant and effective training and capacity building is essential. The MCGES is committed to partnering with the Ministry of Tourism on key initiatives aimed at cultural practitioners. These collaborative efforts aim to promote job creation and expand opportunities for entrepreneurship and self-employment among creatives and entertainers.

#### **Objectives, are to:**

- Support the growth of cultural and creative expressions and innovations of the Jamaican people; and
- Provide and promote equitable access to sponsorship, funding initiatives, and support programmes for the ECCI.

#### **Issues:**

- Challenges accessing funding, capacity building and training programmes, and mentorship opportunities for cultural professionals and the ECCI;
- Skills deficit exacerbated by the emigration of skilled cultural and creative professionals (brain drain); and
- Under-funding and limited investment impacting the industry.

#### **Strategies:**

The Government shall

- Establish the Cultural, Entertainment and Creative Practitioners Institute which will offer programmes and workshops in the technical and fine arts, including the literary arts, fashion, marine archaeology, African-Caribbean studies and cultural mapping; and
- Develop targeted entrepreneurship and capacity building programmes specifically designed for practitioners, providing comprehensive support including mentorship, training, and access to resources for sustainable ventures.

## **Research, Development and Innovation**

#### **Overview**

Investments in research, development, and innovation are essential for the growth and global competitiveness of Jamaica's creative sector. R&D and innovation drive economic expansion by enabling the creation of new creative products, enhancing cultural exports, and promoting sustainable practices. By prioritising R&D and innovation, Jamaica can unlock new innovative opportunities, increase productivity, and position itself as a leader in the global creative economy. R&D and innovation have the potential to significantly enhance the "cultural value added" to Jamaican products and services. The Government will leverage Diaspora linkages to facilitate access for creative professionals and practitioners to cultural, educational, and creative exchange programmes, with the aim of strengthening national capacity in research, development, and innovation within Jamaica's creative sector. Through targeted investments and support, the government can unlock the full potential of R&D and innovation, boosting the earning potential and global competitiveness of the creative sector.

The initiatives set out in 5.3.8 above will also fulfil the objectives of this policy area, through creating opportunities to build human capital and provide adequate facilities for research and development activities to be pursued. Additionally there will be an expansion and appropriate equipping of incubators and co-working laboratory and other workspaces enabled through public private partnerships and other collaborations.

The policy points to the reintroduction of the "100 Creative Villages Programme" which will look in the first instance at embedding cultural programming in 100 communities promoting grassroots engagement, entrepreneurship, and sustainable creative enterprise at the local level. This programme together with the establishment of creative

spaces in every parish will function at different levels, as hubs for cultural innovation and education. They will not only celebrate the island's artistic and historical legacy but also promote entrepreneurship and creative skill-building, ensuring that cultural resources are accessible island-wide.

**Objective, is to:**

- Support the growth of cultural and creative expressions and innovations of the Jamaican people

**Issues:**

- Under-reporting, fragmented and insufficient data collection on the contribution of the ECCI to the national economy; and
- Under-funding and limited investment impacting the industry

**Strategies**

The Government shall:

- Foster collaboration and knowledge-sharing among practitioners, industry experts, and academia to promote continuous learning and innovation; and
- Promote a culture of innovation and creativity within the ECCI by investing in research and development, cross-disciplinary, and cross-cultural collaborations

## Digital Environment and Frontier Technology

### Overview

The digital environment and frontier technologies, such as artificial intelligence, virtual reality, and augmented reality, offer immense value to Jamaica's creative sector by opening new avenues for access to cultural resources, content creation, distribution, and public engagement. These technologies enable cultural institutions and creative businesses and practitioners to innovate, reach local and global audiences, reach local and global markets, and diversify their offerings, from immersive digital tours to streaming platforms. The government plays a critical role in harnessing this potential by encouraging the adoption of digital tools, investing in tech infrastructure, and provide training opportunities. Additionally, the government will support research and development initiatives that explore the intersection of creativity and technology, ensuring that Jamaican creatives stay competitive in the rapidly evolving global digital landscape.

As mentioned above under paragraph 4.3.5, it is equally important that the government moves quickly to develop and institute a regime which offers mechanisms of protection to creative individuals from infringement of their rights through the use of AI. Equipping practitioners and industry participants within the digital environment at the technical level is equally important. Dedicated degree level and other courses in frontier technologies, including AI and photogrammetry will be offered through the Institute for Cultural Practitioners Innovators Entertainers and Creatives in addition to negotiating internships and scholarships at overseas institutions.

**Objective, is to:**

- Support the growth of cultural and creative expressions and innovations of the Jamaican people

**Issue:**

- Inequitable access to connectivity and digital skills limits diversity among the ECCI, hindering practitioners' ability to leverage emerging technologies and generate income in the digital creative economy;

**Strategies**

The Government shall:

- Promote awareness of and support the development of new digital tools and innovative business models to drive growth and competitiveness of cultural communities and MSME;
- Launch a digital platform to increase the reach and visibility of Jamaican cultural and creative content; and
- Develop and implement mechanisms to safeguard creatives from the misuse of artificial intelligence and other emerging technologies

Goal 5: a commercially viable and developed Entertainment, Culture and Creative Sector which produces world class goods and services, maximises local, regional and international trade and leverages Brand Jamaica, and significantly contributes to the national economy.

# National Economy

## Overview

The Entertainment, Cultural, and Creative Sector in Jamaica has experienced significant growth, driving income generation, economic development, and social empowerment. This growth is largely fuelled by the concept of "cultural value added," which highlights the economic contribution of culture to Jamaica's creative outputs and its positive impact on other sectors including the tourism sector, further strengthening the creative sector's contribution to the national economy. Despite challenges such as under-investment, limited private sector financing, limited access to market and lack of formalisation of the creative sector, Jamaica's creative sector has gained international recognition and acclaim. The integration of the creative economy into the National Economy Framework is essential to fully realise its potential and boost development of the sector, boosting GDP, employment, and sustainable development. Through strategic interventions, practitioners will gain support and investment, global investors and organisations will be attracted, and the sector's contribution to the national economy will be enhanced.

### Objective, is to:

- Enhance and streamline data collection systems, reporting frameworks and quantify the contribution of the ECCI to the economy

### Issues:

- Under-reporting, fragmented, and insufficient data collection on the contribution of the ECCI to the national economy; and
- Under-resourcing of culture to be a catalyst for economic growth and sustainable development and expanded elaboration in economic growth plans

### Strategy:

The Government shall:

- Strengthen the formal reporting and analysis of the ECCI sectoral performance and its contribution to the national economy

# Entertainment, Cultural and Creative Industries Economy and Development

## Overview

Jamaica's Entertainment, Cultural, and Creative Industries (ECCI) economy has emerged as a key driver of national growth, contributing significantly to income generation, job creation, and sustainable development. Encompassing industries such as music, film, festivals, heritage, cultural and creative tourism and digital media, Jamaica's ECCI has gained global recognition for its cultural richness, innovation, and the distinctiveness of Jamaican cultural and creative expressions. These industries serve not only as a major pillar of Jamaica's export economy but also play an essential role in cultural diplomacy, enhancing the country's global presence and influence. Despite persistent challenges that constrain the sector's full potential, it continues to thrive, demonstrating remarkable resilience and creative ingenuity.

To fully capitalise on the opportunities within the ECCI, strategic investments and partnerships are essential. Integrating the creative economy into the broader national development framework presents substantial potential for boosting GDP, fostering social advancement, and diversifying the economy. By focusing on cultural value-added initiatives i.e. maximising the cultural, social, and economic benefits of creative goods and services Jamaica can unlock new revenue streams, employment opportunities, and long-term growth. Targeted investments in practitioners, innovation, infrastructure, and the removal of regulatory barriers will further enhance the sector's global competitiveness. Fostering an environment that encourages investment, collaboration, and international partnerships is therefore critical to realising the full economic and developmental potential of Jamaica's Entertainment, Cultural, and Creative Industries.

This policy promotes the role of capital injection as a driver for economic success of the creative economy. It actively recognises the need for an investment ready climate, necessitating the formalisation of creative business enterprises and the mitigation of the high degree of risk of intellectual property misappropriation facing industry players, particularly amidst the rise of new and emerging technologies. Activities such as the strengthening of industry associations and facilitating an umbrella industry federation along with other initiatives to strengthen the sector which are mentioned elsewhere in the policy and elucidated in the implementation matrix.



Within this broader vision, women in the ECCI are a key focus of the policy, recognised as both contributors and, at times, a marginalised group within certain sub sectors and creative pursuits. Many faces distinct challenges such as limited access to financing, caregiving responsibilities, and glass ceilings that hinder upward mobility. The policy acknowledges the current lack of support networks tailored to women in business, particularly in the entertainment and creative sectors, and seeks to address these gaps through deliberate, gender-responsive strategies. This includes promoting gender-lens investment approaches that leverage blended finance models twinning public and private investment. It also encourages the use of industry associations to amplify women's voices and advocate for policy solutions to gender-specific concerns. In addition, the policy proposes the implementation of initiatives such as incubators, mentorship and empowerment programmes, and accelerators designed specifically to support the growth, visibility, and economic empowerment of women in the ECCI.

The Jamaica Creative 100 (JCCI-100) is another key growth initiative for the ECCI economy, designed to accelerate the growth of Jamaica's creative economy. It focuses on identifying, nurturing, and scaling up 100 high-potential enterprises within the sector. This initiative is being implemented in collaboration with key Ministries, Departments, and Agencies (MDA) with portfolio responsibilities for economic and industries development, each playing a vital role in supporting the development of these creative ventures. Expected outcomes include increased market access through enhanced visibility of Jamaica's creative portfolio, expanded opportunities for job and wealth creation, and a strengthened perception of the ECCI as a viable and rewarding career and business sector.

Key issues such as the mobility of artists and cultural professionals, and the flow of cultural goods and services across borders are issues which must be addressed in concert with other states and are therefore global issues. Specific activities have been identified to ensure these deficiencies are addressed, and these are set out in the implementation matrix.

Through targeted interventions, the policy aims to grow and generate income from Jamaica's ECCI that empowers all practitioners to maximise on their returns and boost Jamaica's economic development.

#### **Objectives are to:**

- Support the growth of cultural and creative expressions and innovations of the Jamaican people; and
- Provide and promote equitable access to sponsorship, funding initiatives, and support programmes for the ECCI

#### **Issues:**

- Low economic returns on cultural goods and services, institutional fragmentation, and inadequate structure;
- Constrained growth and global competitiveness of the ECCI;
- Under-funding and limited investment impacting the industry;
- Inadequate distribution channels and logistics infrastructure hinder market access, and the visibility of Jamaican cultural and creative products;
- Strict Visa Regimes adversely affect the mobility of artists and the trade of ECCI in-person services;
- Imbalance in the issuing of permits for entertainment events as well as fragmentation of licencing and permitting processes related to entertainment; and
- Under-reporting, fragmented, and insufficient data collection on the contribution of the ECCI to the national economy

#### **Strategies:**

The Government shall

- Promote private sector investment in the ECCI to strengthen economic sustainability of the sector;
- Provide economic support programmes to the ECCI to explore new markets, form collaborations, and adopt innovative business models to diversify revenue streams;
- Develop and implement targeted programmes that empower women in the ECCI sector by providing access to mentorship, financial support, and business development opportunities;
- Expand market opportunities for Jamaican cultural and creative products and services by facilitating access to domestic and international markets;
- Provide technical assistance and export logistics support (including tour support, movement of tools of trade, and economic assistance) to empower ECCI practitioners and professionals to compete in international markets;
- Support the global mobility of practitioners and professionals for the growth of the ECCI;
- Enhance Jamaica's global cultural presence and foster cross-cultural collaboration through targeted cultural diplomacy initiatives; and
- Establish programmes and access to communal creative spaces to support and increase the involvement of youth at risk and persons with disabilities in the ECCI sector, developing entrepreneurship skills and generating sustainable income

# Domestic, Regional and International Trade

## Overview

Engaging in trade, both regionally within the Caribbean and internationally, opens up new markets for Jamaican cultural goods and services, creating opportunities for artists, producers, and entrepreneurs to expand their reach. However, in order to fully realise these opportunities, the existing barriers to trade need to be addressed. These include the lack of free movement of artists across borders; ensuring that cultural products meet, and if necessary are certified, to the required standards for those international markets targeted. It also means the re-negotiation of agreements that hinder the export of cultural goods and services and addressing fragmentation across the sector. By removing these barriers and fostering collaboration, Jamaica can position its cultural and creative industries as a powerful export sector that not only generates income but also promotes Jamaican culture on a global stage. The policy also Therefore, addressing trade challenges is a strategic priority to unlock the full potential of the creative economy and ensuring that Jamaica's cultural and creative products and services can thrive in both regional and international markets.

Locally, cultural and/or community based tourism has become an increasingly significant contributor to the tourism industry and encourages longer stays and therefore more expenditure by visitors. The linkages between tourism and culture are therefore inextricable, and mutually beneficial. The development of more visitable sites such as heritage parks, museums and cultural spaces is a focus of this policy to foster greater participation of the creatives and entertainers in the tourism industry, providing consistent and more wealth generating opportunities for them. Paragraph 5.3.15 below speaks of the thoughtful restorative development of strategically located heritage sites. These initiatives aim to preserve and manage these heritage sites by creating spaces that serve and provide wealth for surrounding communities and the wider Jamaican population in multiple ways: as venues for recreation and entertainment; as platforms to showcase various aspects of tangible and living heritage, including heritage tours, architectural and archaeological features, gastronomy, live musical and literary performances, and cultural products and services; and as educational centres.

## Objective is to:

- Increase the trade and global presence of Jamaica's cultural and creative goods and services

## Issues:

- Limited access to markets and barriers to trade;
- Inadequate distribution channels and logistics infrastructure hinder market access, and the visibility of Jamaican cultural and creative products;
- Ambiguities in the Economic Needs Test under the CARIFORUM-EU Economic Partnership Agreement, along with the non-activation of its Protocol on Cultural Cooperation, present significant policy barriers to cultural trade and market access for ECCI practitioners; and
- Low economic returns on cultural goods and services, institutional fragmentation, and inadequate structure

## Strategies:

The Government shall:

- Negotiate agreements and partnerships with other countries to eliminate trade barriers and expand the market for Jamaican cultural goods and services;
- Develop a global marketing and collaboration campaign to promote Jamaican cultural products and services;
- Support the development of online cultural marketplaces for local, regional and international markets;
- Facilitate the development of standardisation and certification programmes within the ECCI;
- Promote a culture export programme to access new markets; and
- Expand market opportunities for Jamaican cultural and creative products and services by facilitating access to domestic and international markets

# Brand Jamaica

## Overview

Brand Jamaica, built on the distinct identity and creativity of the Jamaican people, is a powerhouse name and asset within international markets. Jamaica's cultural exports, such as Reggae music and sports culture, are renowned worldwide. While the demand for Jamaican cultural goods is high, the supply has not redounded to the full economic benefit of professionals, practitioners or to the national economy. Addressing structural barriers to enhance domestic, regional, and international trade through policy and other interventions such as infrastructure and standards are essential. For example, adequately equipped venues and logistics management are crucial for Jamaica to maintain its reputation as a global, regional and domestic hub for cultural and creative goods and services. Leveraging Brand Jamaica, promoting fair trade, rebalancing cultural trade deficits and infrastructural investments in the ECCI should be strategically managed to further support economic growth and global

competitiveness, enhancing Jamaica's position in the creative industries and international markets.

**Objective, is to:**

- Increase the strategic use of Brand Jamaica in industry initiatives, products and services to enhance market visibility, and economic opportunities within the Creative Economy;

**Issues:**

- Under-leveraging of the competitive advantage of Brand Jamaica; and
- Low economic returns on cultural goods and services, institutional fragmentation, and inadequate structure

**Strategy:**

The Government shall

- Leverage the Nation Brand Strategy (Brand Jamaica) for ECCI practitioners

## Facilities and Infrastructure

### Overview

Investments in the production facilities and infrastructure of Jamaica's cultural and creative sector is a vital step towards developing the sector to achieve the strategic objectives outlined in Vision 2030 and be internationally competitive. By focusing on critical initiatives such as launching the Cultural Industries Enhancement Initiative, transforming the Ranny Williams Entertainment Centre and Louise Bennett Garden Theatre into a modern Performing Arts Centre, upgrading national museums and galleries, and enhancing office spaces for cultural organisations, and restoring heritage sites and monuments, Jamaica can foster an environment where the cultural and entertainment sectors can flourish. Furthermore, alongside improvements to existing facilities, this policy recommends creating an additional performing arts centre in Montego Bay. This new venue, along with the Ranny Williams Entertainment Centre would serve as premier locations for both local and international events, elevating Jamaica's profile on the global cultural stage and opening up new revenue opportunities through cultural tourism. They will also incorporate facilities for establishing cultural laboratories for talent development across artistic disciplines, modern theatres, studios, and production spaces.

These priority initiatives will create more opportunities for practitioners by providing state-of-the-art production spaces, fostering collaboration, and supporting the development of

high-quality creative work. Moreover, these efforts will have a direct economic impact by generating jobs, attracting investment, and driving tourism, while positioning Jamaican culture and the creative industries on the global stage. By building the necessary infrastructure and support systems, Jamaica will be better equipped to meet the evolving demands of the creative economy and ensure that its cultural and creative sector remain vibrant, innovative, and impactful for generations to come.

This policy directs the thoughtful strategic development and restoration of heritage sites to generate sustainable livelihoods for local communities while enhancing visitable heritage and community tourism opportunities. Key initiatives include designating Seville Heritage Park as an entertainment zone and undertaking restoration works to emphasise its historical significance as the meeting place of four cultures—Taino, Spanish, African, and British. Spanish Town Square will be transformed into a pedestrian-friendly creative hub featuring cafes and artist booths, inspired by spaces like Venice's Piazza San Marco, Cuba's Old Havana and Panama City's Independence Square, with vehicular traffic restricted to promote cultural engagement, heritage preservation and urban revitalisation. The anticipated inscription of Port Royal as Jamaica's second UNESCO World Heritage Site will act as a powerful catalyst for comprehensive restoration efforts, strengthening community-based tourism and preserving the town's unique heritage. This recognition also enhances the potential for the Cruise Ship Pier to become a vibrant port of call, further expanding Jamaica's tourism offerings.

**Objective, is to:**

- Develop and expand physical infrastructure for the Entertainment, Cultural and Creative Sector;

**Issues:**

- Insufficient infrastructure, including cultural administration facilities, storage repositories for material cultural heritage, production facilities, studios, and performance venues, restricts the capacity of entertainment, cultural and creative enterprises to operate efficiently and optimally

**Strategies:**

The Government shall

- Create and build out infrastructure and spaces that facilitate opportunities for cultural and creative events across Jamaica; and
- Develop a strategy to retrofit ECCI institutions, performance and museum spaces for improved access by PWD.



# 5. Policy Implementation

## Key Stakeholders, Roles and Responsibilities

### The Ministry of Culture, Gender, Entertainment and Sport and its agencies

The Ministry responsible for Culture has primary responsibilities for the implementation of the National Policy for Culture, Entertainment and the Creative Economy. It is tasked with providing strategic direction on all matters related to culture and the creative industries, driving their growth and development. Within the Ministry, specifically the Culture and Creative Industries Policy Development and Monitoring Branch (CCIPDMB) and the Entertainment Policy Development and Monitoring Branch will take the lead in implementing, monitoring, and evaluating the policy. This will involve ensuring that key policy strategies are incorporated into the corporate and operational plans of relevant agencies, setting performance targets and indicators, and continuously monitoring progress to track performance. To ensure ongoing effectiveness, the Ministry will adopt a formative evaluation approach. This will involve regular assessments of the policy's implementation at short, medium, and long-term intervals, allowing for the adjustment of performance indicators where necessary. The goal is to enhance the efficiency and impact of policy strategies over time. By maintaining this iterative, data-driven approach, the Ministry will ensure the policy is not only implemented successfully but is also responsive to emerging challenges and opportunities, with its impact closely monitored and assessed.

Further, the Ministry oversees several key agencies that will play pivotal roles in the successful implementation of the Policy. These include the Jamaica Cultural Development Commission (JCDC), the Institute of Jamaica (IOJ), the Jamaica National Heritage Trust (JNHT), the National Library of Jamaica (NLJ), the Creative Production and Training Centre (CPTC), the National Cultural and Creative Industries Council (NCCIC) Secretariat, and the Jamaica National Commission for UNESCO (JNC). Each of these agencies will collaborate closely to ensure the National Policy for Culture, Entertainment and the Creative Economy is

effectively implemented, with clear roles and responsibilities that support Jamaica's rich cultural heritage and vibrant creative industries. The JCDC will serve as the lead agency for the promotion of Jamaican culture through its various programs in music, dance, theatre, visual arts, and crafts and will spearhead the creation of cultural events, festivals, and competitions that align with the Policy's goals. The IOJ's through its divisions (museums and gallery):

1. African Caribbean Institute of Jamaica/Jamaica Memory Bank;
2. Liberty Hall: The Legacy of Marcus Garvey National Museum Jamaica;
3. Jamaica Music Museum;
4. Programmes Coordination Division;
5. Natural History Museum of Jamaica;
6. National Gallery of Jamaica; and
7. National Museum Jamaica;

will support the policy's cultural preservation and promotion goals by safeguarding Jamaica's cultural and natural heritage. It will manage and promote the national museums and galleries, provide expertise in the research, documentation, and conservation of Jamaican heritage and lead in developing educational programs. The JNHT will focus on the protection and management of Jamaica's intangible and tangible heritage, including historical and archaeological sites, monuments, and landmarks and will be instrumental in implementing the Policy's goals related to cultural tourism and heritage conservation.

The NLJ will play a key role in preserving Jamaica's historical records, manuscripts, maps and other documentary heritage, providing a repository for the nation's intellectual and creative output. It will facilitate public access to these resources and collaborate with educational institutions to integrate Jamaica's literary heritage into curriculum. The CPTC will support the development of Jamaica's creative industries by providing training, production facilities, and technical assistance to creatives across various fields, such as film, television, and multimedia. It will play a crucial role in ensuring that the Policy's goals around capacity-building and professional development for creatives are met, helping

to foster a skilled workforce that can drive innovation and contribute to the sector's growth. The NCCIC Secretariat will offer technical guidance and secretariat support throughout the implementation process, including monitoring the performance indicators of the Policy. It will also oversee the distribution of policy positions and the development of Action Plans in alignment with the responsibilities of the various MDA. Additionally, the Secretariat will produce regular reports on the progress and performance of the entertainment, cultural, and creative sector. The JNC will work to ensure that Jamaica's cultural and creative industries are aligned with international standards and commitments, particularly in relation to UNESCO conventions and initiatives. It will advocate for Jamaica's cultural priorities on the global stage, facilitate cultural exchange, and support the country's efforts to attain UNESCO designations and inscriptions to the Intangible Heritage Representative List.

### **Ministries, Departments and Agencies**

The successful implementation of the National Policy for Culture, Entertainment and the Creative Economy depends on the collaborative efforts of various Ministries, Departments, and Agencies (MDA). While the Ministry responsible for Culture will provide overall coordination, other MDA will contribute by integrating culture, entertainment and creative strategies into their respective sectors. Key Ministries are the Office of the Prime Minister, Ministry of Finance and the Public Service, Ministry of Economic Growth and Job Creation, Ministry of Foreign Affairs and Foreign Trade, Ministry of Tourism, Ministry of Industry, Investment and Commerce, Ministry of National Security, Ministry of Education, Skills, Youth and Information, Ministry of Local Government and Community Development and Ministry of Labour and Social Security. Formal collaborations with MDA will take the form of inter-agency committees, working groups, memoranda of understanding, service agreements, joint initiatives, and programmes. Through the establishment of these formal collaboration mechanisms, each Ministry and its respective agencies will contribute significantly to the achievement of the policy's objectives, ranging from integrating culture into education and advancing heritage tourism to supporting the creative industries through trade, innovation, and intellectual property protection. This whole-of-government approach to implementation will foster the growth of the entertainment, cultural and creative sector, creating new opportunities for development.

### **Ministry of Finance and the Public Service**

The Ministry of Finance and the Public Service and its agencies will play a critical role by ensuring that adequate financial resources are allocated, integrating the policy's priorities into the national budget and development frameworks, increasing data collection and measuring of

the sector's annual performance and its contribution to the national economy.

### **Ministry of Foreign Affairs and Foreign Trade**

The Ministry of Foreign Affairs and Foreign Trade will play a pivotal role regarding negotiations on trade agreements, including the CARIFORUM-EU Economic Partnership Agreement (EPA), matters related to the movement of artists and creative practitioners across the region and internationally, along with other foreign affairs matters and programmes, ensuring the seamless integration of the creative sector, practitioners, goods and services into regional and global networks and markets.

### **Ministry of Industry, Investment and Commerce**

The Ministry of Industry, Investment, and Commerce (MIIC) and its agencies will play a pivotal role in fostering an enabling environment for creative businesses to thrive, protect the intellectual property of practitioners, increase access to markets, introduce standards for goods and services, and support the sustainable growth of Jamaica's vibrant cultural and creative sectors.

### **Ministry of Education, Skills, Youth and Information**

The Ministry of Education, Skills, Youth, and Information plays a vital role through initiatives like the Culture in Education Programme, which integrates cultural awareness and heritage into the school curriculum, and supports cultural expression and talent development through the Festival of the Performing Arts Competition. The ministry also has an important role in mainstreaming entrepreneurship and creativity into educational programmes. Additionally, through its Information Portfolio, the Ministry advances broadcasting initiatives that celebrate cultural diversity and showcase Jamaica's rich cultural identity.

### **Ministry of Tourism**

The Ministry of Tourism and its agencies will play a key role in aligning the objectives of the policy with Jamaica's broader national tourism strategies. The cultural and creative industries will be closely integrated with the tourism sector to promote Jamaica's rich cultural heritage, events, and festivals, enhance the country's global image, and attract investments in both heritage tourism and the creative industries.

### **Ministry of Local Government and Community Development**

This Ministry will play a critical role in supporting a vibrant and well-organised cultural and creative sector landscape through overseeing the approval of permits for events and

entertainment zones, management and maintenance of government-owned statues, monuments, parks, and iconic cultural landmarks as well as the regulation of billboards and signage for events, ensuring these activities align with national cultural objectives.

### **Ministry of Labour and Social Security**

The Ministry of Labour and Social Security will play a valuable role in the implementation process through its collaboration with MCGES to develop and implement labour standards and social protection measures that ensure fair and decent work within the culture and creative industries.

### **Non-Governmental Agencies**

A variety of non-governmental agencies (NGAs) including research institutions will be instrumental in the successful implementation of the national policy, with their specific roles emerging as the needs for execution become clear. These roles will be dynamic and adapt to the policy's evolving demands. Key contributions from NGAs will include collaborating on research and development efforts, technical expertise, supporting capacity-building initiatives and developing professional pathways for the sector. By leveraging their specialised knowledge, networks, and resources, NGAs will play a crucial role in driving the national policy forward and ensuring its success.

### **Private Sector**

A range of private sector entities, including leading corporations and industry innovators, will be essential to the successful implementation of the national policy, with their roles evolving in response to emerging needs. These contributions will be dynamic, adapting to the shifting demands of the policy. Key inputs from the private sector will include local direct investment and foreign direct investment, including investment in innovative technologies, providing significant financial backing, offering critical technical expertise, supporting capacity-building efforts, and fostering the development of new professional pathways within the industry. By leveraging their specialised expertise, extensive business networks, and robust resources, private sector partners will play a pivotal role in advancing the national policy and ensuring its lasting success on cultural resource management and the entertainment, cultural and creative sector.

### **Jamaican Diaspora**

The Jamaican Diaspora, comprising over one million Jamaicans living abroad, will be instrumental in implementing the National Policy on Culture, Entertainment, and the Creative Economy. Their contributions will be innovative

and flexible, evolving alongside emerging opportunities for cultural investment and engagement. According to Fleming 'a nation with the collective memory of migration and a growing diaspora with particular links to the US, Canada and UK... brings an awareness of global trends and market opportunities'.<sup>82</sup> A key aspect of their involvement is the investment in Jamaica's vibrant creative sectors. By leveraging the extensive network of Consulates and mechanisms such as the Global Jamaica Diaspora Council<sup>83</sup> engaging in international events—such as World Expos, the Jamaica Diaspora Conference, and various other global conferences and festivals—the Ministry will be able to secure the support and enthusiasm of the diaspora for Jamaica's culture resource management framework and entertainment, cultural and creative industries. Through their global expertise, expansive networks, and financial resources, the Jamaican Diaspora will be essential in advancing the national policy and promoting development in the culture and creative sector.

## **Human Resource Considerations**

The Culture and Creative Industries Policy Development and Monitoring Branch and the Entertainment Policy Development and Monitoring Branch within the Ministry hold primary responsibility for the implementation and monitoring of the National Policy. As part of the implementation process, internal assessments will be conducted to evaluate and determine whether additional human resources or modifications to the governance structures of relevant agencies are required. One critical area identified for consideration is the establishment of a helpdesk role within the Ministry to act as a central coordination hub, fostering inter-agency collaboration and ensuring that creative practitioners can easily access services including intellectual property support, regulatory guidance, mobility of artists support, and development support. The other critical area is that of data collection and analysis, which will be subsumed into the work processes of the Ministry. This will ensure that accurate and comprehensive data is available to support decision-making processes and forecasting for the sector. Additionally, the Ministry will establish any other roles or support functions that may be required during the policy's implementation as approved by the Ministry of Finance and the Public Service and within budget. Optimising human resources will improve efficiency, minimise bureaucratic barriers, and enhance the overall support framework for the creative sector.

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<sup>82</sup> Tom Fleming/Creative Consultancy, A Business Plan for the Jamaican Cultural and Creative Industries (March 2016), 21

<sup>83</sup> Through the Ministry of Foreign Affairs and Foreign Trade

# Financial Considerations

The implementation budget for the National Policy for Culture, Entertainment and the Creative Economy 2025 - 2035 projects the financial resources required to execute the policy's goals and objectives over the short, medium and long terms. It provides an indicative budget for the various strategies, activities and programmes that will be undertaken to promote the development of culture and the creative economy. The projected cost of implementation over the ten-year period from 2025/2026 to 2034/2035 is estimated at thirteen billion, nine hundred fifty-nine million, four hundred eighty-four thousand, three hundred eighty-four dollars (J\$13,959,484,384). Funds will be sourced from the Ministry of Culture, Gender, Entertainment, and Sport's budgetary allocation and its departments and agencies. Collaborative projects and programmes across GOJ entities will be funded with resources from the budgets of the respective Ministries, Departments, and Agencies. As the policy implementation process advances, any necessary adjustments to the implementation budget based on evaluations and emerging considerations will be made to ensure the successful achievement of the policy's intended outcomes.

- multiple stakeholders in the creative economy;
  - v. Ongoing dialogue and strategic engagement sessions will be conducted to secure stakeholder buy-in; and
  - vi. Resources will be reallocated or adjusted as needed to respond to both internal challenges and external shocks such as climate change.
- 

## Risk Analysis

The National Policy for Culture, Entertainment and the Creative Economy acknowledges several risks that could affect its successful implementation. These include:

- a. Governmental Changes: Shifts in administration and policy priorities may disrupt progress;
- b. Resource Limitations: Inadequate human and financial resources could hamper efforts;
- c. Fragmentation Risk: Competing priorities among Ministries, Departments, and Agencies (MDA), coupled with a lack of sustainable, integrated systems, may hinder coordinated action;
- d. Conformity Risk: Stakeholder resistance to change and lack of buy-in could slow down implementation; and
- e. External Shocks: Climate change and other unforeseen external factors pose risks beyond immediate control.

To mitigate these risks, the following measures will be taken:

- i. Policy strategies and programmes will be adjusted to align with shifting government priorities;
- ii. The Ministry will engage with the Ministry of Finance and the Public Service to secure additional human resources as required;
- iii. Partnerships with international entities will be pursued;
- iv. The Ministry, through the National Cultural and Creative Industries Council (NCCIC), will adopt a coordinated governance approach to ensure collective action from

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Short Term: FYs 25/26 -26/27; Medium Term: FYs 27/28 – 30/31 Long Term: FYs 31/32 - 34/35)								
	Issues	Policy Objectives	Strategies	Key Indicators	Activities	Responsible MDAs	Resources /Costs	Timelines
1.1	Insufficient knowledge and appreciation of Jamaica's history, culture, and identity	Recognise, revitalise, preserve and promote national pride, cultural identity, and respect for diversity of all cultures and their cultural expressions, communities and heritage;	Identify, document, preserve and promote Jamaica's diverse living and tangible cultural heritage;	<p>National Database of Cultural Assets, Heritage Resources and Rights Inventory developed and populated with initially available data by 2025/2026;</p> <p>85-100% of targeted research and development/information related to the Inventory of Cultural Elements conducted, in keeping with established work plans;</p> <p>National Cultural Repositories rebranded by FY 2026/2027;</p> <p>20% increase per year in collections of National Cultural Repositories;</p> <p>50 - 70% of archived collection in National Cultural Repositories accessible to the public by FY 2027/2028;</p> <p>50% increase in digital visitorship to National Cultural repositories;</p> <p>A minimum of 5 new programmes/initiatives implemented to safeguard measures for living/intangible cultural heritage elements per year;</p>	<p>Develop a national database of Jamaica's cultural assets, heritage resources and rights inventory;</p> <p>Rebrand the national cultural repositories to reinvigorate and promote these mechanisms for the collection of cultural information from all aspects of Jamaica's culture;</p> <p>Undertake activities to document and populate National Cultural Repositories, including Rights Inventory such as JCDC rights for national songs;</p> <p>Collaborate with stakeholders including agencies and cultural communities to support the preservation and documentation of language, story-telling traditions, religious practices, and other living/intangible and tangible cultural heritage;</p>	<p><b>Lead:</b> MCGES, IOJ JCDC, CPTC, JNHT, NLJ, PBCJ, JIS;</p> <p><b>Support:</b> MoESYI, MT, SDCs, JNC-UNESCO; Municipal Corporations; CHASE Fund, TEF</p>	Budgets of responsible MDAs	<p><b>Short Term</b></p> <p><b>Medium Term</b></p> <p><b>Short term and ongoing</b></p> <p><b>Medium to long term</b></p> <p><b>Short term and ongoing</b></p>

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	Issues	Policy Objectives	Strategies	Key Indicators	Activities	Responsible MDAs	Resources /Costs	Timelines
1.2	Need to create an environment in which people feel confident in engaging in all forms of cultural expressions	Recognise, revitalise, preserve and promote national pride, cultural identity, and respect for diversity of all cultures and their cultural expressions, communities and heritage	Provide support for the celebration and transmission of traditional religious practices and cultures, and commemoration of significant events.	Forms of support and sponsorship provided for celebratory and commemorative events;  70 - 100% of targeted festivals, events and celebrations documented and stored in National Cultural Repositories;	Support and/or sponsor celebratory days such as Taino Day, Hosay Festival, Chinese New Year, Africa Day, Diwali, Holi, Oktoberfest, Rastafari/Nyahbinghi Celebrations, Maroon Celebrations and Programmes, Tambu Fest)  Support and/or sponsor commemorative events such as Watt Town Revival Pilgrimage, Coral Gardens Massacre, Zong Massacre)  Document the various festivals, events and celebrations to allow for consumption by the larger Jamaican population;	<b>Lead:</b> MCGES, IOJ JCDC, CPTC, JNHT, NLJ;	Budgets of responsible MDAs	Ongoing  Ongoing  Ongoing

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	Issues	Policy Objectives	Strategies	Key Indicators	Activities	Responsible MDAs	Resources /Costs	Timelines
1.3	Insufficient knowledge and appreciation of Jamaica's history, culture, and identity  Lack of subject specific guidelines and sub-policies for critical areas within the sector, for example, entertainment, reparations, dress code, culture sector disaster risk management and cultural communities  Need to create an environment in which people feel confident in engaging in all forms of cultural expressions  Continuing harm endured by the people of Jamaica for historical injustices arising from the capture and trafficking of Africans, chattel enslavement, colonialism	Recognise, revitalise, preserve and promote national pride, cultural identity, and respect for diversity of all cultures and their cultural expressions, communities and heritage	Develop sub-policies in support of cultural diversity and cultural communities;  Establish and implement a comprehensive National Reparation Policy and Roadmap aimed at achieving reparatory justice to redress the enduring impacts of historical injustices, colonialism, and chattel enslavement, ensuring equitable benefits for present and future generations.	Cultural Communities Policy developed by FY 2025/2026;  Dress Code Policy developed by FY 2025/2026;  National Reparation Policy and Roadmap developed by 2025/2026	Develop Cultural Communities Policy;  Develop Dress Code Policy;  Develop Reparation Policy and Roadmap  Participate in CARICOM Reparation Committee  File Petition to the King of England	MCGES, MoESYI, JCDC, IOJ, CPTC, JNHT, NLJ, PBCJ, JIS, SDCs, JNC-UNESCO; Municipal Corporations;	Budgets of responsible MDAs	Short Term  Short Term  Short Term

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	Issues	Policy Objectives	Strategies	Key Indicators	Activities	Responsible MDAs	Resources /Costs	Timelines
1.4	Insufficient knowledge and appreciation of Jamaica's history, culture, and identity  Lack of subject specific guidelines and sub-policies for critical areas within the sector, for example, entertainment, reparations, dress code, culture sector disaster risk management and cultural communities  Lack of confidence among Jamaicans to engage in all forms of cultural expressions	Recognise, revitalise, preserve and promote national pride, cultural identity, and respect for diversity of all cultures and their cultural expressions, communities and heritage	Develop programmes in support of cultural diversity and cultural communities;	# of programmes developed to support cultural diversity and cultural communities;  70 - 100% of targeted resources secured;  Best practices and knowledge exchanged with local cultural communities and the ECCI;	Develop programmes to support cultural diversity and cultural communities;  Secure and allocate funding to support community initiatives, cultural events, expressions, and heritage preservation efforts within diverse cultural communities;  Participate actively in international forums, conferences, and networks focused on cultural diversity, safeguarding of cultures and sustainable development to share best practices and exchange knowledge with local cultural communities and the ECCI;	MCGES, MoESYI, JCDC, IOJ, CPTC, JNHT, NLJ, PBCJ, JIS, SDCs, JNC-UNESCO; Municipal Corporations;	Budgets of responsible MDAs	Short Term  Short term  Ongoing

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	Issues	Policy Objectives	Strategies	Key Indicators	Activities	Responsible MDAs	Resources /Costs	Timelines
1.5	Insufficient knowledge and appreciation of Jamaica's history, culture, and identity  Lack of confidence among Jamaicans to engage in all forms of cultural expressions ;  Lack of subject specific guidelines and sub-policies for critical areas within the sector, for example, entertainment, reparations, dress code, culture sector disaster risk management and cultural communities	Recognise, revitalise, preserve and promote national pride, cultural identity, and respect for diversity of all cultures and their cultural expressions, communities and heritage	Review and/or enact legislation to ensure that the rights and interests of cultural groups and communities are respected and protected;	A comprehensive report with recommendations for the review of legislation which address ethical issues affecting cultural expressions and cultural groups produced for consideration of Cabinet;  Report prepared indicating legislative changes recommended to give effect to Jamaica's obligations under the Convention on the Safeguarding of Intangible Cultural Heritage and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and recommend any legislative changes required to give effect to Jamaica's obligations;  Amendments to Dangerous Drugs Act passed and authority transferred	Establish a committee to conduct review of legislation (including the Obeah Act, 1898) and ethical issues affecting cultural expressions, cultural groups;  Make recommendations for changes to or new legislation;  Review the Convention on the Safeguarding of the Intangible Cultural Heritage and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and recommend any legislative changes required to give effect to Jamaica's obligations;  Continue to advance the amendments to the Dangerous Drugs Act required for the transfer of legal authority to the MCGES to issue and regulate licences for the cultivation and distribution of ganja	MCGES, MJ, IOJ, JNHT  <b>Lead:</b> MCGES, MOJ  <b>Support:</b> CLA, AG, MIIC	Budgets of responsible MDAs	Short term  Short Term  Short Term  Short Term

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	Issues	Policy Objectives	Strategies	Key Indicators	Activities	Responsible MDAs	Resources /Costs	Timelines
1.6	Underutilisation of traditional media and social media platforms to promote Jamaica's diverse cultural communities and cultures	Recognise, revitalise, preserve and promote national pride, cultural identity, and respect for diversity of all cultures and their cultural expressions, communities and heritage	Promote diverse cultural expressions by encouraging the diversity and plurality of media platforms and support initiatives that foster cross-cultural dialogue and understanding	Guidelines developed that ensure fair and authentic representation of diverse cultures, ethnicities and marginalised groups in the media;  # of partnerships entered into with media entities, practitioners and culture bearers;  X% positive change in the population's perception of media diversity and representation;  # of media programmes developed to integrate cultural diversity and media representation;  Media awards developed and presented annually as of 2025	Make recommendations to the Ministry with responsibility for Information to encourage fair and authentic representation of diverse cultures, ethnicities and marginalised groups in media;  Partner with media personalities/entities and cultural bearers to promote respect for all cultural expressions;  Partner with educational institutions to integrate courses on cultural diversity and media representation into their programme offerings;  Develop media awards for the media entity and practitioner which best highlight and focus on Jamaica's varied cultural expressions;	<b>Lead:</b> MCGES  <b>Support:</b> MoESYI, BCJ	Budgets of responsible MDAs	<b>Short Term</b>  <b>Short term/ Ongoing</b>  <b>Medium term/ Ongoing</b>  <b>Short term</b>

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	Issues	Policy Objectives	Strategies	Key Indicators	Activities	Responsible MDAs	Resources /Costs	Timelines
1.7	Lack of confidence among Jamaicans to engage in all forms of cultural expressions	Recognise, revitalise, preserve and promote national pride, cultural identity, and respect for diversity of all cultures and their cultural expressions, communities and heritage	Promote diversity, equity, and representation within the ECCI;	% increase in the representation of marginalised groups in authoritative positions in the ECCI;  # of sensitisation programmes held # of ECCI businesses reached  # of initiatives supported per year which are led by members of marginalised communities or which amplify the voice of marginalised groups;  % increase in participation of marginalised groups in ECCI events and activities;  # of outreach events conducted targeting marginalised groups;  Commemorative days identified and and commemorative activities executed	Create and support leadership and advocacy programmes, including training, mentorship, and networking opportunities for marginalised groups inter alia, cultural communities, youth and women within the ECCI to empower marginalised individuals to take on leadership roles within the industry;  Offer islandwide sensitisation programmes targeting the ECCI and related businesses to raise awareness of unconscious biases, promote cultural sensitivity, and foster an inclusive culture;  Support initiatives in the ECCI which are led by members of marginalised groups (e.g. cultural communities, youth and women), or which amplify the voice of marginalised groups;  targeted outreach and engagement initiatives to bolster the participation and representation of marginalised groups in the ECCI;  Highlight and promote commemorative days that celebrate diversity and equity in the ECCI, specifically relating to marginalised groups;	<b>Lead:</b> MCGES, IOJ JCDC, CPTC, JNHT, NLJ;  <b>Support:</b> MoESYI, MT, SDCs, JNC-UNESCO; Municipal Corporations; CHASE Fund, TEF	Budgets of responsible MDAs	Short term/ Ongoing  Short term/ ongoing  Short term/ Ongoing  Short term/ Ongoing  Short term/ Ongoing

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Issues	Policy Objectives	Strategies	Key Indicators	Activities	Responsible MDAs	Resources /Costs	Timelines	
1.8	Inadequate use of cultural interventions to address socio-economic challenges	Position the Entertainment, Cultural and Creative Sector as a tool to achieve peace, tolerance, unity, social empowerment and cohesion, sustained well-being and the creation of wealth;	Promote sustainable cultural programmes to reduce social and economic disruption in society;	# of programmes implemented;  # of community arts and cultural events organised, annually;  15-25% increase in revenue generated by community and cultural events on local businesses;  # of projects implemented within communities;  Increase in revitalised community spaces resulting from arts and culture initiatives;	Implement programmes focused on preserving and revitalising traditional cultural practices, heritage sites, and artistic expressions within communities to build social cohesion;  Support the organisation of community and cultural events that showcase local talent, traditions, and cultural heritage contributing to the social and economic vitality of communities;  Implement projects that integrate arts, culture, sports and design into community development efforts to revitalise spaces, promote local identity, and stimulate economic activity;	<b>Lead:</b> MCGES, IOJ JCDC, CPTC, JNHT, NLJ;	Budgets of responsible MDAs;	<b>Short term/ Ongoing</b>  <b>Short term/ Ongoing</b>  <b>Short term/ Ongoing</b>

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	Issues	Policy Objectives	Strategies	Key Indicators	Activities	Responsible MDAs	Resources /Costs	Timelines
1.9	Jamaica's Constitutional Reform Programme raises key considerations for national identity and the revision of national symbols in the transition to a Republic	Recognise, revitalise, preserve and promote national pride, cultural identity, and respect for diversity of all cultures and their cultural expressions, communities and heritage	Establish a collaborative framework between the Ministry of Legal and Constitutional Affairs and the Ministry responsible for Culture to shape and institutionalise the national identity of the Republic of Jamaica through constitutional reform and cultural re-education programme;	National Identity Framework developed;  Cultural re-education outreach initiative launched and 75-100% of target audience reached;  National Public Education Campaign implemented	Collaborate with the Ministry of Legal and Constitutional Affairs to develop a National Identity Framework that integrates Jamaica's culture and history into the transition to a Republic and development of national symbols;  Design and implement a cultural re-education outreach initiative within schools, institutions, and media platforms to increase public understanding of Jamaica's transition to a Republic, national symbols, and historical narratives.  Execute a national public education campaign	MCGES, MLCA, IOJ, JCDC, JNHT, CPTC, OPM	Budgets of responsible MDAs	Short Term/ Ongoing  Short Term/ Ongoing



# 6. Monitoring and Evaluation

The implementation of the National Policy for Culture, Entertainment and the Creative Economy will be monitored and evaluated through a comprehensive Monitoring and Evaluation (M&E) Plan. The primary objective of this plan is to track, assess, and report on the policy's progress in achieving its goals and outcomes related to cultural resource management and the creative economy. The Ministry of Culture, Gender, Entertainment, and Sport, through its Culture and Creative Industries Policy Development and Monitoring Branch and Entertainment Policy Development and Monitoring Policy Development, will take the lead in overseeing this process. The terms of the policy are as follows: Short Term: Financial Years 2025/26 – 2026/27, Medium Term: Financial Years 2027/28 – 2030/31, and Long Term: Financial Years 2031/32 – 2034/35. A formative evaluation approach will be adopted, focusing on continuous assessment during implementation. The evaluation process will begin in the financial year 2027/2028, marking the end of the short-term implementation period, with evaluations scheduled at the end of the short, medium, and long terms. The evaluation intervals are FY 2027/2028, FY 2031/2032 and FY 2035/2036. This approach will assess the policy's impact, highlighting successes, challenges, and gaps while evaluating its implementation and adaptability to the evolving culture, entertainment and creative economy landscape.

The M&E framework will be results-based. MDA will be responsible for reporting on their performance against set targets and contribute to the overall evaluation process. In addition to government agencies, the private sector, academic institutions, and international development partners will be essential stakeholders in both the implementation and monitoring of the policy. The outcomes and indicators established within the policy will be used to measure the success of specific programmes and assess the performance of the entities responsible for their execution. Furthermore, the evaluation process will help identify areas where changes may be necessary, whether in the legal framework, institutional mandates, or the alignment of strategies with evolving needs in the cultural and creative sectors. This approach will ensure that the policy remains adaptable and responsive to the growing demands of cultural resource management and Jamaica's creative economy.

## Policy Review

The policy shall be reviewed and/or updated at least once every five (5) years to ensure its continued relevance and effectiveness in responding to the evolving needs of culture resource management and Jamaica's entertainment, cultural and creative sector. This review process will be led by the Ministry responsible for culture and the creative economy, in collaboration with relevant stakeholders across government, private sector, academia and civil society. The review will take into account emerging trends, challenges, and opportunities within the cultural and creative industries, both locally and globally. It will be based on a thorough assessment of performance indicators, such as the growth of cultural exports, job creation, income generation, infrastructure development, and international competitiveness. Additionally, the evolving needs of artists, practitioners, and cultural institutions will be carefully considered, ensuring that the policy remains responsive to the demands of the sector. By regularly updating the policy in line with the performance of the sector and its changing needs, Jamaica will be able to maintain a dynamic and forward-looking cultural resource management framework and creative economy that continues to contribute to the country's economic growth, social development, and global cultural influence.

# 7. Legislative Framework

The development of the Entertainment, Cultural and Creative Industries require an integrated legislative approach. In addition to legislation that forms the framework for cultural development cited in an earlier section, inter-sectoral legislation has direct bearing on the growth and development imperatives of these industries. Other important statutes from across government are part of the necessary legal framework for the establishment and protection of a well-managed Jamaican Creative Economy.

The Acts listed below form the legislative framework required to strengthen the effectiveness of this national policy. Legislation such as the Copyright Act and Patents and Designs Act have been recently reviewed modernising the intellectual property framework within which creative professionals can navigate to ensure protection of their creative works both locally and internationally. At the time of writing, the Jamaica National Heritage Trust Act is also in the process of being amended to incorporate many international obligations under conventions ratified and others which are slated for ratification related to the protection of our tangible and intangible cultural heritage. The Cinematograph Act is slated for review with a view to modernisation. The Noise Abatement Act, as discussed in a previous section, is also to be examined with the Ministry of National Security and other stakeholders with the intention of reviewing it to allow entertainers the greater ability to commercialise their craft through the staging of concerts and shows. This will support the establishment of entertainment zones which will further facilitate the realisation of this objective. This policy speaks at various points about the need to create greater incentives for the creative industries and these will also need to be legislatively provided for. The importation of tools of trade duty free is one of the existing policy imperatives which will need to be reviewed and legislated with a view to widening its applicability to be of greater benefit to practitioners.

The proposed Jamaica Arts, Culture and Creative Economy Act will be significant addition to the legislative framework, serving to establish the National Culture and Creative Industries Committee in law and formalising the administration of the arts, culture and the creative economy sectors in line with what was prescribed in paragraph 4.3.4.

This policy will establish the context in which the legislation which touch and concern culture and the creative economy should be treated with in instances of their review and amendment.

The culture and creative economy sector is governed by the following pieces of legislation:

- The Cinematograph Act, 1913
- The Copyright Act, 1993
- The Customs Act, 1941
- The Disabilities Act, 2014
- The Dangerous Drugs Act, 2013
- The Fiscal Incentives (Miscellaneous Provisions) Act, 2013
- The Institute of Jamaica Act, 1978
- The Jamaica Cultural Development Commission Act, 1968
- The Jamaica Library Service Act, 1949
- The Jamaica National Heritage Trust Act, 1985
- The Legal Deposits Act, 2004
- The Local Governance Act, 2016
- The National Library of Jamaica Act, 2010
- The Noise Abatement Act, 1997
- The Patents and Designs Act, 2020
- The Parish Council Act (Places of Amusement Regulations), 2016
- The Towns and Communities Act, 2014
- The Trade Marks Act, 2001



# 8. Linkages with other policies

The National Policy for Culture, Entertainment and the Creative Economy is deeply interconnected with various government policies and international agreements, fostering a cohesive and integrated approach to the growth and development of culture and the creative economy. Domestically, it aligns seamlessly with national and economic policies that govern institutions, industries, and sub-sectors intersecting with culture and the creative sector. This policy spans multiple portfolios and related policies, including Economic Growth, Education, Skills Development, Youth, Finance, Foreign Trade, Foreign Affairs, Industry, Investment, Commerce, Local Government, and Tourism. Prominent cross-sectoral initiatives, such as the Culture in Education Programme and Heritage and Community Tourism, exemplify its multifaceted impact. Regionally, the policy aligns with CARICOM's Strategic Plan (2022–2030), which outlines ten priority actions, including the development of national cultural policies to strengthen the creative sector. On the international stage, the policy is harmonised with UNESCO's Conventions, other relevant UN conventions, and the Sustainable Development Goals. These alignments underscore the role of culture in promoting mutual understanding, collaboration, and cultural diplomacy. The policies listed below form the policy framework required to support the effectiveness of this national policy:

- Climate Change Policy Framework for Jamaica, 2023
- Convention on Biological Diversity, 1992
- Convention on International Trade in Endangered Species, 1973
- Convention on Wetlands of International Importance (Ramsar Convention), 1971
- Diaspora Policy, 2022
- Draft National Animation Policy
- Draft Intellectual Property Strategy
- GOJ Communication Policy, 2015
- Information and Communications Technologies Policy, 2011
- National Community Tourism Policy and Strategy, 2015
- National Craft Policy, 2019
- National Diaspora Policy, 2022
- National Export Strategy, 2009
- National Foreign Trade Policy and Action Plan, 2018

- National Industrial Policy, 1996
- National Investment Policy, 2022
- National Policy for Jamaica's System of Protected Areas, 1997
- National Policy for Persons with Disabilities, 2000
- National Policy on Gender Equality, 2011
- National Policy on Science, Technology and Innovation Policy, 2022
- National Quality Policy, 2019
- National Sports Policy, 2013
- National Youth Policy, 2017
- Ocean and Coastal Zone Management Policy, 2002
- Paris Agreement, 2015
- Strategic Plan for the Caribbean Community (2022–2030)
- The MSME and Entrepreneurship Policy, 2018
- Tourism Networks Policy and Strategy, 2020
- UNESCO's Convention Concerning the Protection of the World Cultural and Natural Heritage (1972)
- UNESCO's Convention for the Protection and the Promotion of the Diversity of Cultural Expressions (2005)
- UNESCO's Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954) and its two Protocols (1954 and 1999)
- UNESCO's Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970)
- UNESCO's Convention on the Protection of the Underwater Cultural Heritage (2001)
- UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage (2003)
- UNIDROIT Convention On Stolen or Illegally Exported Cultural Objects, 1995
- United Nations Sustainable Development Goals
- Vision 2030 Jamaica: National Development Plan

# 9. Conclusion

The National Policy for Culture, Entertainment and the Creative Economy aligns with National Outcome #4, Authentic and Transformational Culture, from Jamaica's Vision 2030 development plan. This outcome envisions a society where culture is a driving force for empowerment, economic prosperity, and social cohesion. It emphasises the transformative power of culture in shaping a confident, creative, and equitable society. By positioning culture as a cornerstone of national development, this policy reflects Jamaica's commitment to harnessing its cultural wealth and creative potential for sustainable development.

The policy's five goals seek to achieve this vision. The policy envisions a Jamaica where: (1) citizens are culturally confident and proud, and where all cultures and communities are empowered and represented in the nation's identity and development; (2) cultural resource management is aligned with international best practices; (3) a people-centred and ecosystem approach is adopted to the Creative Sector; (4) the Creative Sector has a strong governance system that promotes development and collaboration; and (5) the global appeal of "Brand Jamaica" redounds to cultural value added and ensures the country remains a cultural leader in the global economy. This embodies the Authentic and Transformational Culture envisioned in Vision 2030, where culture and the creative industries redound benefits to the Jamaican people and meaningful contributions are made to the development of the Jamaican society.

The success of this policy hinges on strategic implementation, continuous monitoring, and adaptive governance. The implementation of this policy acknowledges Jamaica's unique realities. Challenges such as limited funding, infrastructural deficits, and socio-economic inequalities require pragmatic and innovative solutions. Public-private partnerships, community-driven initiatives, and international cooperation will play vital roles in overcoming these barriers. A data-driven and stakeholder engagement approach will ensure that the policy remains responsive to emerging trends and priorities. By embedding monitoring and evaluation frameworks, the policy ensures that its goals are met efficiently and equitably.

## Charting a Future

In conclusion, the National Policy for Culture, Entertainment and the Creative Economy positions Jamaica to harness its culture and creative sector capital to drive development and growth. By advancing the goals, the policy lays a framework for a vibrant and sustainable culture and creative economy. This policy is not just a statement of intent but a call to action—inviting every Jamaican to contribute to the preservation, celebration, and innovation of their cultural heritage and creativity. As the nation advances towards the vision of an Authentic and Transformational Culture outlined in Vision 2030, this policy serves as a guiding framework, ensuring that Jamaica's culture and creative sector remain a source of pride, socio-economic empowerment, sustainable economic development and growth, and seen as a desirable career pathway.

# Appendix 1

## P olicy Development Process - National Policy for Culture, Entertainment and the Creative Economy

The policy development process for culture and the creative economy has been thorough, encompassing two distinct phases of review. The first phase (2012-2017) and second phase (2019-2024) have assessed culture resource management, governance frameworks for the creative sector, addressing gaps and integrating contemporary developments in the global creative economy. Throughout this process, the Ministry of Culture, Gender, Entertainment and Sport facilitated a series of strategic consultations and stakeholder engagements. These consultations involved representatives from the public and private culture sectors, including government ministries, departments, agencies, academia, cultural practitioners, creative professionals, industry associations, stakeholders, and international organisations.

The process also drew on best practices and expert insights, incorporating lessons from the global orange economy. By incorporating stakeholder input, international frameworks, and research, the policy positions Jamaica's culture and creative sector to develop and thrive, leveraging its potential for economic transformation and sustainable development.

The following list outlines the stakeholders consulted during the policy development process.

- African Caribbean Institute of Jamaica/Jamaica Memory Bank
- Brown's Town Community College
- Creative Production and Training Centre
- Dr. Dave Gosse, University of the West Indies, Mona Campus
- Dr. Deborah Hickling Gordon, University of the West Indies, Campus
- Dr. Sonjah Stanley Niaah, University of the West Indies, Mona Campus
- Edna Manley College of the Visual and Performing Arts
- Entertainment Advisory Board
- Excelsior Community College
- Human Employment and Resource Training Trust/ National Training Agency
- Institute of Jamaica
- Jamaica Association of Composers Authors and Publishers
- Jamaica Association of Dramatic Arts
- Jamaica Business Development Corporation
- Jamaica Cultural Development Commission Jamaica Film and Television Association
- Jamaica Intellectual Property Office
- Jamaica Music Museum
- Jamaica National Commission for UNESCO
- Jamaica National Heritage Trust
- Jamaica Promotions Corporation
- Jamaica Reggae Industry Association
- Jamaica Union for Tertiary Students
- Kingston Creative
- Liberty Hall: The Legacy of Marcus Garvey National Museum Jamaica
- L'Acadco A United Caribbean Dance Force
- Ministry of Education, Skills, Youth and Information
- Ministry of Finance and the Public Service
- Ministry of Foreign Affairs and Foreign Trade
- Ministry of Industries, Investment and Commerce
- Ministry of Labour and Social Security
- Ministry of Local Government and Community Development
- Ministry of Tourism
- Montego Bay Community College
- National Gallery of Jamaica
- National Library of Jamaica
- National Museum Jamaica
- National Youth Council of Jamaica
- Natural History Museum of Jamaica
- Planning Institute of Jamaica
- Professor Donna Hope, University of the West Indies, Mona Campus
- Programmes Coordination Division
- Revival Church Elders (Watt Town)
- The Ashe Company
- The National Dance Theatre Company
- The Phillip Sherlock Centre for Performing Arts
- University of Technology, Centre for the Arts
- University of the West Indies
- Windward Maroon Community

# Appendix 2

10 YEAR FINANCIAL PLAN											
Activity	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9	Year 10	Total
Policy, Legislation and Programmes	35.19M	35.19M	25M	26.25M	27.56M	28.94M	28.29M	29.7M	31.19M	32.75M	<b>300.06M</b>
Education	36.45M	36.45M	36.77M	731.13M	37.47M	37.84M	38.23M	38.64M	39.08M	39.53M	<b>1.08B</b>
Historic Restoration	127.26M	227.26M	233.62M	140.31M	147.32M	154.69M	162.42M	170.54M	179.07M	188.02M	<b>1.73B</b>
Public Education, Communication and Outreach	21.3M	22.37M	23.49M	24.66M	25.9M	27.19M	28.55M	29.98M	31.48M	33.05M	<b>267.96M</b>
Research and Development	31.01M	31.01M	32.56M	34.19M	35.9M	37.69M	39.58M	41.56M	43.64M	45.82M	<b>372.96M</b>
Festivals and Events	187.25M	187.25M	196.61M	20.59M	21.62M	22.7M	23.84M	25.03M	26.28M	27.6M	<b>738.78M</b>
Training and Capacity Building	43.85M	43.85M	46.04M	48.34M	50.76M	53.3M	55.96M	58.76M	61.7M	64.79M	<b>962.46M</b>
Infrastructure Development	200M	891.07M	891.07M	891.07M	600M	600M	550M	510M	220.5M	231.52M	<b>5.59B</b>
International and Regional Trade Development	13.8M	13.8M	14.49M	15.21M	15.98M	16.77M	17.61M	18.49M	19.42M	20.39M	<b>165.97M</b>
Sector Development	1.09M	1.14M	1.2M	1.26M	1.32M	1.39M	1.46M	1.53M	1.61M	1.69M	<b>13.71M</b>
Sponsorship and Resilience Mechanisms	170.25M	178.76M	187.7M	197.09M	206.94M	217.29M	228.15M	239.56M	251.54M	264.11M	<b>2.14B</b>
Disaster Risk Management	6M	6M	30M	31.5M	33.07M	34.73M	36.47M	38.29M	40.2M	42.21M	<b>298.47M</b>
Human Resources	12M	12.3M	12.61M	12.92M	13.25M	13.58M	13.92M	14.26M	14.62M	14.99M	<b>134.44M</b>
Other	13.8M	13.8M	14.49M	15.21M	15.98M	16.77M	17.61M	18.49M	19.42M	20.39M	<b>165.97M</b>
<b>Total</b>	<b>869.26M</b>	<b>1.27B</b>	<b>1.52B</b>	<b>2.07B</b>	<b>703.06M</b>	<b>1.03B</b>	<b>912.09M</b>	<b>904.85M</b>	<b>949.73M</b>	<b>996.86M</b>	<b>13.96B</b>





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