VISION 2030 JAMAICA: NATIONAL DEVELOPMENT PLAN

CULTURE, CREATIVE INDUSTRIES, AND VALUES

SECTOR PLAN

FINAL DRAFT

Prepared by the
Culture, Creative Industries
and Values Task Force
Final Draft, July 2009

VISION 2030 JAMAICA

CULTURE, CREATIVE INDUSTRIES AND VALUES

SECTOR PLAN 2009 - 2030

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LIST OF ACRONYMS

CHASE – Culture, Health, Arts, Sports and Education
CIEP – Culture in Education Programme
CPTC – Creative Production and Training Centre
EMSVPA – Edna Manley School of the Visual and the Performing Arts
EXCED – Excelsior Community College
ICT – Information and Communication Technology
IOJ – Institute of Jamaica
JAMPRO – Jamaica Trade and Invest
JAMVAT – Jamaica Values and Attitudes
JCDC – Jamaica Cultural Development Commission
JIPO – Jamaica Intellectual Property Rights Office
JLS – Jamaica Library Service
JNHT – Jamaica National Heritage Trust
JTI – Jamaica Trade and Invest
NLJ – National Library of Jamaica
SDC – Social Development Commission
SWOT – Strengths, Weaknesses, Opportunities, Threats
UNESCO – United Nations Educational Scientific Cultural Organization
UTECH – University of Technology
UWI – University of the West Indies
WIPO – World Intellectual Property Organization

In 2006, The GOVERNMENT of Jamaica (GOJ) mandated the Planning Institute of Jamaica (PIOJ) to lead the preparation of a comprehensive long-term National Development Plan (NDP) which would seek to place Jamaica in a position to achieve developed country status by 2030. Development of the Plan began in January 2007 and thirty one Task Forces (TFs) including the Culture and Values and Creative Industries and Sport Task Forces were established thereafter. The TFs represent sectors and areas critical to the achievement of the national goals and were charged with the responsibility for developing the relevant long-term sector plans.

The Culture and Values and Creative Industries and Sport Task Forces commenced the plan preparation exercise as separate Task Forces (Culture and Values Commenced in March 2007 while the Creative Industries and Sport commenced in April 2007). First drafts of Sector Plans for both Task Forces were produced and submitted in June 2007and reviewed within and outside of the PIOJ in the last quarter of 2007.

Late in 2007, both Task Forces recognized that the interrelationship between culture and values and the creative industries made it impractical to separate the plans for each of the areas. In consequence, it was adjudged that the best strategic approach to the development of Culture and Values and Creative Industries in Jamaica was to combine the efforts of both Task Forces into the development of a single sector plan. This led to the creation of the Culture, Creative Industries and values Task Force and subsequently, the combination of the Culture, Creative Industries and Values (CCIV) Sector Plans into a single document. The Sport Task Force was kept separate. The CCIV plan, here presented, forms part of the foundation for the development of Jamaica 2030 – a 21-year plan based on a fundamental vision to make *'Jamaica the place of choice to raise families, live, work and do business,'* and on guiding principles which put the Jamaican people at the centre of the nation's transformation. Twelve strategic priorities, which include International Competitiveness and Gender, Culture and Values, have been identified as critical elements in fulfilling the objectives of the plan.

The preparation of the Plan was supported by a quantitative systems dynamics computer model – Threshold 21 (T21) – which supports comprehensive, integrated planning that enables the consideration of a broad range of interconnected economic, social and environmental factors and will be used to project future consequences of different strategies across a wide range of indicators. In addition, it will enable planners to trace causes of changes in any variable or indicator back to the relevant assumptions and policy choices.

This sector plan was developed using the following processes:
- Participation of Task Force Members[1] through Task Force Meetings that were used to solicit ideas and views on culture and values and creative industries and

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[1] See Appendix 1 and 2 for Lists of Members of the Creative Industries and Culture and Values Task Forces.

challenges facing Jamaica as well as identify a vision for Creative Industries and culture and values in Jamaica, and determine key goals, objectives, strategies and actions for the sector.

- Research on international best practices in related areas that could be adopted in the Jamaican context
- Review of relevant documentation on the Culture, Creative Industries and Values.

This Sector Plan is structured in the following sections as follows:
- Situational Analysis
  - Culture and Values
  - Creative Industries
- SWOT Analysis
  - Culture and Values
  - Creative Industries
- Proposed Vision Statement
- Strategic Framework – Goals, Objectives and Strategies

2. SITUATIONAL ANALYSIS

CULTURE AND VALUES

INTRODUCTION

Culture has been defined as "the way of life of a people"[2]. "A country's culture is the dynamic reservoir of the ways of thinking and doing accumulated over time, which has come to be agreed upon and transmitted across generations. It includes the knowledge, experience, beliefs, values, customs, traditions, foods, distinctive institutions and its ways of making meaning in life."[3] It is expressed in areas such as language, the arts and the various arenas of interaction, including business, religion and other social relations. Culture, inherently, affects all aspects of human life and forms the basis for our values, objectives and outlook for the future.

The priorities we set, choices and decisions we make are based on the values we uphold. This is inclusive of the personal values of the individual as well as the collective values of a community. It is important that the following characteristics of values be understood. Values are:

- learnt and taught – transmitted and inculcated through socialization;
- enduring – grounded in cultural heritage;
- morally desirable – outlining the social criteria for and the cultural assumptions upon which good and bad, right and wrong, moral and immoral, noble and vile are established; and
- a basis on which to act – they influence our behaviour by preparing us to act in certain morally-oriented ways.

The formation and promotion of values is, therefore, inextricably linked to the promotion of our cultural expressions, the construction of identity and the capacity of our people to sustain themselves economically through their cultural creations. The construction of

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[2] Division of Culture, The National Cultural Policy of Jamaica: Towards Jamaica the Cultural Superstate (Kingston: Ministry of Education, Youth and Culture, March 2003), page 9
[3] ibid, page 9.

values in a country as diverse or plural as Jamaica must be based on a conscious and institutional framework of valuing who we are.

In 2002 the Values and Attitudes Secretariat undertook a national consultation process which identified the following national **core values**:

- Respect
- Honesty and Truthfulness
- Forgiveness and Tolerance
- Peace and Love
- Trust
- Fairness
- Discipline
- Responsibility
- National Pride
- Love / Compassion
- Cooperation
- Punctuality
- Progressiveness
- Good Work Ethic
- Leadership – participative, inclusive, effective

In Jamaica, culture and values have been shaped by a number of experiences resulting from the presence of various nationalities (Africans, Asians, Europeans and others) through conquest of the indigenous inhabitants; forced migration of Africans, Asians and other peoples; slavery; and colonialism. People from varying backgrounds were combined and recombined into a common geographic boundary. These experiences formed the background of Jamaica's cultural diversity. Symbolic of our heritage and history, Jamaica's culture was fashioned around these mixtures of influences and peoples. This is aptly expressed by our motto "Out of Many One People" which perfectly defines and provides insight into our culture. The onus is upon the Government and the decision-

makers to strengthen the role of culture in building a socially cohesive society and capitalize on our cultural strengths to drive our development.

In using culture and values as the main strategic building block for crafting the development of the country, the creation of social capital should be recognized as the main pillar for achieving this. The social capital of a society includes "the institutions, the relationships, the attitudes and values that govern the interactions among people and contribute to economic and social development. Social capital, however, is not simply the sum of institutions which underpin society; it is also the glue that holds them together. It includes the shared values and rules for social conduct expressed in personal relationships, trust and a common sense of civic responsibility…."[4]. Social capital is an evolving concept which can generate benefits including enhanced health, better educational outcomes,

> **Background to social capital measurement[1]**
> Social capital is a multi-faceted concept that embodies networks and norms.
> In 2003 a cross-governmental working group agreed to adopt the OECD definition of social capital across government departments. This is "networks together with shared norms, values and understandings that facilitate co-operation within or among groups".
> Social capital has been described as having three main types: bonding, bridging and linking.
> *Bonding social capital* - describes close connections between people and is characterized by strong bonds, e.g. among family members or close friends; it is good for "getting by" in life.
> *Bridging social capital* - describes more distant connections between people and is characterized by weaker, but more cross-cutting ties, e.g. with business associates, acquaintances, friends of friends or those of a different ethnic group or social class; it is good for "getting ahead" in life.
> *Linking social capital* - describes connections with people in positions of power and is characterized by relations between those within a hierarchy where there are different levels of power; it is good for accessing support from formal institutions. This is concerned with relations between people who are not on an equal footing e.g. job searching at the Job Centre.
> To support the measurement of social capital the Office for National Statistics (ONS) identified the key dimensions that underpin it:
> • views about the local area (e.g. satisfaction with living in the area, problems in the area, fear of crime)
> • civic participation (e.g. propensity to vote, action on local and national issues)
> • social networks and support (e.g. contact with friends and relatives)
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> [1] *Social Capital: Introductory User Guide, National Statistics, Economic and Social Data Service Government*

improved child welfare, lower crime rates, reduced tax evasion and improved governmental responsiveness and efficiency. These are among the goals we strive for as a developed country. Conversely, a lack of social capital may encumber our daily lives and limit our social and economic opportunities.

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[4] Social Capital, World Bank 1998

The United Kingdom recognizes the key dimensions which underpin social capital as[5]:

- views about the local area/environment (e.g. satisfaction with living in the area, problems in the area, fear of crime);
- civic participation (e.g. propensity to vote, action on local and national issues)
- social networks and support);
- social participation (e.g. involvement in groups and voluntary activities); and
- reciprocity and trust (e.g. trusting other people. Trust in the courts or police). (See textbox on previous page)

INDIVIDUAL AND NATIONAL IDENTITY

The question of what it means to be Jamaican is now ripe for consideration. This is particularly true in light of current tensions that are shaking the very foundations on which any sense of national consensus has been developed. Culture is crucial for giving people a sense of identity and belonging that gives meaning to efforts to reconstruct our nation. This is central to our social and economic renewal whilst we progress towards developed country status. How Jamaicans exercise their franchise, and the extent to which they feel empowered to exert control over their own lives, and choose healthy outcomes are all tied to the degree to which public institutions deliver equitable, reliable goods and services. In many instances, it is felt that there are limited legitimate opportunities to express collective and national identities.

Another core aspect that affects both our individual and national identity is our political culture. Political culture is defined as "the orientation of the citizens of a nation towards politics, and their perceptions of political legitimacy and the traditions of political practice."[6] Politics is an area which manifests may aspects of our culture. In this regard, Jamaica's political culture is quite unique, particularly in the forms of its campaigning

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[5] Social Capital: Introductory User Guide, National Statistics, Economic and Social Data Service Government. www.esds.ac.uk
[6] http://en.wikipedia.org/wiki/Political_culture

and establishments of 'garrisons'[7]. It must be noted that to date there is no evidence of garrisons being found in any other country in the world.

Our national symbols and emblems are critical in engaging and determining a nationalistic sentiment. These symbols are representative of the many facets of Jamaica's cultural history. Chief among these symbols are:

- The Flag;
- The National Anthem;
- The Coat of Arms;
- The National Flower, Tree, Fruit and Bird;
- The Prayer, Pledge and Song; and
- Our National Heroes

Over time, it has been felt that Jamaica's national symbols and emblems have lost their real significance and place in reinforcing our Jamaican identity.

In 1995, a Values and Attitudes Programme was launched in an effort to foster a kinder, gentler, more disciplined and achievement-oriented Jamaica. The government's support for values and attitudes has been manifested in the JAMVAT programme for tertiary students. Through this programme, students are awarded for the community service done by getting a portion of their tuition fees paid. Several other initiatives have been undertaken through this programme, including the Living Values Education Programme, Respect Life Initiative and the launch of a Values and Attitudes Manual for Secondary Schools. These sought to address the changing social trends and behavioural norms evident in the society. The role of the state is to ensure that the economic and social environment permits each individual to reach his or her full potential. There must be rules and regulations that govern the way our society is organized…law and order…clear standards of conduct and a common understanding of the values by which the entire society can function.

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[7] "…relatively confined political strongholds…" extracted from the July 1997 **Report of the National Committee on Political Tribalism**, Hon. Justice James Kerr.

INSTITUTIONS AND INFRASTRUCTURE

Historically, government has given its support for culture. This support goes as far back as the colonial era. The establishment of the Institute of Jamaica in 1879 brought into existence a public institution formally charged with the mandate to promote an appreciation and management of culture through literature, science and art. Several initiatives were undertaken to establish cultural institutions. These include:

- in 1959, an agency with responsibility for cultural affairs – National Trust Commission;
- in the 1960s, a cultural policy as part of the Five Year Plan to consciously and vigorously promote popular and traditional arts;
- in the 1960s, establishment of the Jamaica Festival Commission to promote a national celebration for expression and progressive preservation of folk and popular identity;
- initiatives including those with a focus on craft development and cultural tourism which added a positive dimension to the cultural dynamism; and
- in 1972, the Exploratory Committee on the Arts, established to guide Government policy in the area of culture.

However, since the very first Independent Government in 1963, to the present, support for Culture and the Arts have been guided by a series of National Cultural policies. The Ministry of Tourism, Entertainment and Culture was allocated approximately $588.6 million for Art and Culture for the financial year 2006/07. This area is categorized into four broad components: Executive Direction and Administration; Regional and International Cooperation; Promotion of Arts and Culture; and Public Libraries. This represents approximately 2.8 per cent of the total budget for the year. The Culture, Health, Arts, Sports and Education (CHASE) Fund which is also charged with providing financial support to Arts and Culture, disbursed approximately $395.5 million to 237 projects geared towards the performing arts, publications, restoration of historic sites and monuments, libraries and archives, visual arts, film and music to preserve and enhance our culture.

The National Cultural Policy guides the work of the main cultural agencies through the Division of Culture which spearheads the inter-agency collaborative activities for this sector through various ministries, agencies and departments:

- the Jamaica Cultural Development Commission (JCDC);
- the Jamaica National Heritage Trust (JNHT);
- the Institute of Jamaica (IOJ) and all its divisions and affiliates – African Caribbean Institute of Jamaica/Jamaica Memory Bank/Liberty Hall, Junior Centres, National Library of Jamaica, National Gallery, Museums of History and ethnography and the Natural History Division;
- Culture in Education Programme (CIEP) and education institutions such as the University of the West Indies, the University of Technology, the Edna Manley School of the Visual and the Performing Arts (EMSVPA), and Excelsior Community College EXCED);
- Things Jamaican Limited;
- Jamaica Trade and Invest (formerly JAMPRO);
- Jamaica Intellectual Property Organization (JIPO),
- the Creative Production and Training Centre (CPTC);
- Urban Development Corporation (Heritage Development Department);
- Tourism Product Development Company (Heritage Tourism Department); and
- The Broadcasting Commission.

Although the Division of Culture exists, there remains some amount of fragmentation of cultural agencies with a seeming lack of coordination as all these agencies are housed under different ministries. This is fragmentation is also explained by the fact that the legislative frameworks which guides the work of many of these agencies are outdated; many of which were developed as early as the 18th century. This has to be addressed in order for this sector to operate at optimal efficiency and effectiveness.

The Social Development Commission (SDC), the JCDC and the Jamaica Library Service have played an integral role in the development of, and support for, our indigenous culture through their involvement in communities and schools across the island. These

institutions have made indelible marks in a variety of cultural, educational and service activities. These activities have sought to develop and strengthen community involvement; preserve and recognize our cultural heritage; and encourage building knowledge bases and special interests as a people. These programmes have been primarily beneficial to all population groups at home and abroad. The work of these organizations, however, has been increasingly challenged due in most part to the lack of legislative, administrative, financial, infrastructural and technical measure.

An overarching problem that permeates across all cultural institutions is the absence of an established framework of indicators to measure the contribution to social and economic development for incorporation in our statistical system. Cultural indicators will give a better focus and understanding of what is happening within the sector as it relates to service delivery, accountability and performance. A framework of indicators modeled from those utilized in Canada and New Zealand can be utilized (see Appendices for draft proxy culture indicators).

PROMOTING CULTURAL EXPRESSIONS

Jamaica has a history which has always encouraged its people to promote their cultural expressions including through the creative arts, music, traditional folk forms, culinary talents and food, religion, dance, drama and visual arts. Several institutions and Jamaicans have been dedicated to unearth, develop and promote the expressions of Jamaican culture. Notwithstanding the many efforts to promote Jamaica's culture, there is still more to be done. We must look to the future to identify the means by which our expressions are promoted. Efforts need to be taken to encourage and recognize outstanding artistic and cultural achievement, stimulate the performing arts and strengthen all traditional cultural forms. In order to ensure the viability of Jamaica's culture in the future, policies must be in place to assist young Jamaicans to develop their creative skills. The youth should be of primary focus considering their role and demographic dominance in an increasingly interconnected world and their exposure to new technologies and cultures.

The JCDC began in 1963 as the Jamaica Festival Commission and has been able to mobilize Jamaicans around an awareness of the country's indigenous artistic cultural potential in areas of the Performing and Entertainment Arts, Traditional Folk Forms, Culinary Arts, Visual Arts and Creative Writing. Since independence, this Commission has monitored and organized the annual festival of the arts and has provided a showcase for cultural expression throughout the country. Volunteerism has been a critical feature of the Jamaican Festival movement which transcended into strong community collaboration for public good. Through the participation of volunteers and committed staff across the island, the JCDC conducts its mandate to:

- promote cultural programmes and activities in communities throughout the island;
- encourage and organize independence anniversary celebrations and other celebrations marking occasions of national interest;
- stimulate development of local talent through training, workshops, competitions, exhibitions, pageants, parades, displays and other activities; and
- complement the work of other agencies engaged in community development.

It is felt generally, that the work of the JCDC primarily in promoting cultural expressions should be further improved and strengthened with the revision of the Act which outlines the Commission's mandate.

Synergies between Culture and Creative Industries

There is a considerably strong linkage between culture and the creative industries. Efforts have been made through the CSME to facilitate the free movement of artistes and musicians across the Caribbean region. However, at present, there is no collaborating agency to coordinate all the activities of artistes and practitioners within the creative industries. Formalizing the commercial aspects of our culture and recognizing its contribution to social and economic development are critical. Jamaica Trade and Invest has recognized the impact and potential of cultural and creative industries. They have since sought to develop "The Creative Industries Vision 2012: A Review of Jamaica's Creative Industries Plan" which was presented and launched in April 2007. This further

highlights the importance of Brand Jamaica[8] as a means of communicating national identity- unless we know how to sell our culture; others will sell it for us. It is anticipated that this plan will make Jamaica the global hub of creative industries by 2012 (see Creative Industries and Sports Sector Plan).

When reference is made to Brand Jamaica, emphasis must also be placed on aspects of our culture such as our foods and festivals which are known extensively across the world. Jamaican foods and our cooking is a "culinary melting pot that combines a hint of Spanish, a dash of English and a heaping of Indian and Chinese with a cup or tow of African ingredients"[9] for what is know as the unique Jamaica cuisine. Foods such as our Jerk and Blue Mountain Coffee must be given notable mention. Additionally, Jamaica has achieved and maintained a creditable reputation for hosting and organizing some of the finest festivals internationally including: Reggae Sumfest, Air Jamaica Jazz and Blues, Portland Jerk Festival just to name a few. These festivals are as diverse as the many facets of the Jamaican culture. Jamaica's prominence in these areas must be further nurtured to foster our development.

This leads into the link between culture and tourism. It is a well established fact that many tourists to the island have visited because of their fascination with at least one aspect of our culture and what is deemed to be authentically Jamaican: the people, the music, our cultural heritage or the sheer beauty of the island. Overtime, however, sharing the beauty and the culture of our island has been masked with the framework of All-Inclusive Hotels. A version of our culture is presented which does not adequately reflect what is uniquely Jamaican. As it pertains to employment within this sector, community-based tourism can be given more prominence to build solidarity within communities and the independence of our people. The Division of Culture has also been making efforts in this regard to forge collaboration among culture and tourism organizations for the benefit of cultural industries to provide greater access to a wider cross-section of young people

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[8] Definition of Brand Jamaica adopted from Creative Industries and Sports Sector Plan -
[9] www.worldwidegourmet.com

who seek outcomes in this area. This may be through fashion, fine arts, culinary arts, theatre etc.

It has been highlighted within the Culture Sector that there is a lack of real financial and strategic investment to drive culture. This emphasizes the need for public/private partnerships and a greater recognition of the potential benefits to be accrued. While there has been sponsorship for the promotion of culture and arts, there is need for greater commitment to take it to the next level.

AGENTS OF SOCIALIZATION

According to the late Professor Carl Stone, "profound changes in values, norms and modes of behaviour in all domains of social space have undermined the old authority systems without giving birth to a strong social order. The old order is still crumbling but no new and coherent authority systems have emerged to replace it.[10]" This is particularly true in the social, business and political environment of Jamaica. At the social level, this culminates in a polarized society rather than one which seeks to work together towards a common goal. This exists against the backdrop of other cultural penetrations which often glorify violence and portray lifestyles that are outside the grasp of the majority. Additionally the prevailing norms of the media facilitate a constant stream of negativism which serves to corrode the national confidence and self-esteem.

Family
The family is a group of people formed by bonds of affinity and conjugality for the reproduction, nurturing and socialization of the human species. Although a universal institution, its form varies from society to society, under different rules governing marriage, bonds of kinship and residence. Jamaica, in the main, shares with the rest of the Anglophone African-Caribbean similar family foundations - primarily based on the nuclear or extended structure, depending on the stage of its development. There are essentially three types of conjugal bonding: visiting, common-law and marital. A couple

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[10] Carl Stone, *'Values, Norms and Personality Development in Jamaica'* March 23, 1992.

will begin reproductive life by entering into a visiting relationship, and quickly thereafter settle into a co-residential union called common-law marriage, or common-law union. Single-headed households have been another feature of Jamaican families within the life-cycle development and these are predominantly female rather than male-headed. This trend is substantiated by the Population Census 2001 which asserted that approximately 55.0 per cent of all household heads are not in a union (single-headed). Of this proportion, approximately three-quarters are female headed. Only 23.3 per cent and 16.9 per cent of households have reported either married or in a common-law union, respectively.

Socialization and the acquisition of values are first developed within the family, which is a critical agent for creating awareness, the preservation of rights, respect for values, cultural identity and heritage. The people who share in the socialization of the children accomplish this with the help of other members of the household and the extended family; and of the community, including school, church, peer group and communication media. As an agent of socialization, the family has always been vulnerable to external stress, particularly economic. In more recent years, so pervasive and intense have been external factors that dysfunctional, ineffective families are threatening to become the norm.

The Impact of the Media, Church and School

The **school**, like the family as socializing agent, has also begun to lose its influence. Schools traditionally placed emphasis on citizen responsibility, patriotism and the development of positive attitudes about self and others as a part of their mandate to educate. "Current trends in the behavioural patterns of children and youth in Jamaica indicate a growing tendency to anti-social behaviour and highlight worrying deficits in their social skills, personal integrity, self and national awareness. Linked to this, are the realities of declining parental care and supervision, the absence of the positive role models and deficiencies in the formal and informal educational and cultural systems,

leaving many children and youth vulnerable."[11] Special emphasis must be placed on the development of children and youth as they will be transmitters of our national values, decision-makers, and professionals by 2030.

The National Parent Teacher Association of Jamaica (NPTAJ) was established in July 2006, in keeping with the National Task Force on Education Report, to include all stakeholders in the education system. The NPTAJ seeks to foster the involvement of parents in the lives of their children; to improve the education system; and strengthen their role in decision making towards quality education. This is very critical in light of discussions on fostering responsible parenting in our society.

The **media** has also played a critical role in socialization and has had significant impact on the transmission of culture and values. Access to cable television, music, the internet etc. has changed the types and forms of interaction among our people both positively and negatively perspectives. Some concerns regarding the media are:
- increased TV use resulting in decline in reading skills;
- portrayal of stereotypes of gender roles; and
- the featuring of violence and sex.

The media is clearly an important part of socialization and communication. There has to be resolve on the part of the society to react responsibly to the media and effectively manage its influence.

The history of the **church** in Jamaica has evolved in very much the same fashion as the country itself has evolved. The dynamism and diversity in religion and the church has come as a result of a melting pot of influences — invasion, conquest, resistance, retention and transformation. Jamaica is known across the world as having the most churches per square mile. In a comparative analysis, using data from 1960 to 2001,[12] there has been a considerable shift in religion and denominations. Traditional denominations reinforced by

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[11] National Cultural Policy of Jamaica , March 2003.
[12] The Statistical Institute of Jamaica, Population Census 2001, Country Report (Kingston: STATIN 2003).

our post-slavery infusion (Kumina, Revivalism, Pocomania etc) have lost ground to churches of Christian influence. This growth in religion and denominations across the island has been linked to increasing fragmentation and intolerance. This has left the perception that churches now have stronger emphasis on denominational identities. There is a need to bridge the gap between denominations and return the churches to being a major mobilizing force.

CULTURE AND EDUCATION

According to the Rt. Excellent Marcus Mosiah Garvey, "It is by education that we become prepared for our duties and responsibilities in life."[13] "Culture in its broadest sense, undergirds the educational system. However, as an expression of creative intellect and creative imagination, it needs greater focus and attention in educational development and planning."[14] It must be stated however, that education in this context does not speak solely to the formal processes but also through the informal and non-formal mechanisms by which our people gain knowledge of themselves – media, entertainment, as well as they ways in which communities organize themselves. All these must be addresses to ensure positive identity is assured.

Language is considered one of the most critical elements which underpin our national identity. While we speak Jamaican Creole (patois) most of the time, Standard English, is culturally mandatory. Stalwarts such as the Honourable Louise Bennett-Coverly have done tremendously in highlighting both forms of the language. We must appreciate and master the two in order to produce people who are fully capable of maximizing the opportunities in a globalized world. Additionally, other languages must be introduced to give Jamaicans a competitive advantage.

The Ministry of Education and Youth has embarked on the Culture in Education Programme (CIEP) to promote greater integration of culture within various activities of

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[13] National Cultural Policy of Jamaica, March 2003.
[14] Rex N. Nettleford, Caribbean Cultural Identity: The Case of Jamaica. An Essay in Cultural Dynamics (Kingston: Ian Randle publishers, 2003)

education delivery. This was done primarily in recognition of the importance of culture in the development of positive citizens. Initiatives under this programme include:

- introducing culture agents in school programme;
- a manual on culture and education; and
- curricula reform to increase the integration of culture in the curriculum among others.

There are many Jamaicans who are firm in their belief of reintroducing Civics as a core subject in schools. Civics is, essentially, the study of good citizenship and proper membership in a community. Field visits to museums, art galleries, historical sites etc, have also lost their place within our educational programmes. These all set the framework for promoting proper values and pride in being Jamaican. Tertiary institutions such as the UWI, Utech, EMSVPA and EXCED have varying approaches in how culture is delivered in their programmes. These are all fragmented and require a greater collaborative approach.

It has to be increasingly understood that learning to live together, learning to be who we are and to know what we are and our continuous learning throughout life are vastly dependent on a cultural sense. Education is an effective developmental tool and through its infusion in a cultural framework, we will allow our children and the people of the society to observe, reason, learn discuss, disagree and think for themselves. These are prerequisites to the creation of a positive, informed and committed citizenry. Therefore, there is need for the promotion of greater synergies between education and culture ministries to ensure that our people receive educational offerings that will allow them to discover their positive identity and grow with dignity.

There are many young people who have demonstrated outstanding abilities in the area of culture with potential for world class presence but whose aspiration are constantly negated in the formal education system because of the inadequate integration of culture. Many leave our school system unfulfilled, creating in our society a growing malaise of disenchantment as there are limited opportunities for them. Those who achieve in this

regard do so through share personal will and commitment or likely discovery. Therefore, there is a need for consistent support at the local and national levels.

CULTURE AND DEVELOPMENT

Cultural development is defined by UNESCO as the harnessing and promotion of all factors which enhance the cultural life of a population — the cultural dimension of development. This reflects the collective motivation of a people mobilizing all their energies for decision-making at all aspects of development; to grasp their responsibility; and to enrich the quality of their lives. This is critical in our understanding of who we are, where we come from and what we want to become. Culture has to be used positively to motivate community action and encourage persons to participate in nation building in order to achieve sustainable development. Both cultural heritage and cultural industries are important forces in creating wealth and has been overlooked considerably by developing countries including Jamaica. Due to the lack of standardized methodology to quantify the impact of culture and cultural industries, policy makers have not had sufficient information to fully recognize the magnitude of the potential the country' culture can have in respect to growth, development and wealth creation.

Once prominent focus is given to culture and development, there are several areas which will require strengthening to validate its importance. These include:
  - redeveloping and upgrading community involvement, institutions and agencies responsible for community development;
  - utilizing cultural resources in social and economic development projects;
  - improving facilities for cultural research and development;
  - culture and the environment – care and preservation;
  - building capacity within all cultural agencies to strengthen offerings;
  - conducting cultural impact assessments;
  - developing cultural indicators;
  - improving culture and governance; and

- building regional and international partnerships and cooperation.

HERITAGE PRESERVATION AND DEVELOPMENT

Preservation and development of our heritage is very important as it is a direct link to our past. Two institutions with heritage preservation mandates are the JNHT and the NLJ. The JNHT has the specific mandate of promoting, preserving and developing Jamaica's material cultural heritage while the NLJ has the specific mandate to "collect and preserve for national collection any document published in Jamaica, any document about Jamaica and any document published by a Jamaican". The JHNT fulfills the following functions:

- to promote the preservation of national monuments and anything designated as protected national heritage;
- to conduct research;
- to carry out development deemed necessary for the preservation of national monuments;
- to document and record objects and works of art to be preserved; and
- to identify any species of botanical or animal life to be protected.

Currently, there are over 150 declared heritage sites. In addition, there are some towns which have been protected such as Spanish Town, Falmouth, Port Henderson and the Titchfield Peninsula. Many declared sites include churches, public buildings, caves, clock towers, forts, mills, aqueducts, battle sites, mineral baths, statues and monuments, ruins and natural beauty spots.

The preservation of the documentary heritage by the NLJ is enabled by the Legal Deposit Act 2002 which mandated publishers to deposit two copies of every print publication and one copy of every audiovisual publication to the NLJ. Equally important for the NLJ is its function to disseminate this documentary heritage and in that regard, the NLJ provides research library and information services that promote cultural, economic, scientific, technological, educational, political and social research and development.

The IOJ also shares the mandate of heritage preservation. However, the IOJ focuses on artefactual heritage. The IOJ's main functions include: undertaking research into, and the study, encouragement and development of, culture, science and history. Additionally, this agency is responsible for the establishment of museums. This work is done through several organizations within the Institute.

Notwithstanding the framework set for heritage preservation and development in Jamaica, there is much to be done with regard to access by all Jamaicans and continued preservation of our culture.

Conclusion

Culture and Values are fundamental features of a society driving both the ends and means of the development of any country. Together they have a strong influence on human behaviour including the social and economic choices made by individuals. Development within the context of working with cultural norms of perception and behaviour to strengthen values, build social solidarity, preserve our history and contribute to national identity should be a priority. Values must be applicable and relevant to both the wider collective community and the individual in society. Therefore, consideration of these elements must occupy a central place in the framework of national development, particularly in recognizing the important link with economic, social and technological development as well as other sectors; and hence must be considered the engine of development. In order for this to be achieved, the traditional view and the prominence given to culture have to change. The mindset that views culture and cultural products and activities as simple recreation has to be replaced by one that recognizes the value and power of our culture, values and creativity and the competitive edge that we have in this area to transform our society.

In light of the resource constraints in government (which has affected the Culture and Values sector), there is much to be done to improve and enhance this particular facet of our lives, livelihoods and common identity. There has been growing concern particularly among cultural institutions about the lack of adequate government (including financial,

human resource, technical and policy) support to enable them to properly discharge their mandates to preserve and develop Jamaica's cultural heritage and value system. Greater attention need to be paid to the agents of socialization (Family, School, Church, and the media) if we are to maintain our cultural heritage. It is evident that measures have to be implemented to ensure that the social and economic benefits to be accrued from maximizing the culture of the country are realized in a sustainable way to benefit all Jamaicans.

CREATIVE INDUSTRIES

OVERVIEW - CREATIVE INDUSTRIES

JAMAICA IS DISTINGUISHED by the worldwide reach of its culture, particularly music. The National Culture Policy of 2003 sees Jamaica as a potential "cultural superstate", with culture playing an important role in national development through promotion of positive national self-identity, development of cultural industries and institutions, and cultural linkages to entertainment, education, science and technology, intellectual property rights, media, industrial development, tourism, environment and heritage .

Global Growth of Creative Industries

Cultural industries involve the creation, production and commercialisation of contents which are intangible and cultural in nature, which are typically protected by copyright, and which may take the form of goods or services. The range of cultural industries (sometimes also known as "creative industries") include printing, publishing and multimedia, audio-visual, phonographic and cinematographic productions, crafts and design, and also may be extended to include architecture, visual and performing arts, sports, manufacturing of musical instruments, advertising and cultural tourism.[15] Their

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[15] This extended definition based on UNESCO is appropriate for Jamaica.

economic potential may be illustrated by their growth in the world's largest economy, where core copyright industries in the USA grew three times as fast as the annual rate of the economy between 1977 and the year 1996, when cultural products (including films, music, television programs, books, journals and computer software) became the largest US export for the first time, surpassing other traditional industries, including automobiles, agriculture, aerospace and defense.[16] Cultural and creative industries represent one of the fastest growing sectors of the global economy, representing up to 7% of the world's GDP with growth forecast at 10% per annum, driven in part by the convergence of media and the digital economy.[17] Studies also indicate the contribution that creative industries make to the economies of the regions in which they are located, through income generation and purchases of supplies, and by enhancing the design, production and marketing of products and services in other sectors.[18] Jamaica possesses the potential to develop its cultural and creative industries into a major economic sector based on its demonstrated competitive advantages and the projected long-term growth of the global creative economy.

By far the most successful cultural industry in Jamaica has been its popular music, whose leading exponent Bob Marley has become the single most famous Jamaican at a global level, while the presence of Jamaican music is reflected on international music awards events, music festivals and sales charts. However the ownership and commercial management of cultural industries including Jamaican music have been vested in developed countries which control the global means of production and distribution of these industries. As a consequence it has been estimated that while Jamaican music accounts for an estimated 3% of world music sales, amounting to US$1 billion in 2003, the country itself received only 25% of this sum or some US$250 million.[19] As stated by UNESCO:

> "The world map of cultural industries reveals a yawning gap between North and
> South. This can only be counteracted by strengthening local capacities and facilitating

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[16] Based on a 1996 report by the International Intellectual Property Alliance (IIPA) quoted on http://portal.unesco.org/culture

[17] Nurse, Keith et al. (2006). *The Cultural Industries in CARICOM: Trade and Development Challenges (Draft)*.

[18] Markusen and King (2003).

[19] Chevannes in PIOJ *Jamaica Human Development Report 2005*. Other estimates of the annual earnings from Jamaican music range from US$60-100 million (Witter 2002).

access to global markets at national level by way of new partnerships, know-how, control of piracy and increased international solidarity of every kind."[20]

The gap between North and South quoted above may be illustrated by the comparison of exports of music formats from Jamaica (including records, cassettes and compact discs) which totaled J$13.3 million in 2004 compared to the imports of music formats which totaled J$248.2 million in the same year.[21] The Caribbean region similarly has a large deficit in visible trade in the cultural sector, with imports of core cultural goods totaling US$88.6 million in 2002 and export of only $2.3 million.[22] However it is important to recognize that cultural trade increasingly is represented by services and intangible products (e.g. digital content) which are less easily captured by official trade statistics.

The global framework within which the creative industries operate include the Trade Related Intellectual Property Rights (TRIPS) Agreement concluded in 1995 within the framework of the World Trade Organization (WTO), and its extensions, the World Intellectual Property Organization (WIPO) Copyright Treaty and the WIPO Performances and Phonograms Treaty, both in 1996. The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) seeks to provide an international framework of mutual respect and protection of diverse cultures within which cultural and creative industries can be developed.

Size and Structure of Creative Industries in Jamaica

While there is limited data on the size of the creative industries in Jamaica there is evidence of its economic importance. A recent study indicated that the Copyright Sector contributes about 5.1% to the GDP of Jamaica, and accounts for 3.0% of all employment in Jamaica.[23] The following figure provides a general typology of the creative industries and their relationship to the core copyright sector which is also relevant for Jamaica. International comparisons indicate that the copyright industries contributed up to 7.8% of

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[20] http://portal.unesco.org/culture
[21] ESSJ
[22] Nurse, Keith et al. (2006).
[23] Inclusive of the Core Copyright Sector, Non-dedicated Copyright Support Sectors, Interdependent and Partial Copyright Sectors (James 2007).

GDP in the United States in 2001, 5% of GDP in Australia in 2000 and 3% of GDP in Singapore in 2000.[24]

Figure 1: Typology of Cultural / Creative Industries
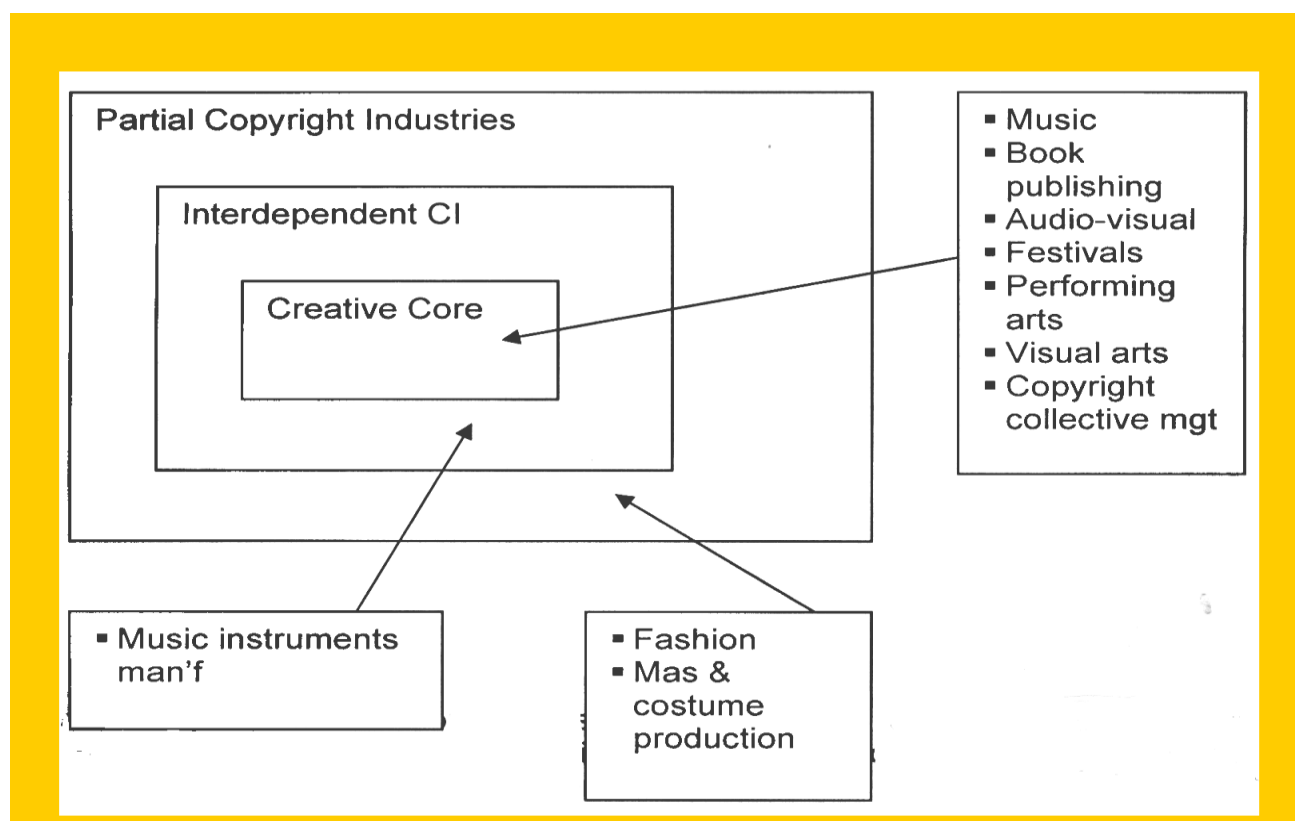
Source: Nurse, Keith et al. (2006). *The Cultural Industries in CARICOM: Trade and Development Challenges (Draft).*

The Jamaican creative industries have linkages to a number of economic sectors including tourism, and primarily include three categories of participants: performers and primary creators, producers of media content, and representatives and support personnel.[25] The number of musicians and singers in Jamaica has been estimated to be 2500 including members and non- members of the Jamaica Federation of Musicians

(JFM).[26] As many of the persons employed have limited formal education, the creative industries have offered particular opportunities for advancement to members of poor communities. The creative industries in Jamaica consist primarily of relatively small firms and individuals, many operating in the informal sector, with few large, well established companies.

Some indicators of the growth of the local entertainment industry include the increase in the stock of loans and advances to the industry which stood at J$439.2 million at the end of 2008, up 17.1% from 2007; the increase in the number of projects administered annually by JTI's Film and Music Division from 82 in 2001 to 124 in 2008; and increase in the number of plays and drama productions staged in Jamaica from 24 in 2002 to 41 in 2008.

There are a wide range of institutions and stakeholders involved in various aspects of the creative industries. The Ministry of Tourism, Entertainment and Culture (MTEC) has the overall responsibility for setting national policy on creative industries and oversight of agencies involved in the development of creative industries. The Cultural Industries Council has been established to provide support to MTEC through formulating marketing and product development plans for the cultural industries, developing a comprehensive cultural industries policy, establishing and managing a cultural industries development fund, and commissioning a cultural industries labour market survey. The Jamaican Film Music and Entertainment Commission, a division of Jamaica Trade and Invest (JTI) (formerly known as JAMPRO), has responsibilities for promotion and development of Jamaica as a location for the creative industries. The leading training institutions for the creative industries include the Edna Manley College of the Visual and Performing Arts and the Creative Production and Training Centre (CPTC), while the range of cultural institutions include the Jamaica National Heritage Trust, Institute of Jamaica, African Caribbean Institute, Jamaica Cultural Development Commission (JCDC) and the National Gallery of Jamaica.

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[26] Witter (2002).

The industry associations representing performers and primary creators include the Jamaica Federation of Musicians & Affiliated Artistes Union (a 40 year-old trade union which represents singers and musicians in Jamaica), the Jamaica Association of Vintage Artistes and Affiliates (JAVA), Jamaica Association of Dramatic Artists (JADA), and the Jamaica Association of Female Artists (JAFA). Associations representing producers in the creative industries include the recently-established Recording Industry Association of Jamaica (RIAJam), Jamaica Film and Video Producers Association (JFVPA) and the Association of Independent Programme Providers, while the Media Association of Jamaica represents the media owners.

There are also a number of institutions established to protect various aspects of the intellectual property rights of participants in the creative industries, including the Jamaica Songwriters Guild, the Jamaica Association of Authors Composers and Publishers (JACAP), a songwriters and music publishers copyright collection agency, and the Jamaica Performers Administration Society (JPAS) established to represent the rights of musical performers. In addition the Jamaica Anti-Piracy Alliance (JAPA) was formed in 2005 as a partnership of JACAP, the Jamaican Copyright Licensing Agency (JAMCOPY), RIAJam, Business Software Alliance (BSA), Sound System Association of Jamaica (SSAJ), JADA, and a number of other entities.[27] Appendix 5 provides a summary list of the main stakeholders in the creative industries and sport in Jamaica.

While these institutions offer a framework for the development of the creative industries, they also have constraints that limit their effectiveness. There is fragmented responsibility and inadequate coordination between public sector agencies, while many of the industry institutions are relatively young with small staff and resource bases. The limitations in effectiveness of industry institutions related to intellectual property rights are underscored by estimates of unclaimed royalties due to Jamaicans in overseas markets (for example it is estimated that over US$20 million of unclaimed public performance royalties due to Jamaicans exist in France alone), because Jamaica still lacks effective

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[27] Stanbury (2006).

rights administration agencies to track royalties due to local creative persons from public performances and use of recorded music.[28]

The weakness of institutions is compounded by the fact that in to date in most Caribbean countries the creative industries have not received priority attention as targets for investment and trade and industrial policy. However in Jamaica there have been a number of policy initiatives undertaken in recent years to highlight the importance of the creative industries. The National Industrial Policy of 1996 identified tourism, entertainment and sport as priority industries in for the long-term development of Jamaica. A number of incentives have been put in place for the creative industries including duty free importation of musicians' Tools of Trade, and the Motion Picture Industry Encouragement Act which provides tax-free concessions on income earned from overseas release of film and video, and duty-free and tax-free concessions on equipment, machinery and materials for the building of studios and support facilities. The National Culture Policy of 2003 highlights the economic potential of cultural industries and the important linkages between culture and other economic sectors particularly trade, tourism and information and communication technology. The Policy also identified the importance of cultural products as vectors of identity, values and meaning that reflect a community's way of being and understanding.

Future of Jamaica's Creative Industries

The establishment of the CARICOM Single Market and Economy (CSME) will provide a new regional context in which the creative industries will operate, allowing free movement throughout the region without work permits for artists and musicians, and creating a larger regional market for cultural goods and services. However there have not yet been any significant attempts to establish a regional association of persons in creative industries, or to create other mechanisms for regional collaboration.

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[28] Stanbury (2006).

An Entertainment Policy has been drafted by the Ministry of Tourism, Entertainment and Culture to guide the long-term development of the entertainment industry, while a National Strategy and Action Plan for the Jamaican music industry was completed in 2004.[29] A draft development plan for the creative industries also is being prepared by JTI. These plans recognize the importance of the export market for Jamaica's creative industries which far exceeds the size of the domestic market. Indeed JTI's vision is that by 2012 Jamaica will be "a global hub for creative industries".

In developing the full potential of its creative industries Jamaica can learn from other countries such as Singapore and Brazil, that have targeted the creative industries as development priorities and instituted measures including establishment of key lead cultural institutions, launching catalytic initiatives to stimulate demand for creative products and services including in the public sector, development of creative clusters, and promotion of public-private sector partnerships to support entrepreneurship and integrate creative design in business enterprises. The potential of the creative industries to contribute to long-term national development is highlighted by the projection by Singapore in its Creative Industries Development Strategy that the contribution of its creative industries will double from 3% in 2000 to over 6% by 2012.[30]

Jamaica has demonstrated the appeal of its creative industries in export markets. Reggae music sales in the U.K. market averaged over ₤25 million annually from 1991-2002, ranging from 1-4% of total music sales in that market. Jamaican reggae and dancehall artistes account for half of the top twenty best selling Caribbean artists in the US market, with Bob Marley far outstripping all others with 12 albums or videos that have gone gold, platinum and multi-platinum, followed by Shaggy, Sean Paul and Peter Tosh.[31] The island has been the location for many successful international motion pictures (e.g. Cool Runnings and Cocktail) and the Jamaican Film Commission has serviced over 3,000 film projects since its establishment in 1984, ranging from the full-length feature film to documentaries and photo shoots. Jamaican fashion models have been successful in

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[29] Brown (2004).
[30] Singapore Creative Industries Development Strategy (2006)
[31] Nurse, Keith et al. (2006)

regional and international markets, while local festivals dedicated to various aspects of Jamaican cuisine and marketed to Jamaican residents and tourists have shown significant growth in recent years.

The concept of "Brand Jamaica" has received much attention in recent years. However the concept may be interpreted at a number of levels, including as: i) a collective marketing strategy between producers in the creative, leisure, apparel, sport and food and beverage sectors; ii) an intellectual property initiative to protect Jamaican products and services with geographical indicators; iii) a programme of JTI to promote the favourable aspects of Jamaica as a location for trade and investment; and iv) the broad appreciation of the global "share of mind" enjoyed by Jamaica as the cumulative result of the recognition earned from the island's achievements in creative industries, sport and other areas. It will be important to leverage the relevant aspects of Brand Jamaica for the long-term development of the island's creative industries.

Creative Industries and Sport

1. <u>Institutions and Infrastructure:</u>

   While Jamaica has achieved success in popularizing aspects of its culture it lacks the full set of institutions and infrastructure to support world-class creative industries and sporting activities. The main issues include the following:

   - Government institutions related to the creative industries are fragmented and lack adequate coordination. There is duplication in several functions including planning, marketing and training, thus leading to stretching of limited resources among agencies and lack of clear leadership and responsibilities.

   - Partnerships and collaboration between government and the private sector have been relatively limited in both the creative and business aspects of the industries

   - There is lack of common national vision and integrated plan for music and cultural industries

   - The existing bureaucratic regimes for creative industries and sport including import and export procedures need improvement to reflect the particular requirements of these industries

   - Jamaica does not have adequate numbers of properly equipped indoor and outdoor venues to support music festivals, shows and other creative performances, despite the high numbers of events held in the country annually

   - There is need for construction and maintenance of infrastructure for sports including at the national and community levels

2. <u>Intellectual Property:</u>

   The development of creative industries and the economic potential of sport will depend on intellectual property as the fundamental resource. While Jamaica already possesses the fundamental legal framework for protection of intellectual property, the long-term development of the creative industries and sport will require planning to

address the challenges of strengthening the ability to protect and use this resource effectively for the benefit of its creators and the country. In this regard the following issues will be relevant:

- Collecting societies in Jamaica are relatively young and lack adequate capacity, resulting in loss of income to the creative industries, including sums of uncollected royalties owed to Jamaican artists and net outflows of royalty payments from Jamaica
- There is relatively low appreciation among the creative industries and the general public of the importance of intellectual property rights
- Need for strengthening capacity of institutions involved in intellectual property regime including Jamaica Intellectual Property Organization (JIPO), Intellectual Property Centre (IPC) and Jamaica Musical Rights Administration (JMRAS)
- Existing high levels of piracy due to fragmented distribution and protection and lack of copyright registration system and copyright enforcement to counter piracy
- Jamaica is not part of a number of critical intellectual property treaties and conventions including the Madrid Treaty

3. Industry Development:

The development of the creative industries will require a wide range of measures aimed at addressing weaknesses in their structure and functioning. The main issues relating to the industry development of the creative industries include:

- Distribution of cultural products and services represents a problem facing the creative industries. Local creative artists and entrepreneurs lack adequate market intelligence and market penetration. There are few distributors of Jamaican music in the main export markets including the United States, United Kingdom and Japan. The dominance of marketing and distribution channels by entities located in the developed countries reduces the channels available to Jamaican creators to reach their target markets. In this regard increasing local ownership and control

of the creative industries will increase the value retained and the benefits that accrue to Jamaicans, and enhance Jamaican influence on production and marketing of creative products and services.

- Facilitating the development of marketing and distribution channels will create value-added opportunities, expand market opportunities and increase foreign exchange earnings. However introducing new creative art forms to global, regional and national markets requires meeting competition with content from the main cultural exporters such as the USA, U.K. and India that are backed by high levels of expenditure on marketing by global firms. The growth of electronic media for the distribution of digital content offers opportunities for widening the marketing and distribution options for creative products and services from Jamaica.

- The creative industries are characterized by high numbers of MSMEs and individual entrepreneurs, many of whom function in the informal sector. The fragmentation and small scale of local entities suggest fostering collaboration, networking, joint-ventures and industry clusters, as well as greater mutual trust among industry players and stakeholders and encouraging enterprise and entrepreneurship in the creative industries

- Many persons and enterprises in the Jamaican creative industries are perceived as inconsistent and unprofessional in their business relations, lacking modern levels of business methods and consistent standards of quality and delivery. Strengthening the productive capacity of the creative industries will require improvements in product quality, product development, technology, manufacturing capacity and packaging as well as addressing gaps in business culture and management practices including documentation, contracts and copyright protection

- The creative industries do not receive the same levels of financing and access to capital as enjoyed by other sectors in the economy, partly due to the view of the industries by mainstream financial institutions as risky and disorganized.

- Similarly the development of sports-related enterprises will require availability of adequate financing sources

- The potential for inter-sectoral linkages between the creative industries and other sectors in the economy including tourism, information technology and sports has not been developed in a comprehensive manner to date.

- There also has been historically a bias against indigenous content in the Jamaican market that limits the scope for local entrepreneurship and market development of the creative industries

- Many of the challenges faced by MSMEs (e.g. limited access to credit, high costs of export marketing and inadequate institutional capacity) are also applicable to the cultural industries sector.

- Increased emphasis will be needed on development of economically viable sports-related enterprises, including sports tourism, branded merchandise, gyms, sporting goods outlets and sports media products

- The development of professional and semi-professional leagues in sports such as football, basketball and netball should be explored and fostered where viable

- Increased private sector involvement in funding of sports development programmes.

4. Human Resource Development:

The natural creative talent of the Jamaican people will require ongoing programmes of education and training to ensure that these human resources and talents are developed to their full potential to meet the standards of domestic and international markets in the entertainment and cultural industries and address the gaps in the training opportunities offered at the various creative education and training institutions in Jamaica. Similarly the development of sport will require increased numbers of trained personnel at all levels. The human resource development of the creative industries and sport will include addressing the following issues:

- Music and other creative subjects are being offered in a limited manner at the primary and secondary levels, and there is an inadequate supply of creative arts teachers to support the curriculum.

- There is only one tertiary educational institution dedicated to the creative industries, namely the Edna Manley School for the Performing Arts, located in the capital city of Kingston. The creative industries will benefit from the establishment of other tertiary institutions in other regions of the island, as well as meeting needs for upgrading at existing educational and training facilities and institutions, including the integration of business management and support services for entertainment and cultural industries into the curricula of tertiary institutions
- Limited capacity of institutions such as National Performing Arts Foundation (NPAFJ) and UWI Reggae Studies Unit
- There are inadequate numbers of trained personnel in sport, including sport administrators and managers

5. <u>Sector Information:</u>

As for a number of other sectors including tourism, distribution and micro and small enterprises there is a lack of adequate statistics and information on creative industries and sport to provide a basis for planning and monitoring or to evaluate their economic impact in domestic and international markets. There are no well designed and implemented systems of data collection on the creative industries and sport, leading to an absence of good data on the performance and contribution of the creative industries to the Jamaican economy. In this regard it should be noted that many industry entrepreneurs are reluctant to provide the necessary data on their operations due to mistrust of government and for purposes of tax evasion.

3.   SWOT Analyses

Culture, Creative Industries and Values (CCIV) have made and have the potential to make significant contributions to the sustainable development of countries such as Jamaica. The SWOT analyses below, and Situational Analysis presented above, form the bases for identifying goals, objectives and strategies that may be employed to take advantage of the strengths and address the weaknesses of the sector, as well as capitalize on the opportunities and mitigate the threats to the long-term development of the sector.
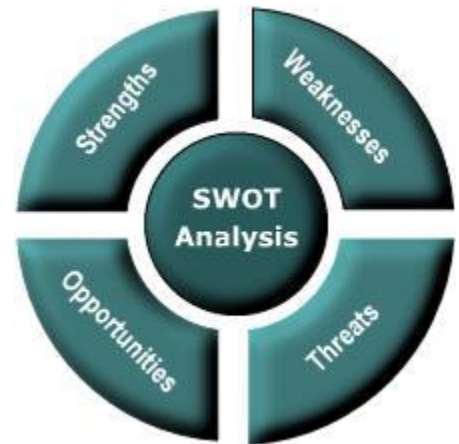
As with the Situational Analyses, Separate SWOT Analyses were done for Culture and Values and Creative Industries in recognition of the focus of the Creative Industries on generating economic wealth. It should be noted that there will be overlaps in the issues raised in each of the SWOT Analyses given the interconnectedness of Culture and Values with the Creative Industries but these have been allowed given that they are referenced in two different contexts.

The SWOT analysis for Culture and Values is presented in Table 1 while Creative Industries is presented in Table 2 below.

Table 1: SWOT ANALYSIS – Culture and Values

Internal Analysis	
Strengths	**Weaknesses**
Individual and National Identity	**Individual and National Identity**
• Strong sense of national cultural identity.	• Lack of respect for others and aggressiveness and intolerance of others with quickness to resort to violence to settle differences.
• Strong traditions and world-class achievements in music and performing arts.	• Tendency to be selfish resulting in interpersonal conflicts which become violent and high levels of distrust.
• Cultural forms contribute to identity.	• Infiltration of our own culture and value systems with foreign behaviour patterns and attitudes.
• Brand linked to national identity and imbedded in our culture for which we are recognized.	• Changes and lack of consensus on social values.
• Strong sense of community.	• Leadership deficit at all levels in the society.
• Tradition of volunteerism.	• Increasing acceptance of incivility.
• Right to freedom of opinion and expression is a fundamental premise.	• Politics and crime leading to parochial, sectarian and anti-social behaviour.
• National Values and Attitudes Programme.	• Strong residue of colour and class prejudice.
• National Heroes and Emblems identified.	• Lack of community trust in external intervention.
	• Proliferation of the "get rich quick mentality" among youth.
Institutions and Infrastructure	
• Existence of a National Cultural Policy.	**Institutions and Infrastructure**
• Institutions of learning, cultural agencies and programmes of government are involved in reinforcing and strengthening our culture and identity.	• Lack of technical and financial resources to undertake cultural preservation.
• Programmes of JCDC continue to showcase art forms which portray national identity and create an avenue for reinforcement of national identity and values we place on ourselves.	• Under-resourced institutions (professional capacity, ICTs and physical facilities for storage and retrieval of information).
• JCDC has an extensive network of committed volunteers.	• Paucity of financial support for public service broadcasting.
• Corps of competent and committed professional staff in cultural agencies and high level of "goodwill" with stakeholders.	• Loss of respect for some national institutions e.g. Court, Parliament, Police Stations, Schools etc.
• Long history of cultural institutions operating with positive track record of contribution to several areas of nation building.	• Insufficient recognition of the value of the collections and work of cultural institutions to nation building.
	• Lack of adequate structures to facilitate greater public access to the national collections.
Promoting Cultural Expressions	• Inadequate legislation to support the development and preservation of culture.
• Strong international brand with positive aspects influenced by our music, excellence in sports and the Rastafarian religion.	• Fragmentation and lack of coordination in cultural agencies.
	• Outdated legislation which impact on the mandate of cultural agencies.
Agents of Socialization	
• Strong kinship solidarity and sibling bonds.	
• Motherhood is sacred and critical to women's identity.	
• Children are a source of identity for women and men.	
• Extended family is a critical source of support.	

- Conjugal relations are free and not forced.
- Access to information and communication technologies (ICTs): television, radio, satellite radio, cable, cellular phones, internet.
- Reintroduction of public service broadcasting.
- Multiple churches in each community.

Culture and Education
- Existence of curriculum manuals relating to individual and national identity, values and their importance in national development.
- Culture and education programme developed.
- Unprecedented access to institutions of higher learning.

Culture and Development
- Long history of 'theatre and development' work across communities.
- Existing public and private sector agencies which understand the values of culture and have been engaged in community work using culture as a catalyst.
- Some sponsorship for the promotion of culture and arts.

Heritage Preservation and Development

- Existence of strong resource base in material collections of various cultural institutions representing the tangible and intangible collective memory.
- Declared heritage sites based on international standards.

- Inadequate budgetary allocation to Culture and the Arts.
- Lack of adequate governmental support (financial, human resource, technical, policy).

Promoting Cultural Expressions
- Absence of a facilitating environment for volunteerism.
- Weak marketing tradition in the area of culture.

Agents of Socialization
- An inherent instability in visiting unions.
- The economic volatility of the male spouse.
- High incidence of single female-headed households in poverty.
- Many children are deprived of a close bond with their fathers.
- Children are vulnerable to the unmediated negative influences exerted by the communications media.
- The support system which the community once provided against the exposure of children to or slippage into negative influences and behaviour has been eroded.
- Negative messages increasingly broadcasted by all forms of media.
- General deterioration in the quality of electronic and print media.
- Weak involvement of citizens as stakeholders for example, in media development in terms of programming, institutional structure, funding and regulation.
- Loss of influence and/or credibility by traditional agents of socialization (family, church and school).

Culture and Development
- Absence of joined up approaches to community development.
- History of the lack of sustainability in community and national development projects.
- The inadequate number of appropriate community centres and recreational spaces.
- Lack of private sector recognition of the value to the entire country of investment in the promotion of culture and values.
- Swiftness of the changes in what is perceived by the communities as "our culture".
- Lack of adequate and suitable venues/public spaces across the island for cultural expression.
- Absence of framework of indicators.

Lack of real financial and strategic investments

	to drive culture.

<table>
<tr><td colspan="2" align="center">**EXTERNAL ANALYSIS**</td></tr>
<tr><td>**Opportunities**</td><td>**Threats**</td></tr>
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Institutions and Infrastructure
- Capacity of ICTs to improve performance of government and enhance communication with citizens (e-governance) and provide wider access to education and information (e-learning).
- Possibility of expanding access to the national collections by a wider public.
- Possibility of utilizing ICTs to enhance access to the services of cultural institutions.
- Studies done to quantify the contribution of the copyright industries, cultural industries.

Promoting Cultural Expression
- The growing international community which embraces BRAND JAMAICA.
- Existence of a wide range of facilities and programmes for recognition and showcasing outstanding talent.

Agents of Socialization
- Identification of the need to rebuild and to emphasize the family.
- Societal recognition of the importance of the male parent.
- Declining fertility rate.
- Men with fewer children to father have greater opportunity to attend to the needs of the family.
- The general rise in consciousness of gender equality.
- The Women's Centre of Jamaica provides an avenue for adolescent girls and baby fathers to further their education.

Culture and Education
- HEART/NTA has programmes that assist men and women in terms of education and training.
- Expansion of the educational role of cultural institutions, formally/informally.

Culture and Development
- Jamaicans have the capacity to galvanize and support policies and programmes to foster development.
- Training offered by donor agencies in the area of events planning and management.
- PSDP Programme through Competitiveness Company offers training for entrepreneurs in

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Individual and National Identity
- Conflicting values and attitudes.
- Low standard of living.
- Society becoming accepting of the negative aspects of our identity
- Reduction in the number of persons preserving cultural practices.
- Negative influence of the American pop culture.
- Garrison governance.
- Citizen—police relationship.
- The tendency for younger and more vibrant segments of communities to adopt values which are reflected in modern cultural expression which tend to be destructive yet self-reinforcing.

Institutions and Infrastructure
- GOJ's lack of commitment to culture.
- Ability to recruit and retain staff at the current salary levels.

Agents of Socialization
- The vulnerability and sluggishness of the economy deprives men of the opportunities to realize their identity as providers.
- Single female-headed households are directly correlated with high incidence of poverty, as underachieving men are forced to yield their place and their presence in the family.
- The extended family comes under greater pressure of fragmentation.
- The sexualization of society causes children to be sexually active at ages when they are not yet mature and socially responsible enough to assume conjugal and parenting roles.
- The cut-back in the Women's Centre of Jamaica's programmes targeted at baby fathers is a blow to the family.
- The growth of the global media (cable, satellite radio, internet).
- Easier and unmediated access to harmful content on the internet and via broadcasting.
- Cyber-crimes

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branding, copyrighting etc. • Partnerships with community groups and schools are currently being strengthened. • The growth of Diaspora networks as an increasingly influential force. • UNESCO Treaty on Cultural Diversity. • Use framework of culture indicators developed in Canada and New Zealand as a model. • Need for public/private sector partnerships. • Greater recognition of the benefits of culture. • Need for greater commitment to culture to move to the next level.	**Culture and Education** • Lack of training in key development areas. **Culture and Development** • International and local Crime and Violence. • Corruption in the private and public sectors. • The present level of importance placed on culture and cultural institutions in fostering national development. • Lack of adequate venues to host events. • Level of competition for the sponsorship dollar. • Possible inclusion of cultural industries in WTO rules (Trade in Services protocol). • Perception of cultural institutions as part of the 'soft economy' and therefore of lesser importance for budgetary support. **Heritage Preservation and Development** • The degradation of the national heritage collections, including sites and monument, through the lack of funding critical to the conservation of these artefacts.

Table 2: SWOT Analysis – Creative Industries

Creative Industries

Internal Analysis	
Strengths	**Weaknesses**
- Abundant talent - World-class achievements - Varied and valuable cultural and heritage resources - Increasing involvement of local and community groups in creative enterprise - Growth in creative enterprises - Increased collaboration between tourism, cultural, entertainment and sports sectors - Awareness of ourselves as distinctive people - Strength of "Brand Jamaica" - Modern copyright regime in place; Jamaica party to relevant IP agreements/international treaties	- Insufficient measurement and monitoring of sector - Insufficient capacity and financial support for institutions and infrastructure for culture and world-class entertainment industry - High levels of piracy - Limited capacity to enforce intellectual property rights - Insufficient knowledge of, support by and benefit by stakeholders of existing rights management systems - Insufficient business management capacity in creative industries - Inadequate institutional financing for creative ventures - Insufficient budgetary allocation for development of the sector - Inadequate human resource development for creative industries - Insufficient incentive for retention/holding earnings from creative industries in Jamaica - Insufficient regard and respect for the worth and economic value of creative industry professions and professionals - Gaps in existing rights management system - Inadequate linkages with other economic sectors - Fragmentation, lack of coordination and duplication of roles among agencies Inordinate delay in implementing some treaties through domestic law and reform of other relevant laws

External Analysis	
Opportunities	**Threats**
• Growth in economic value of global cultural industries and markets • Growth of media channels and demand for content • High awareness of and demand for "Brand Jamaica" • Existence of West Indian diaspora as market for local creative products • Development of bilateral and international agreements for intellectual property rights and support for creative industries • Value of Internet in creating new markets, business opportunities and channels for exposure and distribution of cultural products • Cheaper and more user- friendly technology • Widening of the regional market through CSME	• Low degree of local ownership and control of creative industries resulting in low retention of value-added • Increasing use of technology reduces creative input of performers and artistes • Low level of understanding by Jamaican private sector of business intricacies of creative industries • The negative implications of including creative industries in the WTO trade regime • Impact of negative activities on the image of Jamaica • Potential loss of comparative advantage in Jamaican cultural products through increased quality and use by other countries of Jamaican symbols and arts • Potential erosion of geographic indicators for Brand Jamaica through imitation by competitors

4. Strategic Vision and Planning Framework for Culture, Creative Industries and Values

The long-term process of planning for Culture Creative Industries and Values (CCIV) is guided by a Vision that describes a future for the sector that is desirable for its stakeholders and that can be achieved through their own efforts within a realistic time frame. The Sector Plan contains an overall Vision for CCIV which reflects the contributions of the stakeholders represented on the CCIV Task Force and at stakeholder consultations held during the Vision 2030 Jamaica planning process.

Vision Statement

The Vision Statement for the CCIV is:

"A culturally vibrant society, embracing values of responsible citizenship, respect, self-confidence and national pride that recognises, supports and promotes the unique, authentic and indigenous Jamaican culture and the creative industries that it generates"

The Strategic Vision is built on the principle that the "Unique, authentic and indigenous Jamaican creative industries" should:

- Reflect and contribute to national pride and identity;
- Are major drivers of economic growth and employment with adequate funding and investment for sustainable development and dynamic linkages to other economic and social sectors at national, regional and global levels;
- Respect the intellectual property rights of creators and allow them to benefit financially in an equitable way from respected viable professions and occupations;
- Are supported by strengthened policy and institutional framework at micro- and macro-levels; and
- Benefit from enhanced educational and training institutions and programmes producing a skilled, innovative, competitive and creative workforce."

Strategic Planning Framework

Strategic Approach

The framework of the Culture Creative Industries and Values Sector Plan is established to address the following ten broad areas:

- Individual and National Identity;
- Institutions and Infrastructure;
- Promoting and preserving our Cultural Expression;
- Agents of Socialization;
- Culture and Education;
- Culture and Development;
- Heritage Preservation and Development;
- Nation Branding;
- Protection of our intellectual property and
- Respect and conformity with international standards

From these broad areas, the plan articulates a clear vision of culture in national life that includes recognition of the importance of cultural expressions; full participation of communities in cultural development; building infrastructure and enabling institutions to manage cultural development; the preservation of heritage; stimulation of artistic and intellectual creativity; and the enhancement of cultural education. It is recognized that culture is intertwined with other critical areas such as entertainment, science and technology, intellectual property rights gender, and tourism. It is largely in these areas (gender excepted) that our creative industries find expression. The Plan therefore also seeks to strengthen, protect and promote creative industries that emanate from our natural way of living.

The seven (7) main goals and associated outcomes of the CCIV Sector Plan are presented below.

Goals and Outcomes

GOALS	OUTCOMES
1. A people who embrace diversity, indigenous expression, love of country, trust, peace and respect for self and others	1.1. A society that shares and accepts core values
	1.2. Communities (geographic/ethnic/religious) empowered to participate in decision making process
	1.3. The family is regarded as the central unit of human development and identity formation
2. Effective Policy and institutional framework for cultural development and creative industries	2.1. Cultural institutions that collaborate and partner with each other
	2.2. Efficient and effective cultural agencies and institutions
	2.3. Legislative and policy framework that strongly support national cultural objectives
	2.4. An educational system that is coherent with national cultural objectives
	2.5. Training and research institutions and programmes for creative industries and cultural heritage
	2.6. Adequate and accessible information and data on culture and creative industries
	2.7. Cultural institutions whose services and resources are fully accessible to all citizens
	2.8. Effective intellectual property framework
3. Communities with strong, diverse cultural values	3.1. Communities with cultural programming and infrastructure that supports transformation
4. Nation brand established and managed to support social, cultural and economic development	4.1. Policy, legal and institutional framework that effectively supports the Nation Brand
	4.2. Effective development and management of the nation brand

	4.3. effective monitoring, enforcement and protection of the nation brand
5. Good standing in relevant regional and international conventions and frameworks	5.1. Strong national and international protocols and agreements that are enforced
6. Valuable and viable, dynamic and innovative creative enterprises	6.1. Wide participation in creative industries
	6.2. Effective industry structure with flexible, innovative and integrated value chain
7. A Society that respects unearths, safeguards, preserves and promotes Jamaica's cultural expressions	7.1. Cultural expressions that meet standards of excellence
	7.2. An environment that protects and preserves Jamaican cultural expressions

Sector Indicators and Targets

The proposed indicators and targets for the Culture and Values and Creative Industries Plan over the period 2009 -2030 are presented in Table 3 below.

Table3: Culture and Values and Creative Industries Sector Plan – Indicators and Targets

Sector Indicators	Baseline	Targets			Comments
	2007 or Most Current	2012	2015	2030	
1 2 3 4					

5. Implementation Framework and Action Plan for Culture, Creative Industries and Values

Implementation Framework

The implementation of the Culture, Creative Industries and Values (CCIV) Sector Plan is an essential component of the implementation, monitoring and evaluation framework for the Vision 2030 Jamaica – National Development Plan. The Plan is implemented at the sectoral level by ministries, departments and agencies (MDAs) of Government as well as non-state stakeholders including the private sector, NGOs and CBOs. The involvement of stakeholders is fundamental to the successful implementation of the National Development Plan and the CCIV Sector Plan.

> **Components of Vision 2030 Jamaica**
>
> The Vision 2030 Jamaica National Development Plan has three (3) components:
>
> 1. Integrated National Development Plan:
>   The integrated National Development Plan presents the overall plan for Vision 2030 Jamaica, integrating all 31 sector plans into a single comprehensive plan for long-term national development. The integrated National Development Plan presents the National Vision, the four National Goals and fifteen National Outcomes, and the National Strategies required to achieve the national goals and outcomes.
> 2. Medium Term Socio-Economic Policy Framework (MTF):
>   The Medium Term Socio-Economic Policy Framework (MTF), is a 3-yearly plan which summarizes the national priorities and targets for the country and identifies the key actions to achieve those targets over each 3-year period from FY2009/2010 to FY2029/2030.
> 3. Thirty-one (31) Sector Plans:
>   At the sectoral level Vision 2030 Jamaica will be implemented through the strategic frameworks and action plans for each sector as contained in the respective sector plans. Vision 2030 Jamaica includes a total of thirty-one (31) sector plans covering the main economic, social, environmental and governance sectors relevant to national development.

Accountability for Implementation and Coordination

The Cabinet, as the principal body with responsibility for policy and the direction of the Government, has ultimate responsibility for implementation of the National Development

Plan. Each ministry and agency will be accountable for implementing the National Development Plan (NDP) through various policies, programmes and interventions that are aligned with the strategies and actions of the NDP and the sector plans. A robust results-based monitoring and evaluation system will be established to ensure that goals and outcomes of the Plan are achieved. This system will build on existing national and sectoral monitoring and evaluation frameworks and will be highly participatory.

Resource Allocation for Implementation

Vision 2030 Jamaica places great emphasis on ensuring that resource allocation mechanisms are successfully aligned and integrated with the implementation phase of the National Development Plan and sector plans. The requirements to ensure resource allocation for implementation will include alignment of organizational plans in the public sector, private sector and civil society with the National Development Plan, MTF and sector plans; coherence between the various agency plans with the National Budget; rationalization of the prioritisation process for public sector expenditure; and increased coordination between corporate planners, project managers and financial officers across ministries and agencies.

Action Plan

The Action Plan represents the main framework for the implementation of the CCIV Sector Plan for Vision 2030 Jamaica. The tracking of implementation of the CCIV Sector Plan will take place through the Action Plan as well as the framework of sector indicators and targets.

The Action Plan contains the following elements:
  i.   Sector Goals
  ii.   Sector Outcomes
  iii. Sector Strategies
  iv.   Sector Actions
  v.   Responsible Agencies
  vi.   Timeframe

Goal 1- A People who embrace diversity, indigenous expression, love of country, trust, peace and respect for self and others.

Outcome 1.1: A Society That Shares and Accepts Core Values
Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
1.1.1 Implement a sustained national Programme to promote core values.	Hold National/Target/Interest Focus Groups (consultations) to determine how core values should be communicated/inculcated. *(Core values to be discussed and defined in a Jamaican context)*	Year 2008-2011 (specifically for year 1)	OPM, MIYCS (SDC) Fresh Start
	Identify a permanent institutional framework for identifying and promoting and reviewing national values and attitudes (e.g. OPM, SDC)	09/10 - ongoing	MICYS OPM Values and Attitudes Secretariat Fresh Start
	Equip Families to embody their roles and responsibilities as members of society.	09/10 - ongoing	Parenting Commission (MOE) MICYS National Family Planning Board Ministry of Education Faith Based Organizations Human Rights Groups

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
			National Parent Teachers Association Jamaica Library Service Values and Attitudes Secretariat Fathers Inc. Fresh Start Media (Public Broadcasting Services) NGOs
	Use Youth and Education System to infuse Core values in all areas of school activities by : (i) Supporting and strengthening guidance counseling in all schools up to the secondary level (ii) Expanding standardized teaching of Citizenship Education to include all schools (iii) Introducing Culture Agents on the establishment of the Ministry of Education in consultation with MOFP (iv) Mandating placement of culture agents in all schools up to the secondary level (move to 2.4.1) (v) Liaise with the MOE to ensure	 09/10 onward 09/10 onward 09/10 10/11	MICYS Ministry of Education (lead) Independent Schools Association, National PTA NSSC NCYD National Youth Service Jamaica Teachers Association Service Groups Heart Trust/NTA Values and Attitudes Secretariat Alumni Associations

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	that co-curricular and mentorship programmes are mainstreamed at all levels of the education system.	09/10 onwards	FRESHSTART, MICYS, MOE, Parenting Commission, NGOs etc.
	Use Media to: (i) Promote the use of local content in programming through legislation, incentives and regulation (ii) Promote Core values through programming.	09/10 09/10 -ongoing	Ministry with responsibility for Information/Broadcasting Broadcasting Commission Media Industry Associations (e.g MAJ) Jamaica Information Service Public Broadcasting Corporation of Jamaica Advertising Associations/Agencies Fresh Start Values and Attitudes Secretariat
	Work with Community Based Organizations to: Develop and implement financially supported programmes to promote core values.	Ongoing	MICYS Social Development Commission Parish Development Committees Citizens' Associations

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
			Local and International Development Partners Local Government authorities JCDC Institute of Jamaica/(ACIJ/JMB)
	Work with Businesses/Private Sector to: (i) Continue and streamline their financial and other support for programmes promoting core values (CBOs, FBOs, NGOs etc.). (ii) Promote the concept of Corporate Social Responsibility, incorporating core values (e.g. develop culture of philanthropy).	To be decided through consultations with relevant agencies	PSOJ (lead) JHTA Chambers of Commerce Jamaica Employers Federation, Trade Unions, Jamaica Trade and Invest Small Business Association Ministry of Industry and Commerce Entertainment Industry Values and Attitudes Secretariat
	Work with Public Sector Ministries, Departments and Agencies (MDAs) to: (i) Develop a monitoring mechanism for all public sector entities to ensure that all systems delivered are in the best interest of all citizens. (e.g.	09/10 - ongoing	Cabinet OPM MDAs MICYS Civil Service Association PSRU Values and Attitudes Secretariat

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	No sewage treatment plant in Harbour View, effluent entering sea – poor planning) (ii) Continue implementation of the Consultation Code of Conduct. (iii) Strengthen implementation of GOJ's Citizens Charter in all MDAs.		Jamaica Library Service
	Mainstream Core values in the content of all community activities.	09/10 - ongoing	MICYS, Division of Culture Jamaica Information Service Fresh Start Values and Attitudes Secretariat Jamaica Library Service JCDC SDC Jamaica Council of Churches FBOs Service Organizations/Clubs NGOs Uniformed Groups Entertainment Management Companies Entertainment Advisory Board (Cultural Industries

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
			Council)
			JACAP JAMCOPY Jamaica Trade and Invest
			JAVAA
			Gospel Music Associations
1.1.2 Promote the importance and relevance of our National Symbols including Heroes	Develop Public Education Campaign on "Out of Many, One People" – "I AM JAMAICAN" (named to be determined) This should be linked to the Nation Branding Strategy)	09/10 - ongoing	MICYS Jamaica Library Service JCDC SDC MOE (Culture in Education Programme) IOJ FBOs Uniformed Groups Media Association Public Relations Society of Jamaica Advertising Association of Jamaica CARIMAC CPTC Etc.
	Display national symbols in all public spaces	09/10 – 10/11	MICYS

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	e.g. offices, parks, schools, airports, government buildings, hospitals, clinics, community centres, church halls. etc.		MDAs SDC JCDC FBOs etc.
	Hold annual public recognition of community leaders (not DONS).	09/10 - ongoing	SDC JCDC CBOs NGOs Committee of National Heroes Community on National Awards and Honours Etc.
	Ensure inclusion and/or participation of youth in significant national/community events and on government boards.	09/10 onwards	OPM SDC CBOs Ministry with responsibility for Youth National Centre for Youth Development National Secondary Students' Council National Youth Service Etc.

Outcome 1.2: Communities (geographic/ethnic/religious) empowered to participate in decision making processes

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
1.2.1 Identify and improve channels for creating, sharing and accessing information and feedback.	Provide Mandatory requirements for Members of Parliament and Councillors to establish constituency offices (one office) and advertised office days located in politically neutral areas. *(Community persons and groups will be able to make appointments to meet with their representative to discuss whatever matter they wish. These offices are to be separate and apart from offices used for political party mobilization and campaign work and should not carry overt party branding)*	09/10 - ongoing	Parliament, Office of the Prime Minister Local Government Authorities Parish Councils
	Ensure support for volunteerism through the local authorities establishing a minimum of one dedicated fully equipped and staffed office space/ secretariat to support community voluntary efforts.	09/11	Parish Councils SDC Local Government Authorities Uniformed Groups Service Organizations CBOs NGOs
	Rationalize community interventions by agents of the state which at present duplicate efforts, divide communities and waste resources. (All interventions in communities especially those which will involve the spending of grant funds, loans or money from the GOJ budget must be within context of an approved community/parish development plan (CDP) to which the relevant stakeholders including community groups	09/10	Parish Councils SDC Local Government Authorities NGOs (local and international)

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	have contributed).		
	Expand the capacity of existing structures such as the SDC offices to ensure that a minimum of one dedicated, fully equipped and staffed office space/secretariat/meeting space to support community voluntary efforts is established in each parish[32] accessible to all.	09/10 - ongoing	Ministry of Information, Culture, Youth and Sports SDC Parish Councils CDC CBOs
1.2.2 Develop and strengthen local governance – Parish Councils, Community Based Organizations, Parish Development Committees, NGOs, CSOs and other community groups	Prepare and pass relevant legislation mandating local government authorities (KSAC and Parish Councils) to include PDCs and CDCs in their official organization structure.	08/11	MICYS Parliament SDC Parish Councils KSAC Existing PDCs
	Prepare and pass the necessary legislation to enhance the work of the SDC and strengthen CDC, DACs and PDCs.	10/11	Parliament MICYS SDC
	Provide financial support to cover administrative and project based costs to enable the work of local governance structures.	10/11	Funding agencies DACs PSOJ KSAC and Parish Councils
	Ensure that Local Authorities are capacitated to coordinate interventions as per Community Development Plans and ensure compliance - Develop and implement Parish Plans and	10/11	OPM MICYS NEPA KSAC & Parish Councils

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[32] The aim is to use existing resources to strengthen community based organizations.

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	Development Orders - Functioning Planning Departments with Planners, Inspectors and Compliance Officers.		Office of Utilities Regulations (OUR)
	Strengthen role of SDC and strategically place in ministry with responsibility for local government and formally align with each local authority to carry out community mobilization/planning and coordination of development interventions (to facilitate local development planning).	09/10	OPM Cabinet
	Establish within each local authority a Community Development Fund (CDF) for funding of community initiated projects that are in keeping with the objectives and scope of Community development plans. (These funds would be accessed on a competitive basis i.e. the best community plans/proposals as adjudged by technical staff)	08- onwards	Parish Councils International Donors PSOJ SDC
1.2.3 Strengthen the involvement of the Diaspora in decision making for national development. 1.2.4 Create more opportunities for input in national cultural policies and programmes.	Include the Diaspora organisations and representatives in the local consultative processes.	09-onwards	MFA SDC OPM MICYS
	Strengthen and support Cultural (Heritage) Dialogue in all communities. Culture is the way of life of people. However, heritage is more tangible and is a more all embracing concept embracing the tangible and intangible aspects.		Division of Culture, MICYS JCDC NGOs FBOs Social Development Commission

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
1.2.5 Promote and monitor adherence to GOJ Consultation Code by Ministries, Departments and Agencies. (Make the link with the Governance Task Force)	Promote public consultation as opportunity for consensus building.	09/10	PSRU
	Ensure inclusion of independent monitoring in the consultation process.	Ongoing	PIOJ to identify the independent group for monitoring.
	Establish requirement for all public and private sector agencies to report on community participation as a best practice in annual reports.	09/10 - ongoing	Public Sector Reform Unit – OPM

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	Require all policies and proposals from MDAs to show objective verifiable evidence of consultation with communities and the MDAs consideration of the community input before they are adopted.	OPM – ongoing	Public Sector Reform Unit - OPM
1.2.6 Promote media literacy (for example understanding content as created and its impact) and positive use of media as change agent and source of empowerment.	Include media literacy in curricula at the primary and secondary levels.	10/11	Ministry of Education Joint Board of Teacher Education Jamaica Teacher's Association
	Promote presentation of local material	09/10 – ongoing	Broadcasting Commission Media Association of Jamaica

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	Promote the role of radio and television in the development of material for local audience.	09/10 - ongoing	CPTC CARIMAC Media Association of Jamaica Broadcasting Commission
	Develop programmes for attitudinal and behavioural change among media practitioners.	09/10 - ongoing	CARIMAC Other training institutions Media Houses Media Association of Jamaica CPTC
	Develop a strong and sustainable public broadcasting system by linking all public broadcasting initiatives.	09/10 - ongoing	Broadcasting Commission

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	Programming appropriate for the under 16 audience before 9:00 p.m..	09/10 - ongoing	Broadcasting Commission Media Houses Media Association of Jamaica

Outcome 1.3: The family regarded as the central unit of human development and identity formation

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
1.3.1 Build Parenting Capacity (including responsible sexual behaviour, values, family participation, parental involvement in cultural/school activities, protection	Develop Parenting Education Programme Materials: - Child/Adolescent Growth and Development - Parenting Skills appropriate to stages of growth	08- onwards	National Commission on Early Childhood Child Development Agency Ministry of Education NGOs Parenting Commission
	Mandatory parenting education counseling with pre-natal care visits in	09	MOH National Parenting Commission. CPTC

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
(vulnerable groups) etc.)	hospitals and clinics. (* Hospitals, Waiting Rooms, Public spaces with Audiovisual equipment to show specific programmes on parenting)		
	Strengthening (human and financial resources) of the Child Development Agency to facilitate more effective implementation of the provisions of the Child Care and Protection Act.	09	CABINET MOH
	Design and Implement Parenting Education Programmes for specific target groups. (* Hospitals, Waiting Rooms, Public spaces with Audiovisual equipment to show specific programmes on parenting) Design programme specifically for households affected by poverty. Ensure inclusion of component in the PATH	09 2010 2011	JIS Jamaica Library Service Social Development Commission National Youth Service MOH MOE Child Development Agency Faith Based Organizations Ministry of Labour and Social Security NGOs

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	Programme for Parenting Education.		
	Increase the number and accessibility of Family Planning services as a requisite of good parenting	09	National Family Planning Board Women's Centre
	Increase number of programmes developed to include parents in children's development.	09	National PTAJ Joint Board of Teacher Education Ministry of Education FBOs CBOs NGOs
	Develop Parenting Education Programmes with special emphasis on Fatherhood.	08- onwards	Fathers Inc MAN Initiative JIS Ministry with responsibility for Gender Affairs
	Support and introduce initiatives targeting men to enhance their parenting capabilities through employment and other economic opportunities.	2011	CABINET Private Sector (JCC, JMA, JEF, JAS, PSOJ etc.) Service Organizations (Rotary, Kiwanis etc.)

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
			Ministry with responsibility for Gender
	Use traditional Folk Forms (including dance and story telling) as a method of promoting values and respect for sexuality.	09/10- onwards	JCDC IOJ (ACIJ/JMB) Performing Arts Groups Edna Manley (SDC) Uniformed Groups
	Develop programmes to promote the extended family support systems including foster parenting.	08- onwards	Child Development Agency MOH MOE FBOs Service Organizations NGOs
	Build capacity and allocate funds from the national budget to support men's and women's groups in the design and execution of programmes. (Women's Centre Foundation of Jamaica, Woman Inc., Father's Inc. etc.)	2012- onwards	Ministry with responsibility for Gender Ministry of Finance PIOJ /Multilaterals

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
1.3.2 Promote Healthy Lifestyle.	Develop and implement programmes on Healthy Lifestyles.	2009- onwards	MOH Media Houses Advertising agencies JIS JLS FBOs NCYD NYS SDC
	Disseminate materials for the public on healthy lifestyle for all spheres of the society (targeting specific groups).	09- onwards	MOE MOH JLS PSOJ Chamber of Commerce
	Conduct public and community education campaigns to promote harmonious family units.	09- onwards	MOH MOE FBOs PSOJ JIS Media Associations CPTC SDC CBOs NGOs Jamaica Social Worker Association (JASWA) Guidance Counsellors Association

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
			Peer Counselling Association FBOs
	Develop behaviour change programmes to promote good manners around healthy lifestyle.	2010	MOE Ministry with responsibility for Culture and Information

Goal 2 - Effective policy and institutional framework for cultural development and creative industries

Outcome 2.1: Cultural institutions that collaborate and partner with each other

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
2.1.1. Strengthening coordination and rationalization between and within existing institutions with responsibilities for culture and the creative industries.	Establish Register and Audit of all Cultural Agencies and other facilitating agencies to determine mandate and responsibilities. (Create a matrix with a view to rationalize). - to eliminate anomalies	2009	Ministry with responsibility for Culture. PSRU, Cabinet Office

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	including classification of posts etc.)		
	Establish a Culture and Creative Industries Lead Agency similar in structure and model to the Jamaica Tourist Board. (Cultural Industries Council)	Year 2008-2011	Cabinet Office (Modernization Unit) Ministry with responsibility for Culture
	Increase the technical capacity within the Division of Culture for coordinating inter-agency involvement (national, regional and international.	2010	As above
	Re-establish (employ) Cultural attaches in Overseas High Commissions, Embassies and Missions.	2010	Ministry of Foreign Affairs and Foreign Trade

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
2.1.2 Develop and utilize ICTs for partnering and sharing information.	Develop ICT capacity among relevant ministries and agencies for the creative use of databases and websites.	2012-2015	CITO – Ministry of Commerce and Industry National Library of Jamaica
	National Cultural Information System.	2012-2015	National Library of Jamaica Institute of Jamaica

Outcome 2.2: Efficient and effective cultural agencies and institutions

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
2.2.1 Build physical, human and financial capacity in existing cultural institutions.	Increase funding for culture and cultural industries development (budgetary allocation, investment and external cooperation). - align funding	2012-2015	Cabinet Office Ministry of Finance Ministry of Industry and Commerce PIOJ

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	with value of cultural industries and not for profit cultural agencies(national good, public interest, national solidarity etc. -		
	PIOJ should be mandated to seek resources internationally for the building of the capacity of cultural industries and practitioners as the basis on which all development of cultural industries will take place (A JIPO commissioned study has demonstrated		

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	that without any support from the Government, the industry generated 6% of GDP (Vanos James study)		
	Implement Strategic Planning in relevant ministry/agency incorporating capacity building.	2009- onwards	All relevant ministries and agencies.

Outcome 2.3: Legislative and policy framework that strongly supports national cultural objectives

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
2.3.1 Infuse national cultural policies into other policies, including Tourism, Education, Mining, Trade, Agriculture, and National	Ensure harmonization of culture policy in all relevant policies.	2010	All relevant ministries (Policy Analysis Network)

Policy Analysis and Review Unit (Cabinet Unit) |

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
Security.			
2.3.2. Increase the involvement of culture and cultural industry stakeholders in the development of policy, legal and institutional framework.	Establish a mechanism for regular interaction with stakeholders.	2010	Ministry with responsibility for Culture RELEVANT Culture AGENCIES (Heads of Culture Inter-Agency Committee)
2.3.3 [Create policy, legal and institutional arrangements for the economic growth (to facilitate and encourage the development) of the creative industries]. .	Examine relevant arrangements and policies in other jurisdiction.	2010	Ministry with responsibility for culture. JIPO
	Identify and apply international best practices in policy and operations for cultural institutions.	2010	Ministry with responsibility for culture.
2.3.4 Establish processes to encourage [increase] formalization of creative enterprises.	Examine relevant arrangements and policies in other jurisdiction. (to be deleted)	2012-2015	Ministry with responsibility for Culture

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	Develop standards of quality for creative industries.	2012-2015	Ministry with responsibility for Culture
	Demonstrate and ensure benefits/incentives for creative enterprises/entreprene urs to formalize operations.	2012-2015	Ministry with responsibility for Culture
2.3.5 Review existing legislation and policy framework and revise as appropriate.	Review the following: National Cultural Policy IOJ Act JCDC Act JNHT Act National Library Act etc.	2009-2011	Relevant ministries and agencies

Outcome 2.4: An educational system that is coherent with national cultural objectives

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
2.4.1 Ensure culturally relevant education programmes.	Promote foreign language proficiency in curriculum across all levels.	09- onwards	Ministry of Education
	Encourage the validation Jamaica language in education.	09- onwards	MOE
	Carry out development and re-introduction of CITIZENSHIP EDUCATION curriculum.	08- onwards	MOE
	Ensure inclusion of community service as mandatory part of curriculum in schools.	09- onwards	MOE/National Centre for Youth Development
	Carry out re-introduction of music programmes in schools.	2010- onwards	MOE/JCDC
	Integrate Information literacy (technology) into school syllabus up to the secondary and	2010	MOE/Joint Board of Teacher Education (JBTE)

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	all teachers' colleges.		
	Expand the regular mandatory field visits to cultural institutions (museums, heritage sites, libraries) as part of regular curriculum activities at the primary and secondary levels.	09- onwards	MOE/IOJ/JNHT
	Ensure inclusion of Jamaican cultural studies in curriculum at all levels of the education system.	2010	MOE/IOJ/JNHT
	Implement curriculum developed under the National Values and Attitudes Programme.	2010	OPM/MOE/JBTE/NGOs as partners
	Introduce teaching of Intellectual Property in curriculum of primary and secondary schools.	2010	JIPO/MOE
2.4.2 Develop and implement curriculum on identity, self concept and social	Integrate cultural appreciation and formal training in visual and performing arts in primary and secondary	2012- onwards	MOE/Edna Manley/JCDC

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
development (National Values and Attitudes Programme)	school curricula.		
	Encourage the use of programmes in culture and arts to address issues such as indiscipline, violence, drug abuse, sexuality geared towards children and young people.	2009	JBTE/Edna Manley/MOE/JCDC
2.4.3 Increase the use of arts and culture as a methodology in education delivery.	Encourage and promote the recognition of cultural expression and excellence in the measurement and quality of education by all schools.	2012- onwards	As above
	Promote the use of heritage in school projects at times other than Heritage Week and Independence .	2009- onwards	MOE
2.4.4 Promote collaborations between cultural facilities, tertiary institutions and	Strengthen institutions (government and non-government) engaging in research on cultural history, traditional folk	2012- onwards	IOJ/NHT/JCDC/MOE

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
research centres.	and contemporary cultural practices etc.		
	Encourage and support individual research on cultural history, traditional folk and contemporary cultural practices etc.	2012- onwards	IOJ/NHT/JCDC/MOE
	Institutionalize inter-agency mechanisms to promote joint research and activities.	2012- onwards	Ministry of Information Culture Youth and Sports (MICYS)/Tertiary institutions

Outcome 2.5: Training and research institutions and programmes for creative industries and cultural heritage.

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
2.5.1 Build capacity for professional training in arts and cultural industries.	Create incentives for teacher and professional certification from cultural training institutions.	2012	Ministry of Education (MOE)

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	Develop training Programmes in Events Planning.	2012	MOE/MICYS/Tertiary institutions
	Establish Performing and Visual Arts Schools at the Secondary Level.	2012	MOE/Edna Manley
	Promote careers in culture within the educational curriculum, programmes and activities.	2009- onwards	MOE/MICYS
	Develop and support apprenticeship and internship programmes in culture and creative industries.	2009- onwards	HEART/IOJ/MICYS
	Develop suitable/relevant graduate programmes in the Arts and Cultural Studies.	2012	Tertiary InstitutionsMOE
2.5.2. Increase accessibility, relevance, quality, diversification and interdisciplinary integration of tertiary level curricula and	Use distance teaching mechanisms to disseminate cultural training programmes islandwide.	2012- onwards	MOE

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
programmes for creative industries.	Establish culture and arts programmes in community colleges islandwide eg EXCED	2012- onwards	Council of Community Colleges in Jamaica
	Provide financing mechanisms to support potential students.	2010- onwards	MOF/Students Loan Bureau/ MOE
	Standardize matriculation requirements for all tertiary institutions.	2012	MOE
2.5.3. Build physical and human capacity in existing educational, training and research institutions.	Develop linkages and partnerships with private sector companies, public sector agencies, other educational institutions and international development partners (IDPs).	2011	PSOJ/MICYS/Tertiary institutions
	Develop financing sources for educational, training and research institutions.	2011	Private Sector Umbrella Organisations/Tertiary institutions/MICYS/MOF
	Initiate seed funding for self sustaining activities in training institutions.	2011	PIOJ/MOE/tertiary institutions

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	Facilitate exchange programmes for students and faculty with international universities and cultural agencies.	2012	Tertiary institutions and Culture Ministry (partner with JOYST)

Outcome 2.6: Adequate and accessible information and data on Culture and Creative Industries

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
2.6.1 Establishing the mechanisms to quantify the contribution of culture to human, social and economic development.	Develop a framework of Cultural Indicators/Cultural Index	2009	PIOJ/Culture ministry/MOF STATIN
	Establish Cultural Information System (agencies, indicators, practitioners, documentation, festival events, other events etc.)	2009	MICYS/MOF/PIOJ/JCDC/JIPO STATIN
	Develop register for cultural related companies.	2009	As above/Registrar of Companies

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
2.6.2 Develop mechanisms for continual capturing, measuring, monitoring, evaluating, applying and marketing of data, information and knowledge on creative industries.	Develop and apply research and measurement methodologies to the various levels of creative industries including systems, enterprises and individuals.	2010	MICYS/MOF/PIOJ/JCDC/JIPO STATIN
	Use data and information to improve policy framework, educational programmes and institutions and industry development programmes for creative industries.	2011- onwards	MICYS/MOF/PIOJ/JCDC/JIPO STATIN MOE/JBTE

Outcome 2.7: Cultural institutions whose services and resources are fully accessible to all citizens

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
2.7.1 Increase access to cultural institutions.	Establish regional satellite outlets of existing cultural institutions.	2012- onwards	MICYS/Cultural institutions/MOE
	Improve physical access to persons with disabilities and the elderly.	2015-2030	JCPD/MOE/IOJ/Other cultural institutions/JLS
	Make information and data available in appropriate format in all national and parish libraries to meet the requirements for persons with disabilities (Braille, talking books, sign language tapes etc.)	2009-2015	JCPD/MOE/IOJ/Other cultural institutions/JLS
	Use ICTs to disseminate and access information and data.	2011-2015	JCPD/MOE/IOJ/Other cultural institutions/JLS
			JCPD/MOE/IOJ/Other cultural institutions/JLS

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
2.7.2 Increase public awareness of services and resources available.	Use ICTs to disseminate information.	2012- onwards	JCPD/MOE/IOJ/Other cultural institutions/JLS
	Publicise the roles of National and Jamaica Library Service Network (Make special note of the Deposits Act re the Naitonal Library	2009	JCPD/MOE/IOJ/Other cultural institutions/JLS
	Ensure incorporation of drama, song and dance as part of information transfer along with reading lending and literacy support.	2010	JCPD/MOE/IOJ/Other cultural institutions/JLS
2.7.3 Promote public awareness of the importance of cultural forms and retention of heritage.	Design and implement a sustained publicity campaign with a public education component	2010	Culture Ministry/JIS/IOJ/CARIMAC/Cultural institutions/other broadcasting networks

Outcome 2.8: Effective intellectual property (IP) framework

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
2.8.1. Strengthen the institutional, legal and regulatory framework for, and the use, awareness and value of intellectual property.	Strengthen the capacity of JIPO	2010	Ministry of Industry, Investment and Commerce/JIPO
	Conduct workshops to build awareness of the police and customs officers	2009- onwards	JIPO
2.8.2. Prevent illicit trafficking in cultural goods.	Conduct workshops to build awareness of the police and customs officers	2009- onwards	JCF JIPO

Goal 3 – Communities with strong and diverse cultural values.

Outcome 3.1: Communities with cultural programming and infrastructure that support transformation

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
3.1.1 Facilitate psycho-social and social healing (community health)	Develop and strengthen Arts education and popular theatre techniques from both within and without the communities to facilitate conflict resolution, increase civility and community self reliance.	2010- onwards	MICYS (lead) JCDC Heart Trust/NTA MOE IDPs Performing Arts Groups
	Develop community based programmes on physical, mental and social well-being.	2009- onwards	SDC (lead) MOHE
	Establish Community Reconciliation Commissions to facilitate cohesion, discussion, town hall meetings etc.	2009- onwards	Dispute Resolution Foundation JCF FBOs

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
3.1.2 Increase awareness of the values of the physical and built environment.	Strengthen the Environmental agencies to administer mandate and promote a culture of care for the environment.	2009- onwards	NEPA ENGOs
	Strengthen community capacity to address environmental issues.	2009- onwards	MICYS SDC NEPA NSWMA ODPEM
	Introduce and strengthen community based programmes for clean and safe environment protection and management (recycling, solid waste management etc.). Establish recycling awareness campaign Public Education campaign to improve solid waste disposal.	2009- onwards	MOHE NSWMA

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	Strengthen and coordinate programmes to beautify inner-city communities.	2009- onwards	Local Government Authorities (Parish Councils, Portmore Municipality and KSAC) NSWMA
	Implement programme to distribute and encourage growing of plants including fruit trees, ornamental plants islandwide.	2009- onwards	Ministry of Agriculture and Lands Forestry Department
	Use creative industries to promote broad environmental awareness and ensure sustainable environmental management in creative industries.	2010	NEPA, Culture Agencies
3.1.3 Involve private sector in community development initiatives.	Promote the presence of incentives for private sector involvement in community development (e.g. tax breaks, accredited certification to develop goodwill, financing, advertising space	2012	Ministry of Finance (lead)

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	through JIS).		
	Strengthen and expand "Adopt a community 'SPACE' programmes" and ensure involvement of community groups.	2009- onwards	Local Authorities SDC
	Encourage media support for community development.	2009- onwards	MAJ
3.1.4 Develop physical and virtual cultural spaces with the requisite human and material resources for creating, learning, performing and sharing.	Develop community parks and green spaces created under the protection and preservation of schools and churches or other community based institutions.	2009-2015	Local Councils CBOs
	Establish community recreational/cultural centres as a space for cultural expression, marketplace for cultural artifacts and heritage education for creation, production and presentation in each county/region.	2009-2015	JSIF
	Establish community	2009-2015	Jamaica Library Service

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	access points to technology. (Replicate Jamaica National Building Society model in August Town)		Post Offices
	Develop online exhibitions showcasing masterpieces of libraries, museums and archives.	2009-2015	
	Transform and lease derelict buildings in urban centres into studios for artists – ARTIST COLONY. Establish artist colony as a "no vehicular traffic zone". Establish a central gallery and craft market within the artist colony.	2015-2020	JNHT
3.1.5 Enhance collective action, community pride, healthy competition and citizenship.	Encourage and strengthen national and community festivals and commemorative anniversaries.	2009- onwards	MICYS JCDC Local Authorities
	Strengthen capacity of community leadership	2009- onwards	SDC JSIF

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	and organizations.		
	Expand best community programmes and competitions islandwide e.g. models from Michael Manley Foundation and OPM.	2010- onwards	SDC, OPM
3.1.6 Strengthen support to institutions and agencies with community development mandate.	Strengthen the Disputes Resolution Foundation.	2009	MOJ
	Strengthen and expand framework for community governance and planning including CDCs, CBOs, DACs, PDCs.		SDC JSIF Local Government Authority
	Align resources in support of community governance structures.	2010- onwards	MOF Local Government Authorities
	Strengthen the agencies responsible for promoting community programmes of government.	2010- onwards	JIS, CPTC, PBCJ, Ministry with responsibility for Information
3.1.7 Develop and implement arts	Develop and promote cultural exchange	2009- onwards	MOE, NCYD, SDC, Ministry with responsibility for youth and

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
based community outreach mechanisms.	programmes for youth groups, schools and community based organizations.		culture
	Develop and enhance leadership and life skills through the arts.	2009- onwards	Edna Manley, culture agencies, IOJ
3.1.8 Expand the role of creative industries in community development.	Develop the marketing expertise to derive benefits from community creative industries.	2010-2012	JCDC, Entertainment Board, JBDC
	Develop and enhance product development capacity within communities.	2010-2012	JBDC
	Increase the participation of creative enterprises and individuals in community development.	2009- onwards	NGOs, (including Jamaica Federation of Women and 4H Clubs)
	Strengthen the capacity of creative industries to promote social and economic inclusion	2010- onwards	SDC, JBDC

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
3.1.9. Strengthen community based tourism.	Document, develop and promote local attractions (e.g. Trails, Sites of memory, historical sites, and monuments). Stratford on Avon Model)	2009- onwards	JNHT TPDCo, Jamaica Conservation Development Trust
	Create and develop CULTURE YARDS/VILLAGES (e.g. downtown Kingston area surrounding Ward Theatre).	2015-2020	UDC, Kingston Restoration Company, Ward Theatre Foundation, Bob Marley Foundation, Tivoli Gardens and other similar community groups

Goal 4 – Nation Brand established and managed to support social, cultural and economic development.

Outcome 4.1: Policy, legal and institutional framework that effectively supports Nation Brand

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
4.1.1 Improve policy framework to support Nation Brand.	Prepare Cabinet Submission from WIPO Report (circulate Cabinet Submission to all relevant ministries and agencies for feedback/endorsement)	2009	JTI
	Include Nation Brand in Culture Policy (to be revised).	2010-2012	Ministry with responsibility for Culture
	Review and align other policies and legislation to support Nation Brand e.g. Trade Policy etc.	2012- onwards	Ministry of Industry, Investment and Commerce Ministry of Foreign Affairs and Trade Ministry with responsibility for Culture

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
4.1.2 Review and enhance laws to strengthen and protect the Nation Brand.	Ensure development of Geographic Indications Registry and regulations.	2008- onwards	JIPO
	Enforce regulations in Intellectual Property legislation.	2008- onwards	JIPO Organized Crime Unit Jamaica Customs
	Ensure ratification of the Madrid Protocol.	2009	JIPO Ministry of Industry, Investment and Commerce Ministry of Foreign Affairs and Trade
	Establish Copyright Amendment Act	2010	JIPO
	Ensure enactment of the Patents Designs Act	2010	JIPO
	Ensure enactment of the WIPO Internet Treaties	2009	JIPO
	Provide Sui Generis protection for traditional knowledge e.g. genetic resources, flora and fauna etc.	2009	Ministry of Foreign Affairs and Trade Institute of Jamaica

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
			National Library of Jamaica
4.1.3 Establish institutions to undertake key roles in implementation of Nation Brand.	Establish Executive Team	2010	JTI Competitiveness Committee
	Establish IP Trust/Holding Entity	2010	JIPO
4.1.4 Increase the capacity of existing organizations to monitor and regulate the use of the Nation Brand.			

Outcome 4.2: Effective development and management of Nation Brand

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
4.2.1 Design and develop National Branding Strategy.	Undertake comprehensive audits: - Audience Map - Task Map - Market Map - Brand Asset Audit	2008-2009	JTI/ Competitiveness Committee
	Define and develop the role of the cultural and creative industries in Nation Brand.	2008-2009	JTI/ Competitiveness Committee
	Define essence of Jamaica's Nation Brand (see Goal 1).	2008-2009	JTI/ Competitiveness Committee
	Carry out National Dialogue on Jamaica's achievements, identity (race, class, religion, culture, music, sports) and potential etc. to inform the development of the Nation Brand.	2008-2009 Ongoing	JTI/ Competitiveness Committee Executive Committee PSOJ Relevant government ministries Media Association of Jamaica

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
4.2.2 Market and promote Nation Brand.	Communicate outcomes of national dialogues through sectors of the channels in the Branding hexagon: - Tourism - Governance - People - Exports - Industry - Culture and Heritage - Investment and Immigration	2008-2009 Ongoing	JTI/ Competitiveness Committee PSOJ Relevant Ministries and Agencies
4.2.3 Promote and use IP as a tool for economic development.	Build public awareness of the use of IP laws to protect the value of intellectual property.	2008- onwards	JIPO
	Develop and apply designs, music, trademarks, copyright, and collective marks to convey values, images and reputation of Jamaica.	2008-2009 Ongoing	Relevant associations Bureau of Standards
4.2.4 Coordinate implementation of Nation Brand Strategy with Core	(See Goal 1)		

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
Values Campaign			

Outcome 4.3: Effective monitoring, enforcement and protection of Nation Brand.

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
4.3.1 Ensure strong enforcements and protection IP aspects of Nation Brand.	Carry out public education campaigns geared towards Police, Customs Officers etc. on enforcing IP laws.	2008- onwards	JIPO
	Implement course on IP laws in training courses for Police, Customs Officers, Law School (IP modules for all law practitioners), Judiciary, Teachers' Training Colleges etc.	2010	JIPO
	Carry out general public education campaigns on IP laws e.g. schools, community groups,	2009	JIPO, JIS, CPTC (Parish Chambers of Commerce), PBCJ

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	citizens' associations, public libraries etc.		
4.3.2 Increase the capacity of existing organizations to collect revenue from the use of the Brand.	Identify and register National Symbols with WIPO	2009	JIPO Committee on National Symbols (OPM)
	Explore establishment of licensing regime for National Symbols locally and internationally.	2010	JIPO Committee on National Symbols (OPM) Bureau of Standards Ministry of Industry and Commerce
	Establish mechanisms to collect revenue from the use of the national symbols in compliance with the proposed licensing regime.	2010- onwards	JIPO

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	Provide human and technical resources for JIPO and/or relevant organizations.	2010- onwards	JIPO, JTI, Performing rights societies (such as JAMCOPY) and collecting societies, Ministries with responsibility for industry, investment, commerce, foreign affairs and trade and culture
	Strengthen international linkages in monitoring and protecting the use of national symbols.	2010- onwards	As above

Goal 5 – Good standing in relevant regional and international conventions and frameworks

Outcome 5.1: Strong national and international protocols and agreements that are enforced

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
5.1.1 Ensure effective application in implementation and administration of cultural programmes.	Establish Focal Point within the relevant ministries to solicit and provide information.	2010	MICYS Cultural Advisory Committee National Commission for UNESCO
	Establish portfolio responsibility for Culture and	2010	PIOJ

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	Development in the PIOJ.		
	Establish link for technical cooperation; research and development; and cultural exchange programmes.	2010- onwards	Division of Culture PIOJ Ministry of Foreign Affairs
5.1.2 Build awareness of international conventions and frameworks.	Carry out consultations with all culture stakeholders.	2009- onwards	Division of Culture (MICYS) JIPO
5.1.3 Identify monitoring mechanisms to ensure compliance.	Establish monitoring framework (inter-ministerial Task Force) (see 6.2.10): - to ensure deliberations are communicated to relevant agencies to ensure	2010- onwards	MICYS Cultural Advisory Committee National Commission for UNESCO Heads of Culture Agencies Committee

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	recommendations are disseminated to relevant agencies and compliance adhered.		
5.1.4 Create and enhance legislative and policy framework	Develop Policy on Tangible and Intangible Heritage.	2010-2012	MICYS All Cultural Stakeholders
	Obtain approval of Policy by Cabinet and Parliament and recommendation for passage into law.	2012-2014	MICYS

Goal 6 – Valuable and Viable, Dynamic and Innovative Creative Enterprises

Outcome 6.1: Wide participation in creative industries.

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
6.1.1 Increase opportunities for products and services	Identify and promote range of creative industries with greatest	2008- onwards	Ministry with responsibility for Culture and Entertainment

in the creative industries.	potential for Jamaica		
	Develop public education programmes to promote awareness and importance of and business opportunities in creative industries.	2009- onwards	Ministry with responsibility for Culture. JBDC
	Identify and develop sources of financing that are appropriate for each category, products and services in the creative industries.	2010- onwards	JTI/Competitiveness Committee PIOJ

Outcome 6.2: Effective industry structure with flexible, innovative and integrated value chain
Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
6.2.1 Build clusters and networks within the creative industries both horizontal and vertical.	Analyze value chain for creative industries including local and international links and identify Jamaican strengths.	2009	JTI/Competitiveness Committee Ministry with responsibility for Culture Ministry of Industry, Investment and Commerce
	Educate local participants in the creative industries on the benefits of the linkages in the value chain.	2009	JTI/Competitiveness Committee Ministry with responsibility for Culture Ministry of Industry, Investment and Commerce
	Establish strategic regional and global partnerships to support local creative industries including exchanges and co-production agreements.	2010	Ministry of Foreign Affairs and Trade Ministry with responsibility for Culture Ministry of Industry, Investment and Commerce
	Convene regional creative industries trade shows/fairs.	2010	JTI, and others named above (collaborate with Ministry of Tourism)

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
6.2.2 Support and foster the development of new and innovative processes, products and business ideas in creative industries including through incubational and innovation centres.	Identify new and take advantage of existing opportunities for partnerships in research and development.	2009	Scientific Research Council, tertiary institutions
	Identify and establish financing mechanisms to support research and development in all key areas.	2010	Cultural agenices
	Promote greater dialogue with the public/private sector to determine the level of interest and demonstrate the benefits of the creative industries (specifically R&D).	2009	JTI Scientific Research Council PSOJ UWI/UTech/NCU
	Create synergies between tertiary, public sector and business institutions interest in the importance of innovation.	2009	PSOJ UWI/UTech/NCU

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
6.2.3 Promote *collaboration (cohesion)* linkages between creative industries and other economic and social sectors (e.g. making creative industries work and benefit through environmental protection – Cockpit Country etc.)			
	Apply effective marketing and distribution mechanisms to develop full market potential of each category of creative products and services.	2009	JTI Industry Associations
6.2.4 Enhance physical infrastructure, human, institutional and financial capacity of creative	Introduce professional development and capacity building training programmes in all key areas.	2009	JTI JBDC PSOJ

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
enterprises, associations and individuals.			Industry Associations Edna Manley HEART/Trust
	Establish Creative Industries Development Foundation **	2012	Ministries responsible for creative industries
	Establish venture capital and grant-making Fund	2012	JTI, Ministries with responsibility for creative industries, MOF
	Develop tax and incentive schemes.	2012- onwards	Ministries with responsibility for creative industries, MOF
	Upgrade physical structure of the Ranny Williams/Louise Bennett Entertainment Centres for programme enhancement.	2010	Ministry with responsibility for Culture.
	Rehabilitate the Ward Theatre	2009	Ministry with responsibility for Culture. KCCIC
	Develop 3 regional centres for the Performing Arts.	2015	Ministry with responsibility for Culture.

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	Establish Small-medium size multi-purpose venues in each parish.	2015	UDC, CHASE, Ministries with responsibility for community development and culture and MOF
	Promote adherence to international standards for creative products and services.	2009	Ministry of Industry, Investment and Commerce (National Quality….)
	Provide Government subsidy to support the development of local professional (non-profit) performing companies.	2009- onwards	Culture Ministry and MOF
6.2.5 Ensure representation of cultural and creative industries in trade and investment negotiations at regional and global levels.	Establish a permanent inter-ministerial Task Force (lobby) on Trade and Investment in Cultural/Creative Industries.	2009	Ministry with responsibility for Culture. Ministry of Foreign Affairs and Foreign Trade Ministry of Industry, Investment and Commerce
6.2.6 Support the inclusion and promotion of creative products and services in local	Establish public/private Fund to develop and promote local content.	2010	Broadcasting Commission Industry Associations Ministries with responsibility for

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
media.			Commerce, Culture, Industry and Information.
	Promote and preserve community and public service broadcasting (see 1.2.6).	2009- onwards	Broadcasting Commission Spectrum Management Authority Ministry with responsibility for Information PBCJ
6.2.7 Promote application of ICT to production, preservation, distribution and marketing of creative products and services.	Carry out digitization of cultural content to preserve heritage.	2010-2015 (onwards)	National Archives National Library Institute of Jamaica PBCJ CPTC etc
	Develop digital cultural repository (for education, research, tourism purposes etc).	2010-2015	National Archives
	Foster creativity and strengthen production, distribution and marketing capacities through: Educational, training and exchange programmes geared towards Culture Bearers including youth.	2009	JCDC IOJ EMCVPA Teacher Training Institutions, Tertiary Institutions

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	Enhance access to Technological Facilities (labs, studios, equipment, software) for training and content creation.	2010- onwards	Music Fraternity JTI Media Technology Institute/CPTC Private Sector (PHASE Three) All technology related institutions.

Goal 7 – A society that respects, unearths, safeguards, preserves and promotes Jamaica's cultural expressions

Outcome 7.1: Cultural expressions that meet standards of excellence

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
7.1.1 Ensure standards of excellence in the creation, production and transmission of cultural expressions.	Establish criteria for and recognize/reward persons involved in the creative process, cultural communities and organizations that are central in nurturing cultural expressions (fellowships, scholarships, grants, awards (financial).	2010	PIOJ JBDC

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	Establish Culture and Creative Industries Awards of Excellence.	2010	JCDC, Private sector organisations, Ministries responsible for culture and creative industries
	Establish mechanisms for recognition of Cultural Heroes/Culture Bearers at the community, parish and national levels.	2009	JCDC SDC
7.1.2 Provide wider access to Jamaican cultural expression locally and internationally.	Aggressively promote and market Jamaican cultural expressions.	2009	JCDC
	Showcase/promote cultural expression through strategic opportunities nationally and internationally (stage shows, tours, concerts, entertainment policy in the tourism sector etc.)	2009- onwards	JHTA Promoters JCDC
	Promote linkages between tourism centres and educational institutions, cultural	2009	JHTA Ministry of Education JCDC

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
	groups and communities.		
	Promote use of existing technologies for information retention, sharing and understanding.	2009	JCDC All relevant cultural agencies Media Broadcasting Commission

Outcome 7.2: An environment that protects and preserves Jamaican cultural expressions (traditional and modern).

Indicator(s):
Target(s):

STRATEGIES	SPECIFIC ACTIONS	TIMEFRAME	RESPONSIBILITY
7.2.1 Implement appropriate measures to protect and preserve cultural expressions.	Promote establishment of National Archives specifically for Cultural Expressions.	2010	National Archive
	Strengthen the capacity of the National Archives (including training of Archivists).	2010- onwards	CHASE Fund
	Carry out digitization of cultural content to preserve heritage.	2009- onwards	IOJ
	Develop digital cultural repository (for education, research, tourism purposes etc).	2009- onwards	National Archive

	Ensure establishment of registers and archives on cultural content.	2010-2012	National Archive
7.2.2. Encourage and promote knowledge of culture and	Carry out sustained education and public awareness programmes on culture and cultural expressions (verbal expressions, musical expressions, expressions by action, cultural spaces, cultural places and tangible expressions).	2009- onwards	Ministry with responsibility for Culture and Information.

understanding of the importance of the protection and promotion of cultural expressions.			JCDC Ministry of Education
	Include courses in the curriculum of tertiary institutions to unearth and research cultural expressions and depositories.	2010	Tertiary and Teacher Training Institutions. Ministry of Education Jamaica Teachers' Association Joint Board of Teacher Education
	Establish a programme for the presentation of cultural content (e.g. "JBC Archives").	2010- onwards	Jamaica Archives, IOJ, National Library
	Identify, register and preserve "Sites of Memory" and use for tours etc. – culture spaces (past) and cultural places (current).	2009- onwards	JNHT, IOJ/Jamaica Memory Bank and Ministry responsible for culture
7.2.3 Strengthen the process of identification, monitoring, maintenance and promotion of protected heritage sites.	Expand establishment of National Museums, Libraries and Archives Development Programme – inclusion in ICTs.	2010-2012	As above
	Carry out identification, development, preparation and promotion of potential World Heritage Sites.	2009- onwards	JNHT, Jamaica Conservation Development Trust
	Identify and designate Oral and Intangible Heritage. Register and document traditional heritage holders.	2010- onwards	Institute of Jamaica JNHT ACIJ/JMB

	Carry out implementation of a Restoration and Maintenance Strategy.	2010-2012	JNHT IOJ Private institutions e.g. MICO etc.
	Strengthen public institutions to provide the services for restoration and maintenance of artefacts and documents of national significance.	2010 - onwards	J Jamaica Archives Ministry with responsibility for Culture
	Enact legislation to protect movable and immovable artefacts and heritage sites.	2010- onwards	JNHT IOJ

	Incorporate protection of archaeological and heritage sites in land use planning and development systems	2009- onwards	NEPA JNHT Parish Councils
	Include Archaeological and Cultural Impact Assessments as a part of the sustainable development planning process.	2009- onwards	JNHT IOJ Ministries with responsibility for planning and local government
	Strengthen funding for research	2010- onwards	Cabinet Office International Development Partners
7.2.4 Involve the private sector in the development and preservation at the			

community and national level.	Encourage development of private museums.	2010- onwards	Ministry with responsibility for culture
7.2.5 Strengthen and institutionalize documentation of cultural heritage (tangible and intangible).	Establish protocols and guidelines for registration in the relevant agencies.	2010	Ministry Culture IOJ JNHT
	Institute mechanism for ongoing identification, recording and preservation of emerging cultural heritage in all forms.	2010	JNHT JCDC IOJ Etc. Private Sector – ethnic minorities
	Carry out ongoing identification and recognition of Sites of Memory.	2009- onwards	JNHT JCDC

			IOJ Etc. Private Sector – ethnic minorities
	Improve archival and documentation facilities.	2009- onwards	Ministry of Culture Jamaica Archives
	Improve facilities for the storage and retrieval of information.	2010- onwards	IOJ National Library of Jamaica National Gallery Jamaica Archives
	Identify and recognize Masters of Oral and Intangible Heritage.	2009- onwards	All relevant cultural agencies
	Ensure protection of cultural material and property.	2009- onwards	National Library of Jamaica IOJ
	Promote electronic documentation of unique aspects of Jamaican culture.	2010- onwards	All relevant cultural agencies
	Expand publication/production capabilities of cultural institutions.	2012- onwards	Ministry of Culture All relevant cultural agencies
	Expand digitization and electronic access to the national information catalogues and other heritage and cultural artifacts.	2012-2015	CITO All relevant cultural agencies
	Expand training in digital technologies, audio and video production and the production of web content.	2010-2012	CITO All relevant cultural agencies
	Establish accurate product source attribution and international marketing of products using ICT tools.	2010- onwards	CITO JIPO All relevant cultural agencies

6. Monitoring & Evaluation Framework for the Culture, Creative Industries and Values Sector Plan

Institutional Arrangements

A number of institutions and agencies, including the following, will be involved in the monitoring and evaluation framework for the National Development Plan and the CCIV Sector Plan:

1. **Parliament**: The Vision 2030 Jamaica Annual Progress Report, will be presented to the Parliament for deliberations and discussion.

2. The **Economic Development Committee (EDC)** is a committee of Cabinet chaired by the Prime Minister. The EDC will review progress and emerging policy implications on the implementation of Vision 2030 Jamaica and the relevant sector plans.

3. **The National Planning Council (NPC)** is a consultative and advisory body which brings together top decision-makers in the Government, private sector, labour and civil society. It is proposed that the NPC accommodates discussion on the Plan at least once every quarter as a national consultative forum on the implementation of Vision 2030 Jamaica.

4. The **Vision 2030 Jamaica Technical Monitoring Committee (TMC)**, or Steering Committee, is to be chaired by the Office of the Prime Minister and will provide oversight for the technical coordination and monitoring of the Plan and reporting on the progress of implementation.

5. The **Vision 2030 Jamaica Technical Secretariat** to be institutionalized within the PIOJ will play a leading role in coordinating implementation, analyzing social and economic data and information, consolidating sectoral information into

comprehensive reports on Vision 2030 Jamaica's achievements and results, maintaining liaisons with sectoral focal points in MDAs, and supporting the establishment and operation of Thematic Working Groups.

6. **Ministries, Departments and Agencies (MDAs)** represent very important bodies within the implementation, monitoring and evaluation system. They are the Sectoral Focal Points that will provide data/information on a timely basis on the selected sector indicators and action plans, and be responsible for the timely preparation of sector reports that will feed into the Vision 2030 Jamaica Annual Progress Report. For the CCIV Sector Plan, the main MDAs comprising the relevant Sectoral Focal Point will include: The Ministry of Youth, Culture and Sports and its supporting agencies, The National Transformation Programme (Fresh Start) and the Ministry of Education.

7. **Thematic Working Groups are** consultative bodies aimed at providing multi-stakeholder participation in improving the coordination, planning, implementation and monitoring of programmes and projects relevant to the NDP and sector plans, including the _____ Sector Plan. TWGs will be chaired by Permanent Secretaries or senior Government officials and shall comprise technical representatives of MDAs, National Focal Points, the private sector, Civil Society Organizations and International Development Partners. TWGs will meet a minimum of twice annually.

Indicator Framework and Data Sources

Appropriate indicators are the basic building blocks of monitoring and evaluation systems. A series of results-based monitoring policy matrices will be used to monitor and track progress towards achieving the targets for the NDP and sector plans, including the CCIV Sector Plan. The performance monitoring and evaluation framework will be heavily dependent on line/sector ministries for quality and timely sectoral data and monitoring progress.

The results-based performance matrices at the national and sector levels comprise:

- At the national level, 60 proposed indicators aligned to the 15 National Outcomes
- At the sector level, a range of proposed indicators aligned to the sector goals and outcomes
- Baseline values for 2007 or the most recent past year
- Targets which outline the proposed values for the national and sector indicators for the years 2012, 2015 and 2030
- Data sources which identify the MDAs or institutions that are primarily responsible for the collection of data to measure and report on national and sector indicators
- Sources of targets
- Links to existing local and international monitoring frameworks such as the MDGs

Some gaps still exist within the performance matrix and a process of review to validate the proposed indicators and targets is being undertaken. This process is very technical and time consuming and requires significant cooperation and support from stakeholders and partners. The performance monitoring and evaluation framework will be heavily dependent on ministries for quality and timely sectoral data and monitoring progress. The system will benefit from our existing and relatively large and reliable statistical databases within the Statistical Institute of Jamaica (STATIN) and the PIOJ.

Reporting

The timely preparation and submission of progress reports and other monitoring and evaluation outputs form an integral part of the monitoring process.

The main reports/outputs of the performance monitoring system are listed below.

1. **The Vision 2030 Jamaica Annual Progress Report** will be the main output of the performance monitoring and evaluation system.

2. **The annual sectoral reports** compiled by the Sectoral Focal Points for submission to the Vision 2030 Jamaica Technical Monitoring Committee. These will be integrated into the Annual Progress Report.

3. **Other products** of the performance monitoring system include issues/sector briefs and research reports.

Capacity Development

There is recognition that building and strengthening technical and institutional capacity for the effective implementation, monitoring and evaluation of the NDP and the CCIV Sector Plan is critical for success. This calls for substantial resources, partnership and long-term commitment to training MDA staff. Training needs will have to be identified at all levels of the system; a reorientation of work processes, instruments, procedures and systems development will have to be undertaken; and staffing and institutional arrangements will need to be put in place. Partnership with the Management Institute for National Development (MIND) and other institutions will also be required to provide training in critical areas such as results-based project
management and analysis, monitoring and evaluation, and data management to public sector staff and others.

Appendix 1: List of Task Force Members

Culture and Values Task Force

Chair: Mr. Vivian Crawford
Technical Secretary: Toni-Shae Freckleton
Social Sector Specialist: Charles Clayton
Recording Secretary: Claudia Sutherland

Name	Position, Organization and Contact Detail
Mr. Sydney Bartley	Principal Director Division of Culture Ministry of Tourism, Entertainment and Culture sydney_culture@yahoo.com
Mr. Tamian Beckford	President National Students Council National Centre for Youth Development tjbecky@yahoo.com
Ms. Verica Bennett	Jamaica Values and Attitudes Programme Office of the Prime Minister vericabennett2004@yahoo.com
Mrs. Amina Blackwood-Meeks	Culture in Education Project Ministry of Education and Youth amina.blackwoodmeeks@uwimona.edu.jm ntukuma_ja@yahoo.com
Mr. Carey Brown	Executive Director Jamaica Cultural Development Commission marciahextall@yahoo.com dirplan@jcdc.org.jm
Mr. Courtney Brown	General Manager Social Development Commission brown_c@sdc.gov.jm
Mr. Reginald Budhan	Senior Director Policy, Planning and Projects Ministry of Industry, Technology, Energy and Commerce rbudhan@mct.gov.jm

Professor Barry Chevannes	Director Centre for Public Safety and Justice University of the West Indies barry.chevannes@uwimona.edu.jm
Ms. Tracey-Anne Clarke	Culture Studies Student /Consultant UWI cpurpose@cwjamaica.com
Mr. Jeffrey Cobham	Board Edna Manley School jeffreycobham@yahoo.com
Pastor Adrian Cotterell	President East Jamaica Conference of Seventh Day Adventist aacotterell@yahoo.com
Mr. Vivian Crawford (Chair)	Executive Director Institute of Jamaica vcrawford@mail.infochan.com
Mrs. Lalita Davis-Mattis Mr. Roderick Ebanks	Executive Director Jamaica National Heritage Trust executive@jnht.com executiveasst@jnht.com
Mr. Winston Forest	Curriculum Unit Ministry of Education and Youth edcur@cwjamaica.com janwinforrest@cwjamaica.com
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Rev. Gary Harriot	Jamaica Council of Churches jchurch@cwjamaica.com garionne@hotmail.com
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Mrs. Patricia Roberts	Director General Jamaica Library Service jamlibs@cwjamaica.com
Mr. Alistair Scott	Marcus Garvey Movement c/o Department of Government University of the West Indies newage_bond@yahoo.com mgm_uwi@yahoo.com
Mr. Eugene Williams	Edna Manley School of the Visual and Performing Arts eugenewill@hotmail.com
Mr. Conroy B. Wilson	Executive Director ASHE Caribbean Performing Arts Ensemble and Academy conroyb@cwjamaica.com

Appendix 2: List of Task Force Members
Creative Industries Task Force

Mrs. Angela Patterson (Task Force Chairperson)	Chief Executive Officer, Creative Production and Training Centre (CPTC)
Mr. Wayne Wright	Special Events Coordinator, Jamaica Cultural Development Commission (JCDC)
Mrs. Del Crooks	Manager, Film, Music and Entertainment, Jamaica Trade and Invest (JAMPRO)
Mrs. Natalie G.S. Corthésy	Director of Entertainment Policy, Ministry of Tourism, Entertainment and Culture
Mr. Sydney Bartley	Principal Director, Entertainment Policy, Ministry of Tourism, Entertainment & Culture
Mrs. Eleanor Henry	General Manager, Media Association of Jamaica
Mr. Desmond Young	President, Jamaica Federation of Musicians & Affiliated Artistes Union
Mr. Cleveland Browne	Chairman, Recording Industry of Jamaica
Ms. Kenia Mattis	Consultant - Markets, Jamaica Trade and Invest (JAMPRO)
Mr. Cordel Greene	Executive Director, Broadcasting Commission
Mrs. Lonnette Fisher-Lynch	Manager, Copy right and Related Rights Directorate, Jamaica Intellectual Property Organization (JIPO)
Mr. Burchell Duhaney	Principal, Edna Manley College of the Visual and Performing Arts
Ms. Denise Salmon	Vice-Principal for Administration and Continuing Education, Edna Manley College of the Visual and Performing Arts
Mr. Brian Breese	Cricket Operations Officer, Jamaica Cricket Association
Mr. Paul Campbell	First Vice-President, Jamaica Cricket Association
Mrs. Marva Bernard	President, Jamaica Netball Association
Mr. Ludlow Watts	General Manager, Sports Development Foundation
Mr. Ian Andrews	Administrative Director, Institute of Sports Ltd.
Mrs. Symone Betton	Ministry of Foreign Affairs and Foreign Trade
Ms. Tracey-Anne Clarke	Edna Manley College/Common Purpose Consultancies
Ms. Clarecia Christie	Independent Consultant
Ms. Carole Beckford	Senior Consulting Officer – Corporate Communications, Jamaica Trade & Invest
Ms. Kayanne Taylor	Lobbyist, Target Growth Competitiveness Committee, Jamaica Trade and Invest (JAMPRO)
Ms. Eileen Heaven	Executive Director/Consultant, Digital Phenomena Limited
Mrs. Carol Mahabir	Consultant, Digital Phenomena Limited
Mr. Howard Moo Young	Faithworks Limited/Mooimages

Mr. John Eyre	President, Amateur Swimming Association of Jamaica
Ms. Jackie Walter	Technical Director – Swimming, Amateur Swimming Association of Jamaica
Mr. Bruce McFarlane	Assistant Administrative Director, Institute of Sports Ltd.
Mrs. Tanya Lee	Marketing Manager, SportsMax
Mr. Basil Fletcher	Statistician /Economist, Jamaica Racing Commission
Ms. Grace Jackson	Sports Director, University of the West Indies, Mona
Mrs. Yvonne Kong	Principal, G.C. Foster College

Appendix 3: Task Force Meetings

Culture and Values

Eight Task Force Meetings and One Workshop were held as follows:
- March 19, 2007
- April 2, 2007
- May 7, 2007
- May 17, 2007 (Workshop of the Task Force)
- May 28, 2007
- July 2, 2007
- July 16, 2007
- July 30, 2007
- September 24, 2007

Creative Industries and Sport Task Force
- Thursday, April 5, 2007
- Friday, September 7, 2007

Creative Industries Sub-Committee
- Thursday, April 19, 2007
- Friday, May 4, 2007
- Friday, May 25, 2007
- Tuesday, June 5, 2007
- Tuesday, June 19, 2007
- Tuesday, June 28 2007
- Monday, July 9, 2007

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