

THE (DRAFT)  
NATIONAL CULTURAL POLICY OF JAMAICA

**TOWARDS JAMAICA THE CULTURAL  
SUPERSTATE**

DECEMBER 30, 2002

Culture Division  
Ministry of Education, Youth and Culture

***If we must die, let it not be like hogs,***  
 Hunted and penned in an inglorious spot  
 While round about us bark the mad and hungry dogs  
***Making their mock at our accursed lot.***  
***If we must die, Oh let us nobly die***  
***That our precious blood may not be shed in vain***  
***Then even the monsters we defy may be constrained to honour us***  
***Though dead. Oh, kinsmen, let us meet the common foe***  
***Though far outnumbered, let us show us brave***  
 (i) ***And for their thousand blows deal one death blow***  
***What though before us lies the open grave?***  
***Like men, let us face the murderous, cowardly pack***  
***Pressed to the wall, dying, but fighting back!***  
 (2)  
 (3) ***If We Must Die, Claude McKay***

## 1. THE CONTEXT

- 1.1 National cultural policy is the statement of government's understanding of the reality within which its citizens have lived historically and through which it is itself called upon to express the desire and willingness to establish and implement a set of coherent principles, objectives and means to foster, protect and promote the cultural expression of its people.
- 1.2 In this regard, then, cultural policy for Jamaica must seek to provide opportunities for full and unbridled cultural expression as an act of liberation and empowerment of our people who only recently surfaced from periods of enslavement and colonialism and who are even now, forty years after political independence, searching to establish ourselves as one, independent nation.
- 1.3 This expression must take into consideration the reality of low self esteem and inferiority that have affected the thinking of our people over the aforementioned period of enslavement and colonialism, especially of the vast majority of the population of African descent. Yet, amid all this, there has been an assertiveness as our people have registered throughout our history great resilience and affirmation of our identity and being. The expression must also reflect on the inflated, even destructive air of superiority or distorted sense of being by certain sections of our population, also as a result of slavery and colonialism.
- 1.4 The policy then must reflect our continuing need/struggle to assume postures of confidence and responsibility, to constantly and consistently reflect the cultural diversity of the Jamaican society and to discover the things that make for peace and build up the modern life.
- 1.5 Yet the cultural policy of Jamaica must also, paradoxically, reflect in its expression the notion of cultural excellence and international achievement that our people have established over the years of the struggle to be, those attainments in culture and the arts

sports, academia, commerce, advocacy, *et al.* We cannot forget the role of such as The Rt. Excellent Marcus Mosiah Garvey, Hon. Robert Nesta (Bob) Marley, Hon. Louise Bennett-Coverley, Claude McKay, Herb McKinley, Arthur Wint, Merlene Ottey, Donald Quarrie, George Headley, Hon. Courtney Walsh, and others in the avenues of international power and excellence, not to mention other institutions like Reggae Music, Red Stripe Beer, Rastafari, *et al.* Nor can we ignore in this expression the significant part played by Jamaica and Jamaicans in the leadership of great dramas of advocacy for the oppressed of the world in such issues as apartheid, the new international economic order, among others.

- 1.6 Jamaica faces great challenges at this time. It is suffering from the pain of increasing crime and violence and the need to develop itself as a cohesive social entity (nation). It is faced with continued persecution at the international level as a trans-shipment port for drugs, being also beleaguered by its scourge. It is challenged to find ways to take advantage of the revenue that it should earn from its cultural products (a 1999 Recording Industry Association of America survey, for example, estimates that Reggae is worth US\$14.5 billion, while Jamaica does not even realize US\$0.5 billion of that amount). It must also seek to position more of its outstanding cultural goods in the global market to national advantage especially given the rapidly changing international trading environment with the advent of globalization. Further, the country is still bonded by the need to service a growing national debt which itself conflicts with the desire to provide better education and social services for the population.
- 1.7 Yet, in the midst of all this, Jamaica must develop policies and programmes that will allow it to fulfill its potential and become the Cultural Superstate it is obviously capable of being. In this regard, Jamaica must contend with the paradoxical opportunities and threats of globalization, the penetrating cultural presence of the United States with its influence on the cultural integrity and identity of our population, and the leadership role Jamaica must play in Caribbean cultural activities.
- 1.8 It is here that Jamaica must actively pursue within its cultural policy not only the promotion of cultural diversity as an important element of its national identity, but the use of that diversity as the basis for all its programmes and activities concerned with the development of its cultural industries. In this respect, cultural policy must engage other national development policies and objectives. It must interact with such policies as those on Entertainment, Tourism, Education, Industry, Environment, Labour and so on.
- 1.9 Poems included in this National Cultural Policy document are taken from New Ships: An Anthology of West Indian Poems D.G. Wilson ed. Oxford University Press, (1971).
- 1.10 References to the Universal Declaration of Human Rights are taken from the *Universal Declaration of Human Rights*, U.N. GA, Res. 217A (III) (1948).
- 1.11 References to the General Agreement on Tariffs and Trade are taken from the World Trade Organisation, U.N. GATT Marrakesh Agreement, Art. IV, *Special Provisions relating to Cinematograph Films*, App. IV, (1994).

- 1.12 References to sayings of the Rt. Excellent Marcus Mosiah Garvey may be found in Marcus Garvey Said...Up You Mighty Race! You Can Accomplish What You Will Ken Jones, ed. (19\_)

## 2. DEFINITION OF CULTURE

- 2.1 Culture has been defined in perhaps its simplest form as the way of life of a people. A country's culture is the dynamic reservoir of ways of thinking and doing accumulated over time, which has come to be agreed upon and transmitted across generations in a community. It includes the knowledge, experience, beliefs, values, customs, traditions and distinctive institutions. This is not to be read as cultural homogeneity since a country like Jamaica, may be composed of several and varied communities, each with its own cultural characteristics. The national cultural identity will include aspects of each community as they interact to create a common system of being, thinking and doing, and the individual's cultural identity will be based on his/her familiarity with the cultural characteristics of the community of which s/he is a part as well as in relation to the surrounding community/communities.
- 2.2 Culture, then, is an intrinsic factor which affects all aspects of human life. It is one of the determinants of attitudes to work, production, and so on. Although it is not quantifiable or tangible, it is central to the definition of the basic unit of economic development – the individual and the human spirit – and the eventual unleashing of creative energies.
- 2.3 Since the arts are a key element of a people's culture, cultural policy must include a policy for protecting, fostering and promoting the arts in the community. This is a fairly complex process since on one hand, communities benefit from contact with other cultures, receiving a kind of cultural stimulation and fertilization from this exposure and openness. On the other hand however, cultures in communities require special considerations and programmes for their development and may be endangered by the imposition or dominance of other cultures, especially those of more technologically advanced societies.

## 3. POLICY CONSIDERATIONS

- 3.1 For this reason, the national cultural policy must
- a. take into consideration the realities described above
  - b. provide for cultural practitioners in a community (the artists) as well as for the entire community an environment where they may have unbridled access to, and participation in, opportunities for creativity and the fullest cultural expression as a fundamental right of the individual in accordance with Article 27 of the *Universal Declaration of Human Rights* and as also set out in the *United Nations International Covenant on Economic, Social and Cultural Rights*

- c. promote/provide for artists, and individuals by extension, full access to their own creations and the potential revenues that may accrue from them
- d. be concerned about the type of person we seek to shape through our culture, education and social systems

3.2 The individual is a cultural product and will always be determined by his/her cultural environment and the nature of the policies and activities with which s/he interacts in his/her community. We create the culture that simultaneously creates us.

3.3 For this reason, the national cultural policy must seek consensus on the Jamaican person that we need to create. This Jamaican person cannot be an accident of birth or circumstance but must be, among other things, a person who

- a. is at the centre of his/her development.
- b. takes responsibility for and is committed to the goals of national and regional development.
- c. understands the nature of his/her society and region.
- d. is able to assume his/her role in the unending process that is called human development.
- e. is aware of the history and culture of Jamaica and the Caribbean and recognizes him/herself as both Jamaican and Caribbean
- f. speaks his/her native tongue, and in addition to English (the official language), speaks another language (preferably Spanish, given our proximity to so many countries where this language is spoken) as well as any other language that will make them competitive in a global economy, while also being appreciative of the other native and official languages of the Caribbean.
- g. recognizes his/her place within the cultural diversity of Jamaica and thereby promotes tolerance, respect for others, and peace in communities.
- h. is open to experiencing other cultures.

3.4 This person must actively engage his/her cultural environment to attain his/her personal goals within the collective of human endeavour and cultural diversity.

3.5 The above has implications for education and the policies and programmes we adopt for this purpose. Indeed, it was Right Excellent Marcus Mosiah Garvey who declared: "The Negro fails in the proper assumption of his duties and responsibilities because he has been badly educated...His education has been subversive."

#### 4. AIMS OF CULTURAL POLICY

#### 4.1 The National Cultural Policy aims therefore to:

- a. articulate a clear vision of the place of culture in national life, the importance of cultural expression and diversity as essential elements of cultural development and the overall objective which the proposed cultural actions are intended to achieve.
- b. give an indication of the plans, programmes and strategies that will be implemented to achieve the set goals.
- c. make provisions to ensure the full participation of communities in cultural expression and cultural development.
- d. outline strategies for the building of cultural infrastructure and for enabling cultural institutions to manage cultural development.
- e. outline plans for the promotion of arts and letters, the preservation of cultural heritage, the stimulation of artistic and intellectual creativity, the enhancement of cultural education and museum development.
- f. establish links between cultural policy and policies related to entertainment, education, science and technology, intellectual property rights, industrial development, environmental protection, and tourism product enhancement
- g. indicate Government's intentions regarding the documentation and recording of cultural trends, the collection of oral traditions, the development of cultural centres and spaces for cultural and artistic expression at the level of communities, and the promotion of culture industries and entrepreneurship.
- h. declare Government's commitment to providing facilities for on-going cultural research and the training of cultural practitioners.
- i. identify sources for funding cultural development.

## 5. POLICY FRAMEWORK

5.1 Having outlined this discussion for the elaboration of the national cultural policy of Jamaica, let us now establish the framework within which this policy will be constructed

■ *JAMAICANS AND THE WORLD*

■ *CULTURAL DIVERSITY IN JAMAICA*

■ **NURTURING EXCELLENCE**

■ *PROMOTING CULTURAL EXPRESSION*

- HERITAGE PRESERVATION AND DEVELOPMENT
- CULTURAL INDUSTRIES & ENTREPRENEURSHIP
- CULTURE AND TRADE
- CULTURE AND EDUCATION
- CULTURE AND TOURISM
- CULTURE AND TECHNOLOGY (INCLUDING MEDIA)
- CULTURE AND DEVELOPMENT
- INSTITUTIONS AND INFRASTRUCTURE (INCLUDING HUMAN RESOURCE DEVELOPMENT)

## THE FOUNDATIONS OF THE CULTURAL SUPERSTATE

### 6. JAMAICANS AND THE WORLD

*You'll find us in Nigeria, you'll see us in Colon  
To Ghana and Liberia Jamaica men have gone.  
When they had a job to finish and they couldn't manage, then  
The call went out for workers and they got Jamaica men.  
We've built a mighty railway, cut that ditch through Panama,  
Planted cane and cut banana. Where there's work, that's where we are.*

*We sometimes went as teachers, or as farmers, or as wives.  
We sometimes went as nurses. And sometimes lost our lives.  
Remember Mary Seacole, most famous of us all?  
She comforted the soldiers wounded at Sevastopol.  
Oh some of us were artisans, and something lit a spark,  
So East and South and North and West you'll find we've made our mark.  
We've braved the frozen Northern snow, the steamy tropic rain.  
Oh anywhere you care to go – You'll find Jamaica men.*

*Jamaica Wanderers, Alma Norman*

- 6.1 Jamaica and Jamaicans are well known in the world.
- 6.2 Thanks to the stellar contribution of such flag-flying Jamaicans as Rt. Excellent Marcus Mosiah Garvey in the issues of black liberation and racial pride; Bob Marley in the development of the internationally acclaimed reggae music and the use of that rhythm to defend the rights of the oppressed across the world; outstanding sports personalities

like Herb McKinley, Arthur Wint, George Headley, Merlene Ottey, Courtney Walsh, *et al* who have positioned Jamaica on the track of international success; and so many others the black, green and gold has become a force to be reckoned with among the flags of the world.

- 6.2 Our flag has flown majestically at the Olympics, in World Cup Football, on the great stages of the world from Sydney to London, and in other international fora.
- 6.3 Furthermore, *Jamaica Wanderers*, as Alma Norman called us, can still be found in many countries, playing their role in many great projects for social and international development of those societies. As a result, Jamaican communities abound not only in traditional metropolis such as London, New York, Toronto, Miami/Fort Lauderdale, Atlanta, etc. but as far afield as Japan, Australia, Poland, Russia, and Chile. From the Arctic to Antarctica, the Pacific to the Atlantic, Jamaicans have made their home and mark.
- 6.4 Of significance, too, and quite worthy of mention are those communities that have been created in the steps of the wanderers/migrants/labourers/history makers, such as Bluefields in Nicaragua, Colón in Panama, Limón in Costa Rica, San Andres in Colombia, Guantanamo and Santiago in Cuba.
- 6.5 While not restricting our global capacity, there is the need to foster and promote as a means of priority our Caribbean and African international identity, while mindful of the importance of all other aspects of our diverse reality.

### ***Positions***

- 6.6 In this regard, the Government of Jamaica will seek to:
  - a. Recognize in real terms all Jamaican communities at home and abroad and find ways to include them in the processes, programmes and strategies geared to nation building.
  - b. Continue this trend of “reverse colonization” of our people, through strategies for positioning our cultural products, like our people, in the global markets of the world, to national economic, social and cultural advantage.
  - c. Maintain/sustain this global assertion of our people through strategies and activities geared at assisting and supporting their endeavours, and promoting and enhancing their capacity for leadership and greater inclusion in the societies where they are to be found.
  - d. Maintain Jamaica’s image and prominence in fora, festivals, conferences, and expositions in the international arena, strengthening our advocacy for the many causes we support now and in the future, through the conventions, treaties and instruments we have been party to over the years and those to be enacted in the future.

- e. Continue to promote exchanges, cultural cooperation and agreements between Jamaica and other countries, utilizing these opportunities for openness and dialogue between and among cultures, to enrich our own culture and promote diversity.
- f. Actively pursue projects that will allow our people, especially our young people, engage and interact with communities related to our traditional and diverse heritage, in particular those being promoted/staged in Africa and the Caribbean, as they relate directly to the promotion of national cultural identity. In this regard, we propose the consolidation of our involvement in events/festivals which are often presented in these regions, such as CARIFESTA, PANAFEST (in Ghana, West Africa), among others and those still to be established.
- g. Constantly engage in the promotion and marketing of our cultural products in the global village through participation in expositions, biennials, cultural markets, tourism events, trade fairs and book fairs, including the many activities that provide opportunity for exposure and enrichment as part of an ongoing thrust to foster cultural industry development, enhance our cultural/tourism product and so promote sustainable national economic development.

## 7. CULTURAL DIVERSITY IN JAMAICA

*Back to Africa Miss Matty?  
Yuh noh know wha yuh dah-sey?  
Yuh haffe come from some weh fus,  
Before yuh go back deh?*

*Me know sey dat yuh great great great  
Gramma was African,  
But Matty, doan yuh great great great  
Grampa was Englishman?*

*Den yuh great granmada fada  
By yuh fada side was Jew?  
An yuh grampa by yuh mada side  
Was Frenchie parley-vous!*

*But de balance o' yuh family  
Yuh whole generation  
Oonu all bawn dung a Bun grung  
Oonu all is Jamaican!*

*Back to Africa, Louise Bennett*

- 7.1 Jamaica's national motto, ***Out of Many, One People***, itself reflects the cultural diversity of our country. It is based on the historical reality of peoples drawn or forcibly taken from various parts of the world, introduced in the then New World and forced to discover way:

and means to live together in relative racial and cultural harmony in this Land of Wood and Water we call “Yard” (home).

- 7.2 The obvious cultural manifestation of the historical perspective cited above is a cultural expression that is multifarious as well as dynamic. From its linguistic variety, even within the geographical dispersion of the native language, to a mosaic of cultural forms, sometimes demonstrating even parochial distinctions (for example, Bruckins of Portland, Dinki Mini of St. Mary), the Jamaican people have developed over the years a rich, diverse cultural environment, matched only by the diversity in our natural heritage. Yet this diversity can only be successfully expressed if each community is afforded opportunities to promote their specific and unique identity and expression.
- 7.3 It must also be stated that our cultural diversity has been enriched not only by the strong spiritual forces that have co-habited within our borders, such as the influence of Maroon culture, the Indian arrival, *et al*, but also by the constant interaction with foreign cultures over the years. For example, for many years many North American Broadway hits were first staged in Jamaica to test their readiness for that market. Also, Jamaica has been host to many regional and international events, such as CARIFESTA, World Youth Festivals, Reggae Sunsplash, Jazz Festivals, and in recent times Reggae Sunfest, JAMERICAN Film and Music Festival, World Junior Games, and others, that have caused the kind of exposure and contact that have also affected/infected the Jamaican cultural milieu.

### **Positions**

- 7.4 In this regard, the Government of Jamaica will seek to:
- a. Promote the appreciation and use of the various languages of the people as also of the poetry and works of Hon. Louise Bennett-Coverley and other expressions in the dialect in schools and in social discourse in the wider community.
  - b. Foster and promote opportunities for the various communities to tell their story and to have this story/expression recognized and included in education and social programmes as well as in the various forms of media and communication.
  - c. Encourage and promote the use of the many national and official languages of the region.
  - d. Foster and promote opportunities for full expression of Jamaica’s vibrant grassroots culture, recognizing the contribution of this sector to the dynamic Jamaican product that we now boast.
  - e. Recognize, protect and promote all cultural expressions and products developed by the Jamaican people in the course of our history, including all forms of African retentions, European based traditions, intellectual expressions and products, nation language, Rastafarianism, folklore, jerk concept, *et al*, including any form or expression notable or recognizable as Jamaican and which would be a source of national pride and identity.

- f. To promote the protection of Copyright and Related Rights, which are essential to human creativity, the protection of which will increase access to and enhance the enjoyment of culture, knowledge and entertainment.
- g. To provide and promote opportunities for Jamaicans to engage or interact with foreign cultures through the various media and communications channels that abound, while not endangering national cultural expression
- h. To actively promote cultural diversity through the provision of spaces for national products; in certain instances adopting measures conducive to guaranteeing such spaces, that may include content requirements, incentives, subsidies and others.

## 8. NURTURING EXCELLENCE

*Sometimes it's hard, but try and you'll make it  
In order to achieve, go forth and take it, set yourself free  
With obstacles in your way, you may fall before you rise  
But if you really want good yu nose hafi run,  
So get up and keep your eyes on di prize  
So, Strive! Step up in life and go for what you know  
Strive! Remove the doubt from out your eyes and let good flow.*

*Strive, Shinehead*

- 8.1 The level or degree of talent exhibited by Jamaicans over the years has been a source of great awe to many and a fountain of pride to Jamaicans everywhere.
- 8.2 "*Likkle but tallawah*" has often been considered an apt description of our country and its citizens as on so many occasions we have demonstrated that tenacity and talent that has enabled us to soar to greater heights than often expected. The Jamaican cultural environment and psyche have been littered with success stories of our citizens who have excelled during some of the most significant periods of international history.
- 8.3 Jamaica boasts today the excellence of such institutions as the National Dance Theatre Company (celebrating 40 years), the National Pantomime (62 years of unbroken and sterling representation of Jamaican achievement), the 90 year old Ward Theatre where so many of the world's greats have graced the stage, and was, at one time, home to the National Pantomime.
- 8.4 Our actors, dancers, directors, choreographers, impresarios, singers, composers, musicians, academics, artists continue to offer the best to the world. In the 2001 *Actor Boy Awards, Jamaica* recognized the outstanding work of one of our foremost choreographers, Garth Fagan, responsible for the epic Broadway hit *Lion King*. The Hon. Willard White, world-renowned bass and The Hon. Louise Bennett-Coverley received the Order of Merit from the Jamaican people. Bob Marley's album *Exodus*

was named album of the 20<sup>th</sup> century by the BBC, while his anthem *One Love* has been chanted as the song of the century by *Time* Magazine and BBC.

- 8.3 How has it been possible for this small nation to produce so many of the world's best? What has been responsible for propelling the Jamaican people to move from slave ship to Air Jamaica?
- 8.4 In fact, excellence has been nurtured over the period. It is the reflection of the undying, unrelenting spirit of a people determined to rise from the ashes of enslavement to the prowess that was the history of their earlier civilization. It is the embodiment of that vigour and energy that fashioned the tales of protest and rebellion so notable in the pages of our history.
- 8.5 Nurturing excellence cannot be an accidental circumstance, however. It is reflected or defined by efforts to hone talents to standards of excellence which, once achieved, have to be consistently replicated and maintained. It involves providing opportunities and encouragement for the talents of the future through strategies and programmes aimed at the incubation and inculcation of these abilities in our young.
- 8.6 Within this scenario, there must be acknowledgement of the role of the Institute of Jamaica, the Jamaica Cultural Development Commission (earlier the Festival Commission, and Jamaicans still speak of Festival), the Edna Manley College of the Visual and Performing Arts (earlier the Cultural Training Centre) and the multitude of community organizations and volunteers in the nurturing of Jamaican talents over the years. All these were instrumental in creating and sustaining the environment within which excellence has been the hallmark.

### ***Positions***

- 8.7 In this regard, the Government of Jamaica will seek to:
- a. Provide opportunities for the people, especially the young, to experience directly the excellence of our cultural traditions, by also giving direction to the Ministry with responsibility for education to include visits to centers of excellence as an integral part of the schools' programme.
  - b. Plan and/or support activities geared at the recognition and promotion of excellence within our cultural environment and in the wider community through the financing of public institutions and facilities as well as the provision of assistance to private endeavours, committed to cultural excellence.
  - c. Establish and maintain standards of excellence in the transmission of cultural expressions within the various media and communication channels.
  - d. Ensure the preservation of the Intellectual Property Rights of our inventors, creators, artists and rights holders.
  - e. Provide for our people opportunities to experience the excellence of foreign

cultural expressions through exchanges and co-production agreements both within our shores and in other parts of the world.

- f. Ensure the preservation of the intellectual property rights of our artists through the existing *Copyright Act*, constantly upgraded to keep pace with the rapidly changing demands of intellectual property protection.
- g. Encourage or support the upgrading of centres/institutions responsible for professional training in the arts to ensure that artistes are able to receive training of the highest quality here in Jamaica that will enable them to create new and dynamic works reflective of our tradition of excellence.
- h. Provide additional resources to the Edna Manley College of the Visual and Performing Arts, JCDC and the National Gallery to ensure a broadening of their offerings in cultural management, training and expertise and thereby equip them for the role they must play in the consolidation of our local cultural industry.
- i. Strengthen the Performing and Visual Arts offerings of secondary and primary schools, providing and guaranteeing spaces for cultural production and opportunities for artistic and cultural excellence. Consideration will be given to the establishment of Performing and Visual Arts schools at the secondary level.
- j. Attract through various international agreements, foreign expertise and investment in cultural industries, encouraging alliances with local and foreign artistes, co-production agreements, residencies, internships, and such instruments as may assist in the nurturing and promotion of the excellence for which we have been acclaimed over the years.
- k. Give support and assistance to the private cultural sector, through the provision of incentives, in the strengthening of their organizations such as JADA, ITI-Actor Boy, **et al**, in their efforts to nurture and sustain excellence and in the creation of new, dynamic products within the traditions of cultural excellence
- l. Identify and provide support for institutions of excellence (cultural treasures), providing incentives to guarantee their continuity and sustainability by virtue of the role they have played and continue to play in the thrust for cultural excellence of our Jamaican product. Among such institutions may be considered the National Dance Theatre Company, Jamaican Folk Singers, Little Theatre Movement, University Singers, CARIFOLK Singers, L'Acadco, Jamaica Musical Theatre Company, ASHE, Kingston Drummers, Tivoli Dancers, Clonmel Primary and Junior High Dancers, Blue Glades Mento Band, Pear Tree River Kumina Group, Montego Bay Little Theatre Movement, Barn Theatre, Jambiz International **et al**.
- m. Foster and promote strategies and programmes for the marketing of our products of cultural excellence within the global marketplace, establishing in this way, trade in cultural products (goods and services) as a viable economic alternative to traditional industries in centres of trade and development.

- n. Encourage and promote programmes in schools and the wider community geared toward the establishment of a strong cadre of dynamic, vibrant young artistes that demonstrate the excellence associated with our cultural tradition.

## 9. PROMOTING CULTURAL EXPRESSION

*Like a strong tree that in the virgin earth,  
Sends far its roots through rock and loam and clay,  
And proudly thrives in rain or time of dearth,  
When dry waves scare the rain-come sprites away;  
Like a strong tree that reaches down deep, deep,  
For sunken water, fluid underground,  
Where the great-ringed unsightly blind worms creep,  
And queer things of the nether world abound;  
So would I live in rich imperial growth,  
Touching the surface and the depth of things,  
Instinctively responsive unto both,  
Tasting the sweets of being, fearing no stings,  
Sensing the subtle spell of changing forms,  
Like a strong tree against a thousand storms.*

*Like a Strong Tree, Claude McKay*

- 9.1 As a country with a history of the horrors of enslavement and other colonial practices, there is need for our people to be provided with opportunities to tell their story as part of the release that must underpin any notion of a healthy society.
- 9.2 In this regard, Jamaican artistes/people need the means by which our voices can be heard or our images displayed. From age to age there needs to be provision for new voices and new images because the process of cultural development is continuous. This is quintessential to the process of mental freedom.
- 9.3 Historically, Government has created institutions to unearth, develop and promote this cultural expression for our people. The Jamaica Cultural Development Commission, Institute of Jamaica, Jamaica National Heritage Trust, Things Jamaican, and latterly, the Film Commission in JAMPRO, the Entertainment Unit in the Ministry of Tourism and Sport, The Heritage and Heritage Tourism Departments of the Urban Development Corporation and Tourism Product Development Company respectively, the Creative Production and Training Centre in the Ministry of Information, and the Jamaica Intellectual Property Office in the Ministry of Industry, Commerce and Technology have in their various, often duplicating, ways been Government's efforts to promote cultural expression for our people.
- 9.4 These institutions have over time fostered and created opportunities for the creation, production, distribution and exhibition of much of our cultural content in the form of

cultural products, especially in the area of music.

- 9.5 All this has not been enough, however. So many young and professional artistes, so many of our people, still find it difficult to find avenues for new, innovative ways of expression, being hampered by the economic environment that does not always provide the kind of stimuli/incentive that would be desirable. Our outstanding “professional” companies have largely resulted from actions by interested persons or artistes themselves who have sought to find ways and means to promote their cultural expression, after work or with assistance from the private sector or international organizations.
- 9.6 Now there is an even greater need to ensure that more of our stories are told, and by us. As such it is urgent that there be support for efforts to promote local or regional publishing activities as well as to engage local/regional media in an understanding of the role they must play in telling the stories, particularly to our young people but also to the rest of the world. Our people need to see ourselves in film and on television, hear our voices on radio networks and through all communications media, to take the message as far a field as we would, based on provisions made through the global network.

### ***Positions***

- 9.7 In this regard, the Government of Jamaica will seek to:
- a. Give direction to Local Government authorities for the provision of spaces in communities across the country for the creation, production and presentation of the dynamic cultural expressions for which the Jamaican people are well known.
  - b. Foster and promote co-production and publishing agreements both locally and internationally between local and foreign publishing companies as well as provide support for local publishing companies and associations geared at expanding/providing opportunities for artistes and the wider community to tell their story
  - c. Provide grants to the arts and artistes that will allow them to create new, dynamic works at the community level that tell more succinctly the story of the Jamaican people.
  - d. Provide incentive funding to artistes and arts institutions in order to enable them to carry out more reasonably their task of reflecting, presenting and interpreting the values of the people for the people.
  - e. Foster and promote spaces and moments within the educational offerings that provide opportunities for our young people to engage freely in critical thinking and creative expression of their thoughts and experiences
  - f. Provide co-ordination and coherence among the wide band of public institutions offering culture and cultural programmes to counter fragmentation, duplication and divisiveness and so provide artistes and the wider community with clear and dynamic opportunities for cultural expression.

- g. Group the band of public institutions offering culture and cultural programmes under one Ministry of Culture.
- h. Give direction and support to the Creative Production and Training Centre to allow it to be more engaged in domestic film and video production geared at telling Jamaican stories for broadcast both locally and internationally.
- i. Give direction and support to the National Gallery to make it more responsive to the needs of young artists to interpret and present the images of the Jamaican people as well as to engage in activities in the community that are geared at providing local artists with greater scope for the exhibition and marketing of their works.
- j. To protect and promote the right of the people to express themselves freely as well as their right to capitalise on that expression through the promotion of intellectual property rights, copyright, patents, trademarks and through the establishment of instruments that will enable artistes/people to recover revenue that may accrue to them for the use of those expressions all over the world.
- k. Enact legislation aimed at removing tariff barriers and duties and provide concessions and incentives for artists and cultural practitioners to import tools of trade, especially in relation to new technologies in an effort to promote and enhance the global competitive advantage of our cultural product.
- l. Establish mechanisms aimed at generating a one stop shop for information and administrative support for artists who desire to expand and enhance the export potential of their cultural product.

## 10. HERITAGE PRESERVATION AND DEVELOPMENT

**Ancestor on the auction block**  
**Across the years**  
**I look**  
**I see you sweating, toiling, suffering**  
**Within your loins I see the seed**  
**Of multitudes**  
**From your labour**  
**Grow roads, aqueducts, cultivation**  
**A new country is born**  
**Yours was the task to clear the ground**  
**Mine be the task to build.**

*Ancestor on the Auction Block, Vera Bell*

- 10.1 Our cultural heritage is our connection to our past and, as such, is an important component of our identity and critical self worth. How we understand or perceive our past will be directly related to how we act in the present and what efforts we place toward building for progress in the future.
- 10.2 Over the years our formal processes have emphasized our European past far more than our African, Indian, Oriental and other heritage. Indeed, in the area of tangible heritage, we have paid greater tributes to the great houses than to the so-called slave barracks, to the architecture and purpose of forts and castles than to the free villages associated with our people's quest for survival. Even now we engage official religions and relegate African religious manifestations to ignorance and taboo.
- 10.3 Yet there is the need, especially in the intangible cultural heritage, to focus on the significance of traditional knowledge in the consolidation of communities and the wellness of the general society. This knowledge represents the reservoir of creativity of Jamaican society, being contained in such cultural expressions as folktales, belief systems, codes of behaviour, values and attitudes, superstitions and proverbs, transmitted orally from generation to generation as some of the defining constructs of national cultural identity. This knowledge, guarded by our people over the years as the very foundation of their capacity to survive the onslaught of slavery and its practices, is an essential constituent of the creativity and dynamism associated with our cultural diversity and expression. As such we must constantly recognize our traditional knowledge bearers and the role they have played and continue to play in cultural development.
- 10.4 Government's recognition of the importance of the natural and cultural heritage of Jamaica is reflected in the establishment of the Institute of Jamaica, National Library and the Jamaica National Heritage Trust, with their various departments, whose mandate is the preservation, development and promotion of the heritage of Jamaica, first of all for Jamaicans and second for the rest of the world. Jamaica's several public and private museums, natural parks and heritage sites have been beacons in the non-formal education of our people.
- 10.5 Yet there have been serious inadequacies as over the last few years we have failed to capitalize on our heritage product for economic advantage. Efforts to develop our major heritage sites have been weak or affected by lack of conviction and, consequently, investment. Port Royal, Spanish Town, Falmouth, Seville -all heritage sites of note and global potential - are still in the throes of underdevelopment. We have been unable to achieve the declaration of any of these sites in the UNESCO World Heritage Sites programme. Every year, the work in this area, for all its great potential, fails to fulfil this promise.
- 10.6 Of importance, also, is the matter of illicit trafficking in cultural goods, which continues to rise internationally and threatens the economic development of our country's heritage. This includes the importance of monitoring our waters for buried treasures from sunken

ships off our coast and creating policies regarding salvage and trade in cultural objects based on our underwater cultural heritage.

- 10.7 As the need to upgrade and expand our tourism product intensifies and the world begins to focus on cultural/heritage tourism, Jamaica must take the necessary adjustments in its planning sector to maximize on the potential of this area.

### ***Positions***

- 10.8 In this regard, the Government of Jamaica will seek to:

- a. Identify additional resources for expanding and upgrading the country's museums, archives and libraries based on an approach that rationalizes the present offerings to the greater benefit of the Jamaican people through a national museums, libraries and archives development programme.
- b. Give direction to, and provide assistance and funding for the programme geared at the development of Spanish Town, Port Royal, Falmouth and Seville as World Heritage Sites.
- c. Give direction for the coordination and coherence of the work being conducted in this area by the Institute of Jamaica, Jamaica National Heritage Trust, Urban Development Corporation, Tourism Product Development Company and Local Government authorities, through the articulation of clear positions and lines of responsibility in order to foster and promote sustainable development in projects associated with them.
- d. Provide incentives for private sector involvement in the development of heritage sites.
- e. Establish and promote heritage trails and heritage-in-schools projects among the programmes for the education of our children in their heritage
- f. Enact legislation for registering and documenting traditional knowledge holders in order to identify and designate Masters of Oral and Intangible Heritage.
- g. Give direction and support to the Institute of Jamaica for the development of an instrument aimed at providing traditional knowledge bearers with opportunities to earn from their knowledge, assuring them some assistance and support in old age.
- h. Give direction for the inclusion of traditional knowledge bearers in activities promoted by national cultural agencies and training organizations geared at the preservation, dissemination and marketing of products associated with them, in an effort to assure authenticity.
- i. Strengthen national symbols and promote greater appreciation of them within the wider community in an effort to foster a notion of a shared history and so

engender peace, tolerance and respect in communities.

- j. Enact legislation and provide administrative and other support for activities geared at the protection of our heritage and the counteracting of illicit trading in cultural property.
- k. Give direction and support to the Institute of Jamaica for the training of customs officers and other workers at the nation's ports in order to equip them to recognize and deal with issues related to illicit trafficking in cultural goods.
- l. Foster and promote activities geared at the protection and development of our natural cultural heritage through the coordinated work of the agencies catering to its care and maintaining the link with environmental agencies and the Scientific Research Council.
- m. Enact legislation and provide additional resources for the deposit of cultural material and property in the National Library in order to ensure their protection and build a wide repertoire of these cultural expressions for the promotion of national cultural identity and the benefit of the wider society.
- n. Give direction and support for activities geared at the commemoration and ritualization of important events in our nation's history and culture as an important element of heritage preservation and dissemination to our young people.

## 11. CULTURAL INDUSTRIES AND ENTREPRENEURSHIP

*I go among the fashionable drums  
trying to keep my own blood's subtle beat.  
Something of darkness here, of jazz-horn heat,  
but something too of minuet; it hums  
cool in my voice, measures my heart, my feet  
strictly. And not all the blues, the concrete  
jungles of this Third World, mine, can defeat  
that pale and civil music when it comes.*

*So I make my own new way; I entreat  
no tribal blessing or honour. I build –  
lonely a little – my house. It is filled  
with ghosts, with their summoning air, I greet  
them all; their tunes, their joys mine. I advance,  
my feet bare to a strangely patterned dance.*

*Third World Blues, Dennis Scott*

- 11.1 One of the challenges that face culture is the tension between cultural practices or expression that form a natural base for the social and spiritual order of their community and the translation of that knowledge/expression into tools/goods/services/products for economic power and development.

- 11.2 Yet the individual consciously uses the elements underpinning his/her cultural diversity and expression in the fulfillment of social and economic goals daily.
- 11.3 The issue then is to develop strategies and mechanisms that would harness the elements of our cultural expression into meaningful, organized, systematic activities geared at the economic advancement of the entire community. When achieved, this will produce a widening of the scope for employment, a residual effect of pride and confidence in the community, and redound to the promotion of social well-ness and prosperity.
- 11.4 Cultural industries are more often described than defined. They may be considered to be economic activities/systems/enterprises related to or founded in the cultural expressions of a society, i.e. music, theatre, dance, recreation and leisure, entertainment, film and television, food, fashion, advertising, media and communications, among others not named here or still to be created.
- 11.5 In most developing societies where there is emphasis on traditional industries like sugar banana and bauxite, cultural industries have largely been undervalued or ignored. Music and dance, though among the strongest areas of cultural activity in this regard, are relegated to school “breaking-up” or light entertainment for after work recreation. The reality of the massive cultural industries in developed societies has not propelled us to invest in our own, yet Jamaica the Cultural Superstate has the potential to rival any of the cultural industries of the world as our cultural content/product is definitely world-class. Our Music Industry ranks among the leading Entertainment industries of the world yet it is still largely under-invested and the country is not earning even near its potential.
- 11.6 In a struggling economy like ours with the decline in traditional industrial offerings, there is greater urgency to invest in cultural industries as a viable alternative. Culture Industries, especially Music, are directly related to empowerment possibilities for our young people, especially young men, and offer real opportunities for employment and wealth creation.
- 11.7 Further to the development of cultural industries is the need to foster and promote entrepreneurship within the wider community. This is directly related to the systematic facilitating of high levels of exportation and self sustenance/self-reliance through the empowerment of our people toward self-employment, income generating activities, inventing and manufacturing, which are the goals of entrepreneurship. Our history is replete with this entrepreneurship as seen, for example, in the creation of free villages after emancipation. There is a need to recognize and evaluate the entrepreneurial spirit and systems that have caused us to survive and excel and convert them into institutionalized processes of action.
- 11.8 It must also be stated, however, that cultural industries may require special treatment because of the very nature of these products. Cultural products are vectors of identity, values and meaning and reflect a community’s way of being and understanding. They are important indicators of social health and are directly related to self recreation, poverty alleviation, violence reduction and the promotion of peace and democratic

values. Based on international conventions mentioned earlier (Human Rights and the Covenant on Cultural Rights), individuals have an inalienable right of access to their culture and cultural products.

- 11.9 In many instances, cultural products, especially in developing societies like Jamaica, need to be particularly sustained and nurtured for their development. Governments must therefore recognize this when negotiating and establishing frameworks, strategies, measures, and instruments for cultural industries.

### ***Positions***

- 11.10 In this regard, the Government of Jamaica will seek to:

- a. Give direction to activities geared at the development of cultural industries through the provision of incentives for private sector involvement in this area. Such direction should seek first to establish priorities for investment/involvement based on the projection of the possibilities for advancement identified in particular industries.
- b. Provide co-ordination and coherence among agencies and institutions offering programmes and activities centred on cultural industry promotion and development in order to foster clear and dynamic opportunities for the artistes and the wider community involved in activities in this area.
- c. Articulate clear and coherent actions between this industrial sector and other industries/sectors in order to ensure that strategies, instruments and mechanisms already in place or being negotiated in those other sectors may be of benefit to cultural industries. These actions should focus on such instruments as Jamaica Exporters' Association, Private Sector Organization of Jamaica, Small Business Association of Jamaica, Jamaica Promotions Ltd. (JAMPRO), *et al.*
- d. Provide administrative and financial support as well as resources for the promotion of actions and strategies aimed at the creation, production, distribution, exhibition and marketing of cultural products within the local, regional and global marketplace.
- e. Foster and promote measures, strategies and actions aimed at the development of cultural industries, that take into consideration the particular nature of the products, through the provision of incentives for investment in the industry, co-production agreements, content requirements, or any other form to be determined.
- f. Provide financial support, directly or indirectly, to individuals, artistes, producers, institutions involved in the promotion and development of cultural expression, in particular those related to cultural industry development, for activities and programmes aimed at the promotion of domestic cultural promotion. Such financial support may be by direct transfer of funds, tax exemption or remittance or any other form and should only be accessible to domestic producers or, in

special cases, to foreigners.

- g. Promote within the education curriculum and programme activities and strategies geared at the promotion of careers in cultural industry through the direct involvement of students in activities related to the industry, from copyright protection to the processes of production, presentation and distribution of their cultural products.
- h. Encourage and promote within the school system activities and strategies geared toward the nurturing of proper entrepreneurial practice among the entire school community, but in particular the student population.
- i. Give direction and support to the establishment of instruments, strategies and mechanisms related to the encouragement and promotion of entrepreneurship in the wider community through the provision of facilities and incentives for persons engaged in this type of activity. These facilities/incentives must be based on the use of cultural expression in creative, innovative and dynamic forms related to self employment and self reliance.

## 12. CULTURE AND TRADE

*By de hundred, by de t'ousan  
From country and from town  
By de ship-load, by de plane-load  
Jamaica is Englan boun*

*An week by week dem shippin off  
Dem countryman like fire,  
Fe immigrate an populate  
De seat o' de Empire*

*Colonisation in Reverse, Louise Bennett*

- 12.1 The focus on cultural industry development must be underpinned by an overall new approach to culture in national economic planning. The implication for the movement of cultural products (to include people) across the global marketplace has great bearing on the traditional ways in which we view or conceive of trade regimes. There must now be an engagement with new notions/concepts of Culture and Trade.
- 12.2 In developing societies like Jamaica there is need for greater commercial exploitation of artistic talents and cultural heritage and for ensuring that these form an integral part of the trade programmes of Ministries responsible for Foreign Trade and National Planning Institutes. It is ironic that our cultural products continue to be undervalued here at home even when they have crossed borders and established significant market niches in a large number of developed countries. Our products in music are played everywhere while many of our images, textiles, fashion, traditional knowledge and dances are the subjects of or have inspired documentaries, films, sculptures and art works in those

societies.

- 12.3 This limited commercialization of our cultural heritage and artistic creations and the extent to which these are negated in trade fairs or negotiations have seriously impoverished much of our cultural heritage, as not many persons take up careers in this area. In fact, there is perhaps only one full blown professional performing arts company in Jamaica and where there are individuals who are engaged in this, it is as a result of their own initiatives and their possession of artistic and entrepreneurial skills.
- 12.4 The situation is further aggravated when Ministries of Foreign Trade, while refusing to recognise the importance of cultural industries, go on to accept the trend toward more open markets and “free” trade within the context of the World Trade Organization (WTO) through both the General Agreement on Tariffs and Trade (GATT) and General Agreement on Trade in Services (GATS). Through these negotiations, our countries are expected to move toward “free” trade in cultural goods and services at some point in the future.
- 12.5 It is true that there is at present no formal mandate in the WTO to deal with cultural measures nor is there a formal cultural exemption as in the area of national security and for human, animal and plant health and life, although both GATT and GATS have some reference to cultural measures. For example, Article IV of the GATT permits members to use quotas to assure domestic films a particular share of cinema space. GATS is even more flexible and include measures that can provide scope for particular strategies that are necessary for cultural industry development.
- 12.6 The challenge to Jamaica then is to find ways to ensure that the country benefits from strategies and programmes that seek to enhance its cultural product and ensure that all future negotiations on trade in cultural goods and services (cultural products) are conducted within the framework of giving consideration for the needs for cultural industry development and the promotion and preservation of cultural diversity.

### ***Positions***

- 12.7 In this regard, the Government of Jamaica will seek to:
- a. Give direction to the Ministry responsible for Foreign Trade and the Planning Institute of Jamaica for the inclusion of the Ministry responsible for Culture in deliberations and negotiations on trade in cultural goods and services.
  - b. Provide resources for the creation, production and distribution of cultural products of a commercial nature that will ensure their viability in the global market sector.
  - c. Promote within the regimes of international trade policies, especially the WTO, activities related to the creation, production and distribution of our cultural products through content quotas, direct or indirect transfer of funds, incentives, tax exemptions and remittances, and any other mechanism deemed important to cultural industry development.
  - d. Promote the inclusion of cultural goods and services within all trade fairs or

expositions in the global market where other Jamaican products are to be exhibited and/or marketed.

- e. Coordinate the collection of data and promote research on cultural industries in order to assess the value of these industries and the significance of the contribution of the sector to the gross national product.
- f. Ensure in trade negotiations that co-production agreements as well as those giving foreign cultural industries access to our domestic markets are accompanied by agreements for the use of local content/personnel and contribution/assistance to the development of local industries whether through training for human resource development, provision of technological and technical assistance, and any other form of assistance or support considered significant.

### 13. CULTURE AND EDUCATION

*Lord, shall I find it in thy Holy Church,  
Or must I give it up as something dead,  
Forever lost, no matter where I search  
Like dinosaurs within their ancient bed?  
I found it not in years of Unbelief,  
In science stirring life like budding trees  
In Revolution like a dazzling thief  
Oh, shall I find it on my bended knees?*

*Truth, Claude McKay*

- 13.1 The search for truth is often undervalued in societies like Jamaica that have emerged from years of negative interaction such as slavery and colonialism. The need to discover the truth of who we are, as it relates to our identity, must be the ultimate and over-riding goal of education. It is directly related to the engendering of the human spirit and the eventual unleashing of creative energies.
- 13.2 The Rt. Excellent Marcus Mosiah Garvey asserted that education was the medium by which the individual comes to an understanding of self and his/her duty to assume responsibility for his/her society. He affirmed: "It is by education that we become prepared for our duties and responsibilities in life. If one is badly educated he must naturally fail in the proper assumption and practice of his duties and responsibilities."
- 13.3 The present upsurge in violence and anti-social behaviour among the young has led many persons to question the nature of the formal education provided to our children. A concern constantly expressed in our *Consultations on a New Cultural Policy* in 1997 was that there was very little cultural component in the schools' curricula and that many

our children knew very little about the country. This, it was felt, was aggravated by the extensive diet of foreign influences provided to them by an expanding cable market.

- 13.4 Education must be about the creation of a citizen and must therefore be cultural or, some would say, multi-cultural. It must be based on the recognition of the needs of the society and the development of a programme to meet those needs. It must take into consideration that learning must ultimately and deliberately lead to a better and richer understanding of ourselves: our abilities, shortcomings, ambitions and strengths. It must empower us to participate fully in national development.
- 13.5 This has serious implications for a Jamaica whose population is essentially a young one with more than 60% of the Jamaican population comprised of persons in the 0-30 age cohort. This group represents active participation in the cultural process. They watch more television, use the internet and consume certain cultural products like popular music, and are usually confronted with a wider range of social and cultural problems.
- 13.6 Not surprisingly, 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 positive role models and deficiencies in the formal and informal educational and cultural systems which leave many children and youth vulnerable to the effects of alternative communications media, drug abuse, teenage pregnancy, and, increasingly, to crime and violence both as victims and as perpetrators.

### ***Positions***

- 13.7 In this regard, the Government of Jamaica will seek to:
  - a. Promote greater coordination and coherence between the culture and education policies.
  - b. Encourage the promotion and use of more culture-based material in schools in order to ensure that children and youth are provided a culturally relevant education.
  - c. Encourage and promote the recognition of cultural expression and excellence in the measurement of the quality of education provided by educational institutions.
  - d. Promote cultural and linguistic diversity within all programmes of curricular or social action in schools, empowering thereby the Ministry responsible for Education to develop programmes to increase and accelerate foreign language (especially Spanish) instruction in the school system.
  - e. Promote and encourage the use of existing public resources such as museums, libraries and national collections by school children and tertiary level students, so as to complement existing and future syllabi and by so doing create a unique synergy between culture (as manifested in cultural objects) and education.

- f. Provide resources to strengthen existing institutions engaged in research on the nation's cultural history, traditional folk and contemporary cultural practices, heritage preservation and popular cultural forms.
- g. Encourage and facilitate the development of new research institutions projects and programmes in culture.
- h. Provide spaces in schools for enrichment of the culture and performing/visual art offerings in school.
- i. Provide additional resources for training in the arts, in using the arts as methodology in educational delivery as well as in the use of culture and the arts in dealing with social problems such as indiscipline, violence, drug abuse, sexuality etc. affecting children and young people.
- j. Encourage the development of programmes that reinforce the attitudes and values relevant and necessary for social cohesion and peaceful co-existence, devising as well policies and programmes to arrest the negative and dysfunctional cultural values and practices to which children and young people are increasingly and uniquely susceptible.
- k. Encourage and support the promotion of cultural/spiritual values as important in the planning of education curricula and in the scheduling of activities within the timetables of schools.
- l. Develop special programmes to assist children and youth in mastering and adapting to new media and technologies.
- m. Give direction and support to programmes that encourage children and youth to think creatively and to learn about diverse cultures in order to encourage national pride and openness to other cultures, nurture a sense of national identity and awareness and foster tolerance and respect and faith in one's own culture.
- n. Strengthen efforts for public broadcasting that target youth and children.
- o. Provide additional resources for the Division of Culture to collaborate with agencies with responsibility for youth and the school system to oversee the development and implementation of specific strategies, programmes and projects to achieve the above objectives.
- p. Give priority to programmes and projects that seek to promote cultural exchange, apprenticeships, internships and job opportunities for young people in cultural heritage, performing and visual arts institutions, in the public and private sectors, both locally and internationally.
- q. Promote a policy and programme that recognises the national language of the society in the formal education system while emphasizing the need to learn and use the official language, English, as the language of formal social interaction.

- r. Facilitate collaboration and coordination among secondary and tertiary educational institutions in the development and expansion of appropriate training programmes for human resource development in the culture sector.

## 14. CULTURE AND TOURISM

***We have neither Summer nor Winter  
Neither Autumn nor Spring.  
We have instead the days  
When the gold sun shines on the lush green canefields-  
Magnificently.  
The days when the rain beats like bullets on the roofs  
And there is no sound but the swish of water in the gullies  
And trees struggling in the high Jamaica winds.  
Also there are the days when leaves fade from off guango trees  
And the reaped canefields lie bare and fallow to the sun.  
But best of all there are the days when the mango and the  
logwood blossom  
When the bushes are full of the sound of bees and the scent of  
honey,  
When the tall grass sways and shivers to the slightest breath of  
air,  
When the buttercups have paved the earth with yellow stars  
And beauty comes suddenly and the rains have gone.***

*Nature, H.D. Carberry*

- 14.1 Tourism is important to Jamaica's economy. It is therefore important that communities understand its relevance to the country and their own role in tourism. Tourism interests must also take cognizance of the contribution to the industry of the creative expression of the Jamaican people and must fashion strategies to include the people both in the industry as well as in the profits.
- 14.2 In recent times, the Ministry responsible for Tourism has been engaged in the elaboration of a *Tourism Master Plan* through consultations with other Ministries, agencies and the general public. Much of the discussion focused on the negative public perception of the industry by the wider community and the consequent need to promote activities in communities to demonstrate tacitly the benefits of tourism. The plan has also centred on the need to expand and improve the product to include not only the island's physical/natural beauty/heritage but also the history, heritage and culture of the people. This also has strong bearing on the policy and programmes of entertainment in tourism properties and centres, with many persons expressing a strong desire for more authentic cultural expression of the Jamaican people. In other words, tourism properties and centres constitute an important space for the promotion of the cultural expression of the people by the people.

- 14.3 There has also been concern for the quality of Jamaica's tourism product, especially in view of the growing competition from Cuba and the rest of the Caribbean. The growing menace of violence and the negative publicity it engenders in the international arena have also been recognised as a part of the challenge to growth in this delicate industry. In this regard, there has been an expansion of the all-inclusive concept, often to the detriment of smaller properties and of the trade in cultural goods and services associated with the industry, such as art, craft and heritage and other attractions.
- 14.4 There is therefore a need for tourism authorities, property owners and the citizenry to be educated into the needs and realities of the industry and to the fact that tourists are generally interested in the history, culture and creativity of the Jamaican people as they are in the island's physical beauty. In this regard, tourists should have real opportunities to enjoy the people's way of life in communities, and experience the cultural traditions and expressions for which Jamaica is well known. For example, many persons have lamented that they have spent weeks in Jamaica and had no opportunity to experience a reggae event/concert!
- 14.5 In all this, there is the need to ensure that the hopes and aspirations of the people are taken into consideration in tourism planning. Discussions in this regard must focus on beach development and access policies, the role of craft markets and local craft vendors, access to and promotion of attractions and events and community/niche tourism.

### ***Positions***

- 14.6 In this regard, the Government will seek to:
- a. Give direction to and promote a close and integrated policy relationship between the Ministries responsible for Tourism, Education and Culture, as well as culture agencies in order to ensure the programming of on-going training for workers in the tourism sector geared toward ensuring the authenticity of our product and information
  - b. Promote the use of authentic cultural expression in properties and tourism centres across the island.
  - c. Articulate clear and coherent actions and strategies between the tourism and entertainment sectors to ensure that the final product offered to tourists reflect the strongest and most vibrant elements of our culture and entertainment.
  - d. Give direction and provide support for the inclusion of the community in decision on the development plans for tourism centres in order to ensure that their needs and aspirations are taken into consideration in the future of their communities. Special focus should be given to access and protection of beaches and properties.
  - e. Provide support for the expansion of the product in tourism properties and centres to include traditional cultural expression as well as expressions by the

youth of Jamaica.

- f. Give direction to and promote a programme of greater collaboration and integration between schools, cultural groups and properties in communities within tourism centres.
- g. Plan for or give support to the provision of spaces for cultural expression in tourism centres in order to promote local talent and provide for the people opportunities for expression, this to include a circuit of cultural presentations, thus allowing visitors to experience Jamaica's cultural diversity.
- h. Encourage communities to be involved in marketing and promoting heritage sites and collaborate to protect and preserve the environment in the face of the traffic associated with increased tourism business.
- i. Enact and promote legislation and guidelines for the use and development of heritage sites, attractions and properties that promote their sustainability and maintenance and their value in telling the story of the Jamaican people.
- j. Give direction to the Ministry responsible for Education for the involvement of schools directly in programmes geared toward the understanding, promotion and marketing of tourism, especially those schools situated in tourism centres or which are housed on properties noted for their tourism value, especially in heritage/cultural tourism. Examples are Titchfield High, St. Jago High, Westwood High, William Knibb Memorial High and Moore Town Primary and Junior High.
- k. Promote the use of hotels and tourism centres for the display and marketing of Jamaica's cultural goods and services for the economic advantage of the people whose goods/services will be displayed.
- l. Promote collaboration among the relevant cultural agencies, training institutions such as HEART/NTA, Edna Manley College, CPTC, Institute of Jamaica, the Scientific Research Council and JAMPRO in the stimulation of research in traditional materials and methods in order to foster innovation in design and creativity within our cottage craft industries.

## 15. CULTURE, TECHNOLOGY AND MEDIA

*I came  
And laughed at my father  
He  
With his sideburns  
Smelling of bear's grease  
His coat  
Like that of the gentleman  
Whose image*

***Is on tobacco tins***  
***His watch-chain***  
***And boots!***  
***God!***  
***How ridiculous he looked!***  
***I***  
***With my moustache***  
***Like Gable's***  
***My sports coat***  
***Like Taylor's***  
***My blue suede shoes***  
***Today***  
***My son came***  
***And laughed at me.***

*The Modern Man, Basil McFarlane*

- 15.1 One of the fundamental challenges of culture from age to age is the tension between traditional knowledge as promoted and upheld by societies and transmitted, largely through orature to the next generation as somewhat sacrosanct, and the quasi-sacrilegious embracing of new technologies by the now generation.
- 15.2 Yet, the need to take on new technologies must become a reality of cultural expression and development, if even because they ultimately, and sometimes immediately, have a great impact on ways of doing and thinking. Indeed, the growth of fast food and instant beverages must be anathema to those who believe in doing it properly as an important way of understanding process and living right.
- 15.3 Local cultures, especially in developing societies like Jamaica, are at risk of disappearing as the young embrace the new values and realities brought to their living room by way of these new technologies. Because of these technologies, our societies, and especially our young, are constantly bombarded by foreign influences and values, seeking more to be bold and beautiful than valuing being *gikkle but tallawah*.
- 15.4 While there is little chance of keeping out these influences, there is a real need to strengthen and consolidate domestic experiences of local expression in order to reduce the impact of these foreign cultural products. In fact, this "groundation" is essential to the dialogue within and between cultures that is the objective of a policy of cultural diversity.
- 15.5 Yet, the reality is, though a small country, Jamaica continues to find it very difficult to disseminate its cultural excellence among its people. There are not enough performing spaces. Community spaces for cultural expression are limited and so it becomes almost impossible to share the artistry and excellence of Jamaica from one end of the country to another.
- 15.6 It is therefore through the use of the electronic and various media that we would be able to allow more Jamaicans to experience our own cultural expression. The growth of the internet in Jamaica, the proliferation of cable communications networks, and the increase in radio stations have affected the realities that our children experience. The

challenge then is to be able to use these technologies to allow Jamaicans greater access to our cultural expressions.

- 15.7 Even here there has been tremendous difficulty. Local radio and television stations continue to purchase foreign material for broadcast rather than invest in local talent and expression. This is especially true of television. There is a dearth of local programming on television as less and less we see ourselves displayed. The need then is for the active promotion of local productions, of promoting local Jamaican films even more so than promoting Jamaica as a location for foreign films, so that more of our stories may be told.
- 15.8 All the above is in recognition of the role of these technologies, of the media in the communication and dissemination of information and in the shaping of ideas, values and attitudes. Radio, television, print media and the internet are essential tools in the process of stimulation of debate, self-expression and community interaction.
- 15.9 The media will continue to play a major role in how we see ourselves, especially based on if we see ourselves, in the strengthening of a pro-active civil society and in the maintenance of the ideals of participatory democracy, the framework for popular cultural expression.

### ***Positions***

- 15.10 In this regard, the Government will seek to:
- a. Enact and promote legislation geared at encouraging domestic production using available technology through the use of strategies and instruments such as direct or indirect financing, content requirements, co-production arrangements, subsidies and incentives, and any other deemed necessary for the enhancement of domestic production.
  - b. Give direction and support to the Broadcasting Commission to promote regulations and guidelines to encourage the presentation of local material as part of the criteria for the right to broadcast in Jamaica, using similar strategies and means to evaluate the use of this material constantly as a basis for renewal.
  - c. Enact legislation where necessary and give direction and support to the establishment of criteria geared at encouraging the use of local talent and material, the training of local personnel and the upgrading of locally-based technology as a part of every scenario where foreign companies, agencies and individuals are allowed to engage in domestic production or foreign production at the domestic level, using available technology.
  - d. Give direction and support, both financial and in any other resource, to the Creative Production and Training Centre in their effort to equip themselves for the role they must play in recording and producing local material and talent for use in domestic and foreign productions using available technology, as they relate to the goal of promoting the cultural expression of the people, for the people, to the people, at home and abroad.

- e. Provide support to the Creative Production and Training Centre for their work in providing alternative material for domestic production, especially in regard to material of value for education and the promotion of cultural expression among the young, through the use of available technology, the promotion of educational broadcasting and their inclusion in the wider network of cable operations.
- f. Provide support for domestic production for television through such instruments as incentives, direct transfer of funds, subsidies and co-production agreements.
- g. Provide support for the Film and Entertainment Commission to engage in actions and activities with local film producers for the promotion of domestic film production both for television and big screen through the development of co-production agreements with foreign companies and the promotion of tax remittances, exemptions or reductions.
- h. Give support to programmes and strategies in the corporate and wider society geared at the discovery and invention of new communications technologies and at the upgrading and consolidation of local technology in an effort to enhance and promote local productions of a high quality.
- i. Promote a vibrant mass media, through the enactment of legislation to encourage a free press, access to information and the role the media can play as an expression of cultural values and as an instrument of information, dissemination and education.

## 16. CULTURE AND DEVELOPMENT

*My country grows  
Struggling towards the sun  
Conscious of vast forces  
Dimly understood  
And unappreciated  
Compelling from within and from  
Without  
To an unknown  
Unmapped destiny*

*My country grows  
Groping blindly  
Intuitively  
Sometimes unreasonably  
Filled with a new awareness  
A naïve egoism  
A new self-consciousness  
That will ultimately  
Help it to understand  
Others around it.*

***But it is still young  
Be patient  
And help my country grow.***

*My Country Grows, H. D. Carberry*

- 16.1 The process of development is as much related to the act or action of knowing as of having or achieving. Unfortunately, development over the years of emphasis on economics has been structured along lines of having and possessing, being reflected in such concepts as balance of payment, gross domestic product **et al**.
- 16.2 Yet, the object of development is the human being, that individual who is called upon to be both the main actor and the goal in development. It is the state of the human being, often referred to as social capital or human resource, which must be the final determinator among development indicators.
- 16.3 Culture, then, must be the face of development, or, as aptly expressed, development without culture is development without a face. For this reason, culture must be at the centre of development programmes. It is related to who we are, where we come from and what we want to become. It is a people's identity, their way of doing and knowing and making meaning. Without it, all development programmes will fail for either the people will participate and support it or they themselves might destroy or curtail it.
- 16.4 Development must therefore be based on the inclusion of culture and cultural policy in every aspect of development. It is about the facilitation of the unleashing of energies and a creative spirit that will be quintessential to success. It is reflected in human resource development strategies and is therefore related to the quality of the work force, of a people committed, or not, to national development or who would be irresponsible, as the Right Excellent Marcus Mosiah Garvey averred, in the face of development issues.
- 16.5 Economic and social programmes must be founded on cultural realities for development occurs both at the level of the individual and the community. Private citizens and their collective efforts whether at work or play weave the basic fabric of a community and civil society as a whole. Since the nation is the sum of the composite number of its communities, community development will be critical to national development. Culture and cultural expression is at the root of community life, its beliefs, traditions and customs, its spiritual and moral values, its rituals, its behaviour patterns and social relationships, its creativity, heritage and every aspect.
- 16.6 Culture must therefore be used positively to motivate community action and enrich and animate community life so that they may willingly engage in nation building. It is the only means to achieve sustainable development.
- 16.7 Further, in another area required for development to be sustainable, there must be a strong interplay between culture and the environment. The preservation of the environment is directly connected to the issue of the continuation of human life. Yet, the treatment of the environment is often affected by the cultural practices of communities. For this reason, there must be constant dialogue between environmental and cultural

agencies to ensure that environmental and cultural factors are included in national development discussions and strategies.

### ***Positions***

16.8 In this regard, the Government will seek to:

- a. Give direction and provide coherence for the work to be done in communities by Ministries and agencies involved in community development, such as and not limited to parish councils, Jamaica Cultural Development Commission, Social Development Commission, agricultural organizations, schools, churches, boys scouts, girls guides, The National Youth Service, National Centre for Youth Development, private sector, and others, that will allow them to strengthen the values of the community and encourage creativity and an appreciation for our indigenous cultures, history and heritage.
- b. Give direction to the Ministry of Finance and Planning, the Planning Institute of Jamaica and other national planning agencies, that encourage the re-thinking of the role of culture in development planning, allowing for the provision and seeking of resources for cultural development in an effort to enhance national development programmes and activities.
- c. Seek or provide additional resources for Ministries and agencies responsible for cultural development, through local and international strategies and instruments, including but not limited to increases in budgetary allocation and negotiation with international agencies such as World Bank, International Development Bank, CARIFORUM, the International Labour Organization, United Nations Development Programme, and others, to enable these Ministries and agencies to carry out the necessary programmes outlined in this policy document in order to foster and promote sustainable national development.
- d. Give direction and support to income generating and recovery activities in cultural industry planning and development, through the strengthening of instruments related to this area both at the government and non-governmental levels, including the recovery of revenues owed to Jamaica and Jamaicans by international organizations and countries for our intellectual and other property, and the strengthening of local Copyright agencies such as JIPO, JPAS, and others for the work they must carry out in this area.
- e. Enact legislation and support Jamaica Intellectual Property Office (JIPO) in the promotion and protection of all intellectual property rights including copyright, patent, trademark, expressions of folklore, traditional knowledge among others.
- f. Give direction to the Ministry responsible for Foreign Trade, JAMPRO and other trade organizations for the inclusion of culture and cultural expression in negotiations related to strategies for the overall development of Jamaica.
- g. Promote the inclusion of culture in programmes within agencies whose work is geared at human resource development, management and planning at the public

sector and corporate level to ensure the creation of a community or social and cultural capital of quality, value and substance.

- h. Give direction for the coordination and collaboration of the role to be played by cultural and environmental agencies in the elaboration and implementation of development programmes in communities.

## 17 INSTITUTIONS AND INFRASTRUCTURE (INCL. HUMAN RESOURCE DEVELOPMENT)

*It takes a mighty fire  
To create a great people  
It takes a mighty fire  
To smelt true steel  
To create and temper steel  
Needs patience and endurance*

*The mould is not yet made, perhaps,  
That can unite and make the people one  
But more important than the mould  
Is the temper of the steel,  
The spirit of the people  
And when the steel is smelted  
And when the steel is tempered  
And when the steel is cast  
What a people that people will be!*

H. D. Carberry

- 17.1 Infrastructure and institutions are fundamental to the potential/success of any process or programme related to progress and development. Their ultimate objective must be the facilitation of creativity and power so that the work that is set out can be achieved. There, then, will always be a direct correlation between the nature, purpose and state of institutions and infrastructure in a society and their ability/capacity to achieve the desired goals.
- 17.2 The challenge to Jamaica, then, is the building of a cultural infrastructure that encourage and fosters growth while at the same time maintaining the centres of excellence/cultural treasures for which we have become well known. This infrastructure must reflect a coherent philosophy of cultural development as embraced by Government, manifesting itself therefore in precise, definitive structures/entities by which the people may express their thoughts, tell their stories, and access their cultural products without confusion.
- 17.3 The institutions we create must by their nature be reflections of the very spirit of our people and must play a vital role in the unleashing of our creative energies and as symbols of our struggle to be. Their purpose must be to provide real opportunities for

our people to express their aspirations and hopes so that they can rise to the levels of collective power. These institutions must serve therefore as vehicles for cultural expression and diversity, providing the access, advocacy and nurturing necessary for sustainable development. They must collectively provide/promote training in cultural expression, the creation, production, distribution, exhibition and marketing of cultural products, the interpretation, preservation and promotion of the country's heritage and the generation of the type of environment within which national development can be enhanced and sustained.

- 17.4 For this reason, there must always be concern for the state of our cultural institutions and the infrastructure that supports them because of the significant role they will play in the achievement of Jamaica the Cultural Superstate. Our museums require constant development and, perhaps, reconfiguration, theatres and other performing and exhibition spaces may require restoration and maintenance, and entire communities may require regeneration and animation, such as Downtown Kingston. Many of our buildings are now aging, some are in urgent need of repair or restoration, such as the Ward Theatre. In some instances, new buildings/facilities need to be constructed and agencies/institutions of cultural promotion need constant injections of care for their sustenance and in an effort to ensure their viability and impact.
- 17.5 The above also has implications for the staffing of the institutions since in some cases the problems that may confront them may be as a result of the levels of commitment and competence of the various staff or the nature or terms of their employment in the public sector. For example, there are still cases where technical staff in culture may not be properly classified because there may persist high levels of ignorance and disregard on the content or the technical requirements of the job. This has resulted in several situations of underpayment or undervaluation of various tasks, often leading to inability to fill certain posts with qualified personnel. A whole process of human resource evaluation, training and development is needed in the culture area.
- 17.6 Over the years of Jamaica's recent history, Government has established several cultural institutions for the promotion of its programme of cultural development (see Addendum for list/description of institutions). These institutions must be evaluated for their impact and achievement and a coherent infrastructure established for the fostering of a coordinated, cohesive and clear process of interaction among them. This evaluation must revisit their mandate and the various legislations supporting their establishment in an effort to ensure their currency and validity within the present scenario of cultural action. It cannot be simply accepted that, as they are currently configured, our cultural agencies/institutions and the infrastructure supporting them can reflect the capacity to contribute in a meaningful way to the achievement of the stated vision of this policy: the creation of Jamaica the Cultural Superstate.
- 17.7 The Pereira Report of 1998, commissioned by the then Minister of Education and Culture, will be instructive in this process of review and possible restructuring, with its proposal for, among others, at least a Permanent Secretary for Culture.
- 17.8 In light of the promotion of the idea of the positioning of Culture on the front burner of development planning with its ideas for commodification and commercialization of the

cultural product and the role culture and entertainment must play as a vital and viable contributor to Jamaica's future economic development, there is a need for reconfiguration of agencies and the establishment of new parameters for action in the development of our cultural capital. For example, can JCDC continue to simply unearth, develop and showcase talent at the community level or must they be engaged in the transfer of that product into commercial possibilities? Must JCDC take greater responsibility for the groups that enter the National Festival of the Arts, assisting and nurturing them into performing companies with income-generating capacities? Must the National Gallery examine the use of the biennial concept to position our artists even more in the galleries of the world? And what must be the role of the Film and Entertainment Commission in the development of a local film industry? Do we possess the capacity within our agencies to take on the research, documentation and promotion elements of greater cultural industry activity? How can more funding be guaranteed for the cultural development programme outlined in this Policy? Will the PIOJ be mandated to search for funds international for culture and entertainment development? What is the role of the Edna Manley College in the vision outlined and what are the implications. These are only some of the questions that need to be answered if the vision of this Policy is to be achieved.

- 17.9 These institutions/agencies form the public sector cultural infrastructure, ultimately responsible for Government's programme of cultural development. It is noteworthy that the Government of Jamaica has historically funded cultural institutions rather than companies or individuals. These institutions are therefore responsible to be responsive to the needs of artistes, cultural practitioners and the wider society in the critical factor of the development of culture and cultural expression.
- 17.10 Training must therefore be made available at varying levels and on an on-going basis for persons in all areas of creative pursuit. This includes writers, artists, crafts people, designers, culture agents, teachers, professionals in film, theatre, museums, libraries ~~et~~ **al**. These are the persons who as catalyst will in turn motivate others and stimulate creativity, especially in young people. They are the driving force in the process of development and the cornerstone for the vision of Jamaica as the Cultural Superstate.
- 17.11 Opportunities should therefore be provided for the strengthening of these institutions, the promotion of a coherent cultural infrastructure, and, through adequate remuneration as well as possibilities for professional development, for the training of culture personnel, in particular of cultural managers/administrators, who would then be encouraged to remain in their field.

### ***Positions***

- 17.12 In this regard, the Government of Jamaica will seek to:
- a. Find ways to increase the budgetary allocation to cultural agencies through the designation of an appropriate percentage of Government's budget for culture as well as through an annual allocation from the consolidated fund and/or also to seek or instruct the Planning Institute of Jamaica to seek additional funding for investment in specific areas of cultural development to be agreed by culture

agencies.

- b. Provide for the staff of institutions offering training in culture, especially the Edna Manley College of the Visual and Performing Arts opportunities for professional development, especially through the provision of allocation for foreign travel, the promotion of residencies, sabbaticals and institutional collaboration instruments.
- c. Encourage and give support to the Edna Manley College of the Visual and Performing Arts for the expansion of the programme of cultural offering to include such courses as certificates, diplomas and post graduate certification in cultural management, entrepreneurship and those related to cultural industry development.
- d. Give direction to the Ministry responsible for Education to promote the use of the EXED model to encourage the provision and strengthening of Performing Arts Departments and Entrepreneurship Centres in all Community Colleges.
- e. Give direction and support to culture agencies to devise plans and programmes which will generate budgetary subsidies, private sector and international funding
- f. Give direction and support to the Division of Culture for the promotion of a coherent structure and process of inter-agency collaboration, cooperation and integration in order to avoid duplication and reduce fragmentation as well as to promote clarity and cohesion among persons seeking to access cultural goods and services. Consideration should be given to the establishment of a Ministry of Culture.
- g. Provide culture agencies with the appropriate technology as required to promote the implementation of their programmes for sustainable cultural development.
- h. Support the establishment of a Fund for cultural development and promotion that would enable cultural practitioners to engage in the production of quality cultural goods and services and in the development of a strong cadre of cultural performers and artists in support of the recognition of Jamaica as Cultural Superstate.
- i. Promote more private sector involvement in culture through the establishment of joint ventures, co-production agreements, tax remittances and exemptions, direct or indirect transfer of funds, special incentive instruments, and any other deemed worthy of note or use to achieve this end.
- j. Promote the transfer of a percentage of lottery and games funds/profits as well as taxes on hotels to the funding of cultural agencies and other cultural development initiatives, especially in the area of capital expenditure related to maintenance, repair, renovation and regeneration of old buildings of national importance. Of significance is the need for a definitive restoration/maintenance strategy for the Ward and Little Theatres and Liberty Hall in Kingston.

- k. Promote the reclassification of positions within culture agencies and departments that reflect the technical nature of the tasks they perform as well as encourage the use of greater research and data collection by these agencies in the development of their programmes.
- l. Enact and promote legislation related to the mandate of culture agencies in order to ensure that the legislation captures the tasks and operations conducive to the vision of Jamaica the Cultural Superstate

## APPENDIX I

### A. Institute of Jamaica

A.1 The Institute of Jamaica (IOJ) was established in 1879. It operates under the Institute of Jamaica Act, promulgated in 1978.

A.2 The IOJ's main functions are: (a) the undertaking of research into, and the study encouragement and development of, culture, science and history and (b) the establishment of museums. In exercising these functions it is mandated *inter alia*:

- To establish and maintain an institution comprising a public library and a reading room as well as collections and preservations of cultural, scientific and historical works, illustrations and artifacts.
- To provide for the holding of cultural, scientific and historical exhibitions.
- To compile, publish, distribute or disseminate (or assist in so doing) print and electronic material which is of cultural, scientific, historical or national interest.
- To provide for awards, prizes and other recognition for the encouragement of cultural, scientific and historical work in Jamaica.

A.3 The IOJ is responsible for the following organizations: the Museums of History and Ethnography, the National Library of Jamaica, the Natural History Division, the Junior Centre, the Institute of Jamaica Publications Ltd., the African Caribbean Institute of Jamaica/Jamaica Memory Bank and the National Gallery of Jamaica.

### B. The Jamaica Cultural Development Commission

B.1 The Jamaica Cultural Development Commission (JCDC) began in 1963 as the Jamaica Festival Commission., established by statute in 1968. In 1980 the name change took place.

B.2 The functions of the JCDC are:

- To promote cultural programmes and activities in communities throughout the Island.
- To encourage and organize each year, independence anniversary celebrations and other celebrations marking occasions of national interest.
- To stimulate the development of local talent by means of training, workshops,

competitions, exhibitions, pageants, parades, displays and such other activities as the Commission may from time to time determine.

- To complement the work of other agencies engaged in the carry out of community development programmes throughout the island.

B.3 The JCDC currently operates as part of the Ministry of Education, Youth and Culture.

## C. The Jamaica National Heritage Trust

C.1 The Jamaica National Heritage Trust was founded in 1958 as the Jamaica National Heritage Commission which was later changed to the Jamaica National Heritage Trust (JNHT) in 1985.

C.2 The primary functions of the JNHT are

- To promote the preservation of national monuments and anything designated as a protected natural heritage.

- To conduct research relating to national heritage.

- To carry out such development as it considers necessary for the preservation of any national monument or anything designated as protected national heritage.

- To record any precious objects, works of art and any species of botanical or animal life which should be preserved or protected.

## D. Things Jamaican

D.1 Things Jamaican Ltd. Is a company established under the Companies Act. The functions of this institution are:

- To promote craft work through research, design and the provision of guidance in manufacturing and business practices.

- To market quality craft work with Jamaican motifs for both the tourist and local markets.

- To develop and market the Devon House property in a manner consistent with its designation as a national monument.

D.2 Operating in recent times as a part of the Ministry of Industry, Commerce and Technology, the focus of Things Jamaican has shifted to the operation of sales outlets located at Devon House, the Norman Manley and Donald Sangster Airports and Fort Street, Montego Bay. The current status of Things Jamaican

is unknown.

## **E. The Division of Culture, Ministry of Education, Youth & Culture**

E.1 The Division of Culture was first established as the National Council on Cultural Affairs in 1989 as part of the then Ministry of Information and Culture. Later, in 1992, the Ministry of Education, Youth and Culture was established.

E.2 The Division of Culture is in a process of evolution and continues to respond to the needs of the cultural sector while avoiding duplication. Its primary function is in the elaboration, promotion and monitoring of the national cultural policy. However, over the years the Division has assumed the following functions:

- To promote inter-agency collaboration, cooperation and integration at the functional/operational level.
- To negotiate and implement the terms of cultural agreements between the Jamaican Government and other governments.
- To promote cultural exchanges and Jamaica's participation in festivals, conferences, seminars, expositions and other events at the international level, being also responsible for Jamaica's programme of cooperation with international agencies.
- To develop and promote special initiatives focusing on culture in development objective and planning, such as culture and education, culture and trade, etc.
- To support cultural development initiatives in communities and in the private cultural sector.

The institutions whose description now follows can be considered as agencies/institutions/departments/units offering cultural programmes but which are part of other Ministries. They are not strictly speaking cultural agencies but nevertheless their contribution to overall cultural development cannot be negated.

## **F. Entertainment Unit, Ministry of Industry & Tourism**

The Entertainment Unit will seek to:

- Position the entertainment sector as a national priority, in recognition of the pivotal role the sector plays in social and economic development.
- Foster, encourage and facilitate the development of a globally viable Jamaican entertainment industry.
- Act as the unifying force for the integrated development of entertainment as a cultural

industry.

**G. Film & Entertainment Commission, JAMPRO**

**H. Jamaica Intellectual Property Office, Ministry of Commerce & Technology**

JIPO will seek to:

- Contribute to national economic growth and development through the proper protection, administration and enforcement of Intellectual Property rights (IPRs).
- Provide Jamaican creators, inventors and commercial enterprises, as well as foreign rights holders with modern and comprehensive procedures and facilities for the protection of their IPRs.
- Facilitate an international level of IP protection for Jamaican rights holders.
- Heighten public awareness on the importance and economic value of IPRs and the need for the protection of these rights.
- Facilitate the improvement of the IP system, in light of new technologies and globalisation of trade, through the modernization of the laws and the accession to relevant international treaties and agreements.

**I. Creative Production and Training Centre, Ministry of Information**

**J. Urban Development Corporation (Heritage Development Department)**

**K. Tourism Product Development Company (Heritage Tourism Department)**

Mention must also be made of the institutions that offer education and training in culture.

**L. Edna Manley College of the Visual & Performing Arts**

**M. University of the West Indies**

**N. University of Technology**

**O. Excelsior Community College (EXED)**