



Kingston Culture Forum

Report 2021





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Foreword



Andrea Dempster Chung
Executive Director, Kingston Creative

It is with great pride that I pen the foreword for the report on the very first Kingston Culture Forum. Jamaican culture is unparalleled for its influence, reach and vibration. It is localized in source and the epicenter is the UNESCO creative city of music, Kingston. It is global in nature and the people that make the culture are always our focus. We want to celebrate, protect and empower Jamaican creatives and the communities that they come from.

In the face of the decimation wrought on the Cultural and Creative Industries by COVID-19, and the ensuing 18 months and counting of lockdown, this convening was a testament to our desire to survive, thrive and re-emerge even stronger than before.

Many of you know the story of Kingston Creative, formed in 2017 to be a catalyst for Kingston becoming the “creative capital of the Caribbean”. A hundred volunteers joined in short order and were motivated by the vision of transforming our city and creating new possibilities for creative people. The organization grew, and attracted a coalition of local, regional, and international partners from the private, public and third sector, working together with a principle of “*collaboration ova competition*”.

We are a small nation, with a rich legacy of music, dance, language and culture that is recognised the world over, yet sadly many of the creators live in abject poverty in the crime-ridden garrisons in and around Downtown Kingston. Kingston Creative wants to play its part in shifting this narrative, hence the theme for the conference: “*It all starts Downtown*”. We want to create a new reality for Jamaican artists, creatives, and cultural practitioners, spark a rebirth for the old city and reclaim the streets where so much of our culture was created.

Jamaican culture has always punched well above its weight, been led by upstarts and rebels, and at its core, has carried an underlying message of survival, not only for Jamaicans, but for the world. I sincerely hope that KCF 2021 was inspiring and unifying. Most of all, I am looking forward to next year, when we can come together, in person this time, to celebrate Jamaican culture again and build strong global partnerships for action. Until then, stay safe, stay curious and most of all - stay creative!

-Andrea



Executive Summary



Debbie Bissoon, Host KCF2021

As the Caribbean's first UNESCO Creative City of Music, Kingston is poised to be a driver of the creative economy of not only Jamaica, but the wider Caribbean region. This annual forum based in Downtown Kingston seeks to unite and strengthen the creative ecosystem and highlight just how critical the Cultural and Creative Industries (CCI) are to Jamaica's recovery. In addition, centering the event in the heart of the old city highlights the nexus people and place, while showcasing Downtown's historical and cultural significance and making the case for data-driven policies around balanced, inclusive regeneration and meaningful investment in creative people.

COVID has cast a pall over the CCI sector across the world but particularly in small island developing states where state support for the arts was already challenged. The path to recovery, to the transformation of Downtown Kingston, to real growth opportunities for creatives, and to the development of a healthy creative ecosystem, has become more complex with the advent of the COVID-19 pandemic. However, given the importance of the cultural and creative industries to the vitality of Jamaica, it is important to convene the players and work toward this vision together, considering the role that technology, enabled by public-private-third sector partnerships, might play in sustaining our creatives, diversifying fragile economies, and transforming Downtown Kingston into a vibrant Art District and Creative Hub.



Staged on the 24th of September 2021, the Kingston Culture Forum streamed cultural content for twelve hours. Hosted by well-known media presenter Debbie Bissoon, a total of six panel discussions were held and creative industry professionals opened up about their careers, coping and COVID-19 in intimate fireside chats. Guests enjoyed performances from musicians and artists, and were able to join an exclusive screening of local cinematic productions from the JAFTA Propella series.

With a cohort of 35+ sponsors and partners, creative professionals, creative displays, and industry experts, multiple shades of the Orange Economy were on display. With Kingston's designation as the Caribbean's first UNESCO Creative City of Music, the Kingston Creative Forum's objective was to centre dialogue in a variety of disciplines and sectors around the development of the city of Kingston as a cultural space.

A poignant focal point of most panel discussions was just how much economic contribution the Cultural and Creative Industries make to Jamaica's GDP. One statistic provided by Howard McIntosh of the Entertainment Advisory Board on Panel Number Three, which focused on Policies for growing cultural and creative industries through the Festival/Experience economy, was that 9% of Jamaica's GDP is attributed to these industries. While that percentage may seem insignificant, 9% of GDP translates to JMD 200 billion, a figure not usually associated with the arts.

As indicated by Chenine Bhatena of the Coventry City of Culture Trust in Panel discussion Two, focusing on Creative Placemaking and Urban Regeneration in Cultural and Creative Cities, what we need to incorporate into all our methods and processes for revitalizing Kingston, is a grassroots approach to development. Prioritizing the grassroots encompasses organizational and individual interaction.

The prioritization of a creative approach and lens in undertaking regeneration projects is a key element in the long-term success of any regeneration effort. This panel discussion highlighted that to reap true success and harness the full creative capacity of Kingston and its creative capital, the creative thoughts, ideas, visions, and execution processes of the creative people who live in these spaces must be included. A large part of the session highlighted the need to engage with Kingston on a community level by interacting, empowering and engaging the city's residents.

Host Debbie Bissoon interviewed several creative professionals throughout the forum. This intersection of in-depth panel discussions with the academics, government policymakers and industry experts, and the personal, insightful, light-hearted conversations with emerging creatives was a delightful mix. One of these talks was with music producer JLL, whose music was featured on the 2021 Drake album 'Certified Lover Boy'. Between panel discussions, creative professionals also expanded to include professionals from the dancing, gastronomy, and film industries.

In Panel Three, focusing on policies for growing cultural and creative industries through the Festival/Experience economy, Tony Rebel (Patrick Barrett, founder of Rebel Salute) highlighted



an important contribution of the Jamaican Cultural and Creative Industries festival and event subsector. In addition to providing income for vendors, Rebel Salute contributes longer term to the economy. The management of Rebel Salute makes it their priority to invite and include up and coming artists in the music industry and also international promoters to the festival. In this way, multilateral international arrangements are secured for artists new to the local industry, which feeds back into the Jamaican economy via the music industry. Also highlighted in tandem with the festival culture of Jamaica, and by extension Kingston as the cultural hub of the island, was the contribution of the more than 20,000 yearly events to Jamaica's brand as a tourist destination.

In a discussion of capacity building in communities through promoting the creative industry and preserving heritage in at-risk communities in Panel Four, the Social Development Commission (SDC) highlighted one of their initiatives for community and business building in at-risk communities. The SDC assesses various businesses to determine the type of assistance they need and a plan of action is determined for the areas that need support, and training and assistance are then provided. The Commission reported that these businesses sell products and provide services on a national and international level, exporting their goods.

The Jamaica Social Stock Exchange is also keen on capacity building and training. Not every business that displays interest in being listed on the exchange has the proper infrastructure in place to succeed in the long term. As a result, the Social Stock Exchange has undertaken a similar programme to that of the Social Development Commission to build capacity and improve governance in businesses and companies interested in being listed on the exchange.

At the culmination of the Kingston Creative Forum, there were 383 registered users and a combined total of 462 guests. Seventy-one per cent (71%) of attendees were men, with 24% women and 2% non-binary. The most prevalent age group of attendants were the categories 26-35 years at 35%, followed by the category of 36-45 years at 33%. Twenty-one per cent (21%) of attendants were aged between 18-25. According to the subsectors represented, 42% were from the Visual Arts, 18% from both Literature and Music and 16% from Film and Animation. A total of 5% indicated that they were a part of the Dance industry.

When evaluated, 50% of respondents to the forum's live poll rating the morning session 'Very Good', 53% rating the lunchtime session 'Excellent', 56% rating the afternoon session 'Excellent'. With positive guest ratings, a wealth of information shared and the high quality of entertainment, the inaugural Kingston Culture Form was a success. The organizing team wishes to offer a resounding thank you to the forum's 35+ sponsors and partners, 6 panels, 6 moderators, 30 panelists, 4 films, 3 performances, 3 creative networking sessions, 2 hosts and of course to all the guests.





In conclusion, the event met its targets of convening a wide range of stakeholders in the Cultural and Creative industries; bringing the ecosystem together to strategize around technology, growth, heritage, creative placemaking, culture and most of all, the creative city of Downtown Kingston.



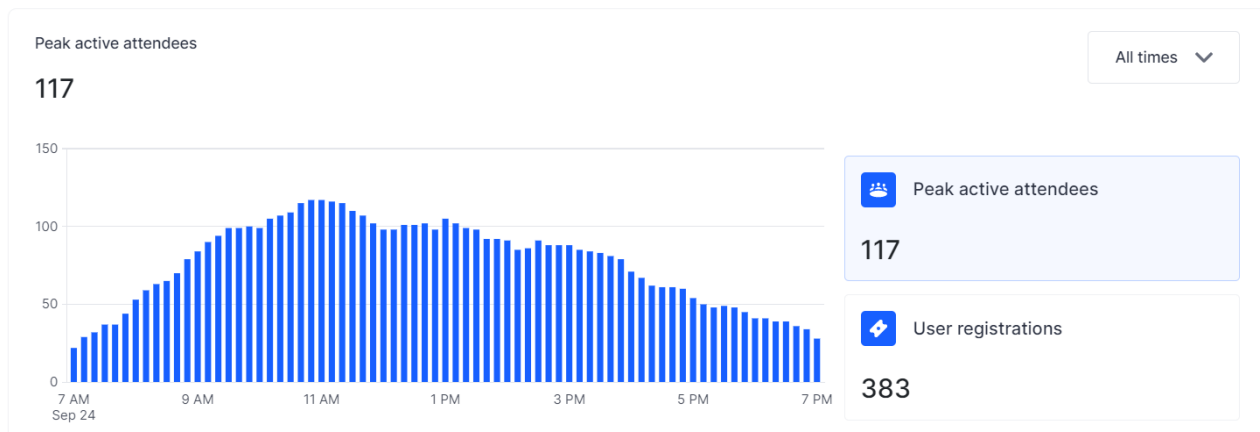
Statistics

The event featured a wide cross-section of 59 contributors, who hailed from a total of 47 organizations. Speakers from the UK and Jamaica were included as Coventry, the UK City of Culture is both a Cultural City and a sister city to Kingston and so was featured in the segment sponsored by the British Council.













The average attendee score for the Kingston Culture Forum was 9/10, or 90% approval rating. Each guest spent an average of 4 hours at the event, with the peak attendance of 117 people achieved between 10 am - 12 noon. Of the 482 total registrants, there were 383 registered users who attended over the 7 am - 7 pm event time.

 9.0 Attendee score	 3h 55min Avg. time spent	 61% Turnout	 117 Peak attendance
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All times are in GMT-5 Time zone









The attendees mainly participated by viewing the Main stage speakers and panel discussions and they also were fairly active in the Chat Forums provided. Sponsors were offered booths and the top booth visited was by the Edna Manley College of the Visual and Performing Arts.

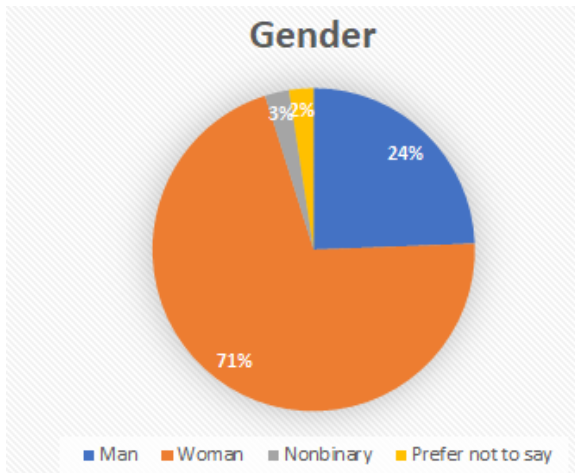
Top areas by chat messages		Top areas by attendees	
 Stage	395 (79%)	 Stage	210
 Event chat	37 (7.4%)	 Networking	133
 Dr Isis Semaj-Hall	37 (7.4%)	 Edna Manley College of the Visual and Performing Arts	48
 Kimalea Campbell	19 (3.8%)	 The American Friends of Jamaica, Inc.	43
 Jean-Andre Lowell Lawrence (aka J.L.L.)	9 (1.79%)	 Phase 3 Productions	35
 Edna Manley College of the Visual and Performing Arts	2 (0.4%)	 The Honey Bun Foundation	23



The Forum was marketed locally, via television, social media and print press. Surprisingly, 52% of the attendees were from outside of Jamaica. The USA (6%), UK (3%) and Cayman Islands and Switzerland were the top attendees outside of Jamaica (48%).

Top countries by registered users

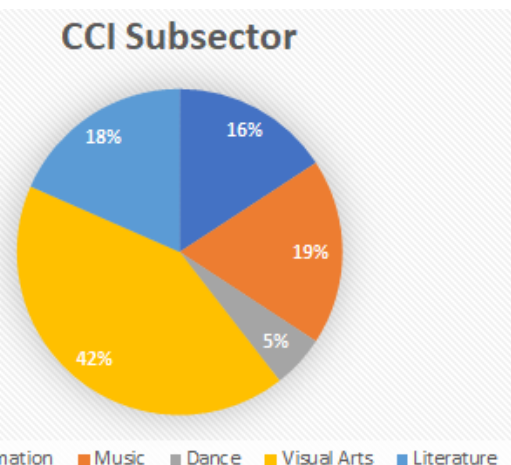
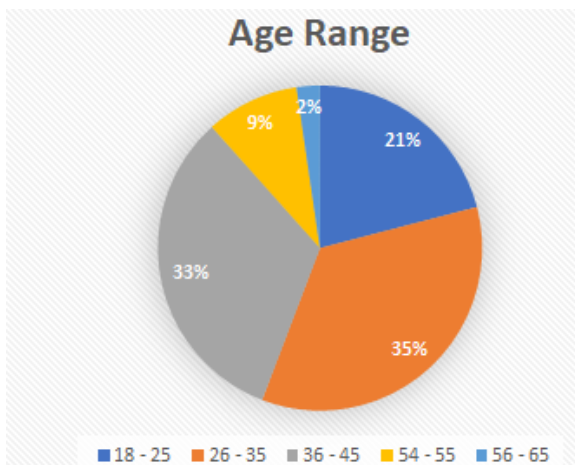
 Jamaica	185 (48.3%)
 United States	22 (5.74%)
 United Kingdom	12 (3.13%)
 Cayman Islands	3 (0.78%)
 Switzerland	3 (0.78%)
 Other	158 (41.27%)



The gender breakdown was majority female (71%), 24% male, 2% nonbinary and 2% preferred not to say.

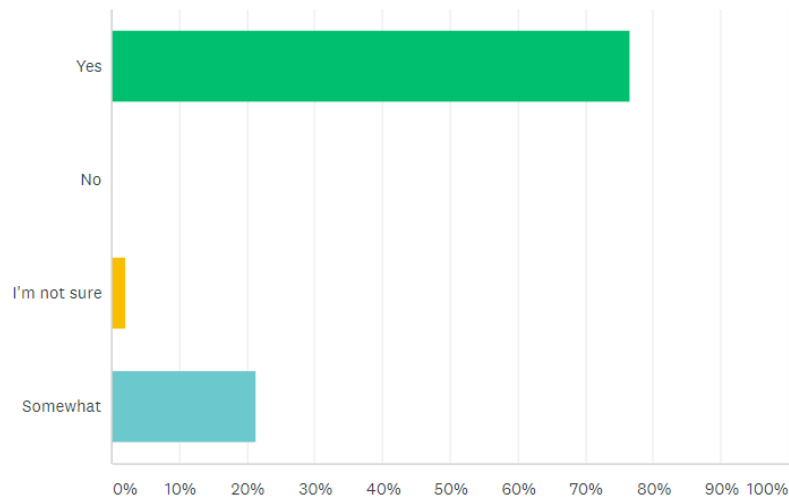
In terms of the age breakdown, the most strongly represented group was 26 - 35 years old, with 68% of the attendees ranging in age between 26 - 45.

The CCI most heavily represented was Visual Arts at 42% followed by Music at 19%, followed by Literature (18%) and Film (16%).



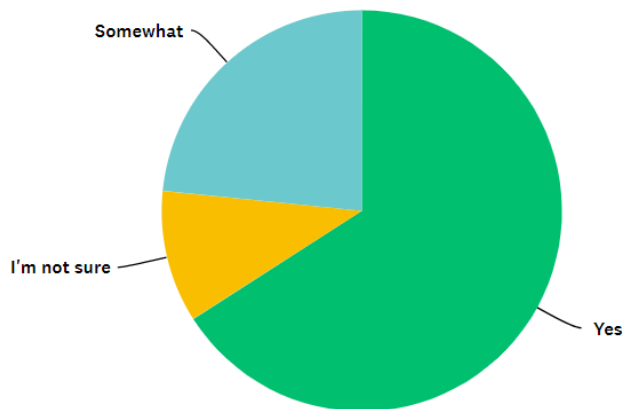


The attendees were polled to see whether the Kingston Culture Forum discussions focused on the culture and creativity of Downtown Kingston? - 77% agreed.



ANSWER CHOICES	RESPONSES
Yes	76.60% 36
No	0.00% 0

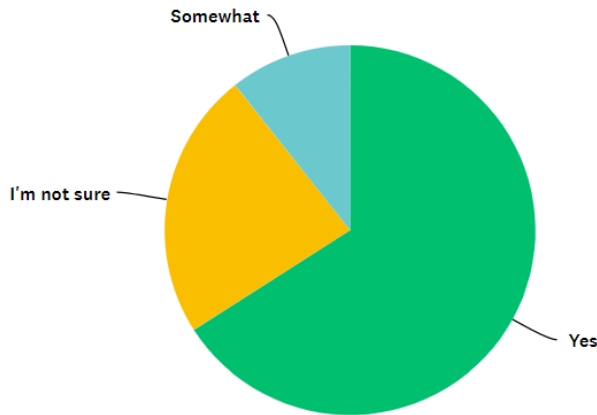
The attendees of the Forum were surveyed to establish whether the forum succeeded in building confidence in creatives regarding the use of technology - 66% agreed.



ANSWER CHOICES	RESPONSES
Yes	65.96% 31
No	0.00% 0
I'm not sure	10.64% 5
Somewhat	23.40% 11
TOTAL	47

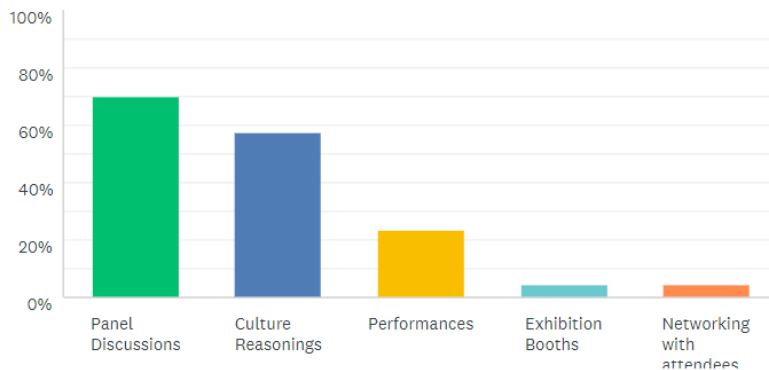


The attendees were surveyed to see whether the Forum advocated for a data driven approach to developing policy around the Cultural and Creative Industries - 66% agreed.



ANSWER CHOICES	RESPONSES
Yes	65.96% 31
No	0.00% 0
I'm not sure	23.40% 11
Somewhat	10.64% 5
TOTAL	47

The attendees were surveyed to see what they enjoyed most about the Forum, Panel discussions with industry experts - 70% and Culture Reasonings with creatives - 58%



ANSWER CHOICES	RESPONSES
Panel Discussions	70.21% 33
Culture Reasonings	57.45% 27
Performances	23.40% 11
Exhibition Booths	4.26% 2
Networking with attendees	4.26% 2
Total Respondents: 47	



Speakers



Andrea Dempster Chung
Cofounder & Executive Director
Kingston Creative



Dr. Carey Wallace, Executive Director
Tourism Enhancement Fund (TEF)
A Division of the Ministry of Tourism



Dr. Saadia Sanchez-Vegas, Director and Representative
UNESCO Cluster Office for the Caribbean



Ms. Therese Turner-Jones, GM Caribbean Country Dept, Inter-American Development Bank (IADB)



The Hon. Minister Audley Shaw, Minister of Industry, Investment and Commerce (MIIC)



Panel Discussions

1 Museums, Heritage Institutions & Cultural Memory in the Digital Age

Lead Partner: Dr. Sonjah Stanley Niaah, Head of the Institute of Caribbean Studies (UWI)

Participants: Zachary Beier: cultural/heritage archaeologist, UWI Mona
Shani Roper: Head of UWI (Mona) museum, former head Liberty Hall (IOJ)
O'Neil Lawrence, National Gallery of Jamaica (IOJ)
Georgia Rookwood, JNHT
Nicole Patrick Shaw, IOJ
Sara Shabaka, Designer Kingston Creative App

Why is Downtown Kingston culturally and historically significant? This panel considers the shrinking voices of galleries that have not been open to the public since the pandemic. What are the places we miss Downtown, and what policies and systems are required to sustain them? How can digital technology sustain its engagement with the public - preserving and sharing our culture to restore our confidence in a future beyond COVID-19?

The Museums Association of the Caribbean maintains a mandate to conserve, preserve, document, and educate people about our cultural memories. The arrival of the COVID-19 pandemic has forced an expansion of the association's focus. Included now in their systems of operation is conceptualizing and executing new methods and strategies for engaging the public



with the wealth of information they have to share. Additionally, the association has had to largely re-evaluate how museums and their systems engage with the current pandemic to successfully document and preserve our present moments, which will become our history.

The necessity of the infrastructure used to digitize and reform their presence to maintain accessibility to the public has become largely evident. Similarly evident is the importance of training and educating staff to cultivate the capacity for engagement in any medium required by the changing times.

Within the Downtown Kingston area, there are innumerable opportunities for cultural exploration and education. The many monuments that originate in Jamaica's colonial past and extend into our current era's reggae, dancehall, and art industries are invaluable opportunities to explore ourselves. Through the creative expressions layered upon Downtown, we can see just how the documentation of our past can create a unique archaeological lens with which to view our creative journeys through the past - as in the case of Fort Rocky that now bears creative use for dancehall music videos.

A priority for the Jamaica National Heritage Trust is the protection of historically significant sites and locations that played formative roles in the menagerie of culture that Downtown Kingston is today. COVID-19 presented the opportune moment to extend their interactions with the public through virtual tours. With funding from the Ministry of Culture, the Jamaica National Heritage Trust will be undertaking a four (4) year, four (4) phase project of this nature.

KINGSTON CULTURE FORUM

1 MUSEUMS AND HERITAGE

Ms. Georgja Rookwood

Ms. Nicole Patrick-Shaw (IOJ)
Division of the Min of Culture

Sara Shabaka
Kingston Creative's tour app

Because Downtown Kingston is such a powerhouse of creativity and culture, Kingston Creative has collaborated with the IDB, Development Bank of Jamaica to create an app that combines these elements. With the aim of expanding public knowledge, interest, and engagement with the



creative community in Kingston, the app is being established to contain an Art District Map, a Tour Booking service, and a point of sale from where clients and consumers can sample items from the Orange Economy, made in and by Jamaican creatives. This app provides a marketplace that will house and showcase Kingston’s full creativity, including music, dance, fashion, writing, historical sites, and food, among others.

Jamaica’s museums, heritage institutions, and digital experts are engaged in fruitful activities to expand Kingston’s cultural hub by increasing awareness and understanding of how vital our creative sector is and its contribution to our country’s brand and economy. These endeavors exist on individual and collaborative levels, and the results are already being seen in preserving and expanding Jamaica’s cultural memories.

2 Creative Placemaking & Urban Regeneration in Cultural & Creative Cities

KINGSTON CULTURE FORUM

2 CREATIVE PLACEMAKING & URBAN REGENERATION IN CULTURAL & CREATIVE CITIES

Dr. Sonjah Stanley Niaah Creative Director, Coventry City of Culture Trust	Ms. Maxine Fisher-Casserly Chief Architect, UDC	Ms. Jo Shore Head of Public Realm Transport & Infrastructure, Coventry City Council	Mr. Ben Kearns Design Director Creative Giants	Mr. Colin Bell Director, Caribbean Association in Coventry	Mr. Raymond Poyser Urban Planning & Development Practitioner Ministry of Housing, Urban Renewal & Climate Change

Lead Partner: This session was curated by Maxine Fisher-Casserly, Chief Architect UDC and Pablo Rossello - Regional Director Arts, British Council

Participants: Chenine Bhatena, Coventry City of Culture Trust
Jo Shore, Head of Public Realm, Transport & Infrastructure, Coventry City
Mr. Ben Kearns, Design Director, Creative Giants.
Mr. Colin Bell, Director, Caribbean Association in Coventry
Mr. Raymond Poyser, Urban Planning and Development Practitioner
Ministry of Housing, Urban Renewal and Climate Change



How do we understand our urban cultural space? What do we envision for its future? How should we organise the city, considering the environmental, social, political and economic factors that impact its design? This conversation will consider how placemaking can be intertwined with current plans for urban renewal and planning and declaration of Downtown.

In considering the urban regeneration and creative placemaking of Downtown Kingston, the conversation that begins this process should hold a place for who our cities are, who they are for, and the elements that have led to their need for regeneration. From the perspective of the Coventry City of Culture Trust, the focus for the development of neglected cities should be to place the residents at the heart of the conversation, ensuring they understand the process and are involved in all areas of decision making.

A crucial part of this approach is to invest in the city's creative resources. Local artists and craftspeople need to be the focus of the empowerment initiative, in addition to creating collaborations with larger-scale national and international players. It is important first to look inward, to explore and learn the issues that the residents of these cities are facing. Tackling inequality, privilege and fostering inclusion is a key element of this kind of local conversation and is critical to the initial stages of regeneration.

In attempts to create new spaces within the communities of interest, creative insight must be applied to all new infrastructure being implemented. To establish city centres, community centres and places of interest, an arts and culture lens must be introduced into the conceptualizing and production stages of the building process. A variety of expressions of art must be curated to establish the city's fortitude as the creative capital, and as the Coventry City of Culture Trust highlighted, local artists and art expressions are best utilized within this context to bring these projects to life.

In addition to prioritizing a creative approach and lens in undertaking projects like these, building a community of local creative professionals and individuals to be involved in the project is of utmost importance. In the regeneration of Kingston, we must make room for and involve the creative thoughts, ideas, visions, and execution processes of the creative people who live in these spaces. This also applies to non-creatives and to those that may not be able to contribute to the project in large ways. It is imperative to get the grassroots involved for everyone to understand the project, what it will mean for the city, and to erase the typical top-down approach where residents' opinions, thoughts, and desires aren't involved in the development and changes in their own cities.

A part of the process of building city centres and establishing art as a part of the city's lifeblood, festivals and heritage celebrations are essential. This repetitive celebration of heritage and culture extends to more than just a source of entertainment and income for the city. It plays an important role in the formation of cultural identity for the residents.



It can be understood that the undertaking of a typical regeneration process must be reevaluated and reimagined. Creative cities that hold cultural significance must be revitalized from within, considering the city's residents' skills, ideas, and execution. This approach is essential for cultivating a city where its residents are involved with their city's cultural identity.

The Ministry of Housing, Urban Renewal Environment and Climate Change emphasized the importance of Downtown Kingston to their regeneration plans and articulated a way forward for inclusive balanced development that protects and preserves cultural heritage.

3 Policies for Growth of Cultural & Creative Industries through the Festival & Experience Economy



Lead Partner: Mr. Harold Davis, Deputy Chief Executive Officer, Jamaica Business Development Corporation (JBDC), an Agency of the Ministry of Industry, Investment and Commerce

Participants: Patrick Barrett (Tony Rebel), Founder and CEO Rebel Salute Festival
Justine Henzell, Calabash Festival
Howard McIntosh, Entertainment Advisory Board
Stephen Hignell, Nordicity
Nicola Madden-Grieg, Group Director Marketing and Sales, Courtleigh Hospitality Group / Chair, Gastronomy Network, Tourism Linkages Council, Ministry of Tourism



Within the context of the United Nations' declaration of 2021 as the ***Year of Creative Economy for Sustainable Development***, this roundtable discussed:

1. Policy measures in the CCI sector that would foster the development of urban cultural spaces
2. Incentivizing activation of spaces in Downtown Kingston
3. Localization of festivals in Downtown: fostering increased distribution of and synergy between creative goods and services
4. How to leverage technology (augmented reality, streaming, virtual tours) to innovate and synergize community development and grow the experience economy

Jamaica's presence in the international tourism market and industry is culturally authenticated by the wide variety of deeply creative, once-in-a-lifetime experience festivals held here. As a destination, Jamaica boasts an accolade of impressively organized and executed cultural events. In addition to 'sun, sea and sand' tourism, Jamaica attracts the type of tourist that is also, and sometimes exclusively, interested in city tourism. The nightlife, landmarks, experiences, and festivals that can be found in the city form a large piece of destination Jamaica's offerings.

Large scale festivals like Rebel Salute that attract tens of thousands of tourists and music enthusiasts are also complimented by smaller, more intimate, and equally relevant festivals like the Calabash Literary Festival. Both events provide a cultural experience with a uniquely Jamaican flavor that is not replicated in any other country or culture. These festivals also play an important role in earning revenue for Jamaica.

The foreign exchange we earn from the participants who attend cultural events is important to our economy as tourist attractions. On a smaller scale, the local vendors such as travel and taxi services, Airbnb hosts and jerk men on the roadside also gain from their services and products. This increases the flow of money in our local economy at the grassroots level and contributes to our larger-scale income from tourism.

Tony Rebel highlighted that Rebel Salute contributes to the Jamaican economy in large, unexpected ways. In addition to providing income for vendors of crafts, authentic Jamaican food and services like travel and hotels/housing services, Rebel Salute contributes longer term to the economy. As a tool for cultural upliftment, the management of Rebel Salute makes it their priority to invite and include up and coming artists in the music industry locally. They also go above and beyond by inviting promoters from far and wide internationally to the festival to invest in local talent. He highlighted that securing a tour in Europe and other international regions was as simple as performing on stage at Rebel Salute.

So significant is the impact of performing at this festival that promoters can predict the reach and impact a Jamaican artist will gain on the international stage. On the flip side, when Jamaican artists perform on the international stage, the crowd they perform for begins to actively seek out Jamaican culture and festivals because they are so captivated by our performances and energy.



Howard McIntosh stated that data from the Entertainment Advisory Board on the economic significance of the Creative and Cultural Industries to Jamaica shows that the collaborative industries contribute 9% to national GDP. This percentage translates to around JMD 200 billion. A more focused study on the festival economy determined that its contribution is JMD 28 billion to GDP.

It was also reported that pre-COVID, Jamaica averaged more than 20,000 events per year, with this number being only representative of the events formally approved by the police. This indicates just how expansive contribution Jamaican festivals make in the short term while they are being held and the long term to national development.

4 Capacity building in communities: promoting creative industry and preserving heritage in at-risk communities

4 KINGSTON CULTURE FORUM

DEVELOPING CULTURAL COMMUNITIES & COMMUNITY CREATIVES

 Ms. Rhian Holder Senior Manager Social Development & M&E, JSIF	 Mr. Sabukie Allen Director, Life Yard	 Ms. Nicola Green Local Economic Coordinator, Social Development Commission	 Ms. Charmaine Brimm Technical Specialist, PIOJ Community Renewal Programme	 Dr. Joshua Chamberlain General Manager, Alpha Boys School Radio
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Lead Partner: Ms. Rhian Holder, Senior Manager, Social Development & Monitoring and Evaluation, Jamaica Social Investment Fund (JSIF)

Participants: Romaine Sabukie Allen, Director Life Yard
Nicola Green – SDC
Charmaine Brimm, PIOJ Community renewal programme
Joshua Chamberlain - Alpha Institute/Alpha School of Music
Nora Blake, Jamaica Social Stock Exchange



While we may not have internationally recognized conflict zones in Jamaica, we have volatile communities where youth are especially at risk for becoming involved in a life of crime and violence. In the context of the Community Renewal Programme spearheaded by the PIOJ and other community-based initiatives, this session will explore challenges and best practices in protecting cultural heritage and promoting the creative and tourism industries in volatile areas locally and globally, with a view to adapt these practices to our Downtown communities.

Summary: The Planning Institute of Jamaica (PIOJ) is concerned with building on the community level. This Community Renewal programme aims to advance and develop a platform to serve a hundred (100) of the nation's most volatile communities. Based on extensive research, some areas of focus are socio-economic development, youth development, and governance.

As part of efforts to collaborate with and develop communities, the Social Development Commission is focused on the empowerment of community organizations. By extension, there is a focus on the inclusion of members of the various communities in decision making at the local government level.

The Alpha Institute, Alpha School of Music, and Life Yard are community-level initiatives that take social development, training, and cultural involvement into the heart of volatile communities. Through cultural activities such as painting, media production and music, residents can learn a new skill, hone their talents, become more involved in community projects, and learn how to interact in various social settings. These programs and initiatives that integrate learning and development with creative outlets and opportunities offer a unique utopic experience for the community members who engage with them.

It presents opportunities for economic growth, educational opportunities, and holistic development for youngsters and adults alike, which lessens the likelihood of residents engaging in criminal activity. Through the Social Development Commission, small businesses owned by members of these communities can receive support. The Commission assesses the business to determine the type of assistance they will need.

A plan of action is determined for the areas that need support, and training and assistance are provided. The assistance also focuses on areas encompassing marketing, social media competency and networking via fairs. The Commission reports that through the assistance program they have built, they have seen businesses grow with the programme's help, selling products and providing services on a national and international level, reaching as far as the exportation of their goods.

At the Jamaica Social Stock Exchange, capacity building and training is also a key focus. They have determined that not every business interested in qualifying to be listed on the exchange has the proper infrastructure in place, the correct managerial skill sets, technical capacities, or marketing strategies. As a result, the Social Stock Exchange has undertaken a similar programme



to that of the Social Development Commission to assist the businesses and companies interested in being listed on the exchange.

In conclusion, as highlighted by Mr. Allen from Life Yard and Mr. Chamberlain from the Alpha Institute, the way to foster development through creativity in volatile communities is to implement patient training and get the community involved through unique ventures. As aptly put by both men, communication in these processes is critical, and our current experience with this pandemic has only exacerbated that fact.

5 Creative Partnership and Opportunity Pitch

5 CREATIVE PARTNERSHIP & OPPORTUNITY PITCH (C-POP)

Mr. Kimalea Campbell Business Development Advisor, Edna Manley College of the Visual & Performing Arts	Ms. Renee Robinson Film Commissioner, JAMPRO	Mr. Paul Chin Manager, Investment Relationships, Development Bank of Jamaica	Dr. Marielle Barrow Maignan Creative Industries Innovation Fund Coordinator, Caribbean Development Bank	Ms. Alessandra Borch Transcultura Project Coordinator, UNESCO Havana	Mr. Dmitri Dawkins Entrepreneurship Development Specialist, Kingston Creative

Lead Partner: Ms. Coleen Douglas, Director Marketing and Communications, Edna Manley College of the Visual and Performing Arts

Mr. Kimalea Campbell, Business Development Advisor, Edna Manley College of the Visual and Performing Arts

Participants: JAMPRO - Renee Robinson, Film Commissioner
Paul Chin Development Bank of Jamaica, Manager, Investor Relationships
Dmitri Dawkins, CEO Graft Ventures, Entrepreneur Development Specialist, Kingston Creative
Alessandra Borch - Programme Coordinator, Transcultura, UNESCO
Dr. Marielle Barrow Maignan - Creative Industries Innovation Fund Coordinator, Caribbean Development Bank



This segment was an exercise in how the virtual space can facilitate public-private partnerships for the advancement of the creative sector. It will be a 'reverse pitch' where funders, investors and other stakeholders in the creative sector will offer opportunities to creative practitioners.

Within the Creative and Cultural Industries in Jamaica, creative professionals often find themselves at a disadvantage when sourcing funding and sponsorships for their projects and initiatives.

The Cultural and Creative Industries Innovation Fund, a pilot project developed by the Caribbean Development Bank, has a mandate of funneling programmes that address the gap in the regional creative sectors to the creative individuals and professionals seeking to grasp new opportunities. With a budget of USD 2.6 million, an evidence-based approach is designed to meet the needs of creatives and, by extension, the industry. Accelerated education and certification programmes fall under the specialization categories of visual arts, animation education, festival tourism, festivals, carnivals, and the digitization of music. More than four hundred (400) creatives will be given the opportunity to qualify themselves through this initiative further. Additionally, through the Cultural and Creative Industries Innovation Fund, the Caribbean Development Bank has created a platform called SIF. Creatives can find networking and partnership opportunities here with peers and resources like free training in areas of specialization.

At JAMPRO, numerous initiatives offer programmatical and financial support to creatives. JAFTA Propella, The Film Lab in association with the British Council, and the BOSS programme in association with the World Bank are a few examples of such initiatives. Through the Fiscal Incentives Act and Productive Inputs Relief, creative industry companies in Jamaica can access duty-free importation of their respective tools of the trade. Additionally, JAMPRO has been putting in place numerous Investment Readiness programmes over the past few years. The focus of this initiative is for JAMPRO to act as a translator in the investment relationships between private and public sector investors and financiers, and investment-ready commercially viable creative economy companies.

The Development Bank of Jamaica is a government-owned company that offers capacity building services and financial support for micro, small, and medium ventures. In the fiscal year of 2021, the Ministry of Finance announced the provision of a grant of JMD 60 billion for SERVE (Social and Economic Recovery and Vaccine Program). Of this JMD 60 billion, an allocation was made of JMD 3 billion, which has been allocated to a subprogram to provide financial support for Jamaican businesses. This amount has been diversified into various grants and amounts and offered to businesses.

At Kingston Creative, members of the cultural and creative industries can find support and community - with various programmes geared towards creatives, like the Incubator program, Accelerator program, Pitching events and capacity building programs. As a community, Kingston



Creative prides itself on fostering community and providing a support group full of knowledge, experiences, and advice on what moves to make as a creative in the industry.

They aim to fuse the passionate endeavours and harness the capacities of our creative professionals while offering steady guidance to them as they wade through the more mundane and often intimidating tasks of pitching, securing financing, and managing aspects of creating viable cultural and creative businesses and ventures.

6 CreaTech: Platforms & Digital Technology for Creative Communities



Lead Partner:

Dr. Isis Semaj-Hall, Co-Founder, Pree Lit Magazine

Participants:

Jherane Patmore, Founder Rebel Women Lit

Michael Holgate - Ashe Performing Arts on The Chill Series

Jason Scott, Deputy President, Jamaica Technology and Digital Alliance (JTDA)

Bonito Thompson, Dondadda JA (visual arts and augmented reality)

This final panel discussion tackled the challenges, best practices and new trends both locally and globally in using technology to sustain opportunities for marketing and distribution of creative goods and services from leading young creatives.

In a society and technological age where the internet is our best friend, the cultural and creative industries need to adopt a mindset wherein technology is leveraged for the benefit of the industry. The COVID pandemic has been pivotal in the world's industries. Within the orange economy, the



need for digitization of events and processes has opened the conversation about the technological readiness of the industry.

As highlighted by Mr. Holgate of the Ashe Performing Arts, the cultural and creative industries have had no choice but to adapt. With the advent of the COVID-19 pandemic and no option for live shows and performances, the industry has been forced to move its interactions and shows into the online sphere. The appeal of the performing arts is the connection with the human condition, live and on a stage. The shared space of a theatre cultivates a deep connection between audience and performer, which is proportional to the impact that the actor's or dancer's display will have. In the new normal, however, creative engagement methods have had to be implemented to facilitate and substitute these connections.

Rebel Women Lit, born from the need to connect on a community level with other readers and engage in the discussion and sharing of perspectives and ideas, engages with technology from the standpoint of technology. Because of technology, the book club has grown and expanded to one with international reach and influence and has cultivated a passionate readership.

In addition to social media presences, however, it is of utmost importance to our creative economy that we find, curate, and occupy more meaningful spaces that connections can be fostered on a more personal level and larger scale. Platforms such as Discord can be used for large groups, with features that support the diversification of conversations and interests, such as channels, voice and video call features.

Discord has become well known for its creative communities, such as illustrators, digital artists, and gaming. In addition to utilising platforms that already exist, the creative industry needs to investigate and begin to establish its own spaces on the internet. There has been an upsurge in the creation of WordPress sites and the use of e-commerce and blogs during the pandemic. The Cultural and Creative Industries need to harness these platforms and tools to leverage their own services, products, and communities.



Culture Reasonings

The culture reasonings gave the artists an opportunity to share about themselves and their work in the creative community. They each spoke about how their work had been impacted by the pandemic and how they were coping with this challenge. Resilience is an essential skill, and the artists were asked to share any steps that they made to pivot to a digital/virtual world, and any new projects that they may have to discuss. Finally, all the artists spoke about their vision for Downtown Kingston and how they believe the cultural and creative industries could be further developed in Jamaica.

The artists that were interviewed are:

1. Shamara “Inspire” Spencer - Dancer and Choreographer
2. Kimiko “Versatile” Miller - Dancer and Choreographer, Owner Versatile Studios
3. Jean-Andre Lowell Lawrence (aka J.L.L.) – Music Producer
4. Ayanna Dixon - Fashion Designer and Illustrator, ASD
5. Joshua Solas - Visual Artist and Digital Illustrator, Solas Ink
6. Kevin Jackson - Animator and Filmmaker, Night Vision Media
7. Fabian Barracks - Theatre Practitioner, CEO Barracks Entertainment
8. Samantha George – Chef and Culinary Artist
9. Darren George - Content Creator

The interviews can all be viewed on Kingston Creative’s YouTube channel.



Debbie Bissoon, Kimiko Versatile Miller and Shamara Inspire Spencer



Debbie Bisson and JLL



Debbie Bisson, Ayanna Dixon & Joshua Solas



Debbie Bissoon, Fabian Barracks and Kevin Jackson



Samantha George and Darren George



Contributors

A total of sixty (59) individuals that contributed to the content of the inaugural Kingston Culture Forum, either via performances, talks or speeches, The names and organizations are listed in alphabetical order below:

1. Alessandra Borch, Transcultural Project Coordinator, UNESCO Havana
2. Andrea Dempster-Chung, Executive Director, Kingston Creative
3. Audley Shaw, Honourable Minister of Industry, Investment and Commerce
4. Ayanna Dixon, ASD Designs, Fashion Designer and Illustrator
5. Ben Kearns, Design Director, Creative Giants
6. Bonito Thompson, Digital Artist, Don Dadda JA
7. Dr. Carey Wallace, Executive Director, Tourism Enhancement Fund
8. Charmaine Brimm, Technical Specialist, PIOJ Community Renewal Programme (CRP)
9. Chenine Bhatena, Creative Director, Coventry City of Culture Trust
10. Coleen Douglas, Director Marketing and Communications, Edna Manley College of the Visual and Performing Arts
11. Colin Bell, Director, Caribbean Association in Coventry
12. Darren George, Gastronomy Content Creator
13. Debbie Bissoon, Host, Television and Media personality
14. Dmitri Dawkins, CEO Graft Ventures, Entrepreneurship Development Specialist
15. Fabian Barracks, Barracks Entertainment
16. Georgia Rookwood, Senior Research Officer at the Jamaica National Heritage Trust
17. Harold Davis, Deputy Chief Executive Officer, Jamaica Business Development Corporation
18. Howard McIntosh, Chairman, Entertainment Advisory Board, Ministry of Culture, Gender, Entertainment & Sport (MCGES)
19. Dr. Isis Semaj-Hall, Cofounder and Editor, Pree Lit Magazine
20. J.L.L. Jean-Andre Lowell Lawrence, Music Producer
21. Jason Scott, Deputy President, Jamaica Technology and Digital Alliance (JTDA)
22. Jherane Patmore, Founder, Rebel Women Lit
23. Jo Shore, Head of Public Realm, Transport & Infrastructure, Coventry City Council
24. Job Clarke, Percussionist, DjembeKan
25. Joshua Chamberlain, General Manager, Alpha Boys School Radio, Alpha Institute



26. Joshua Solas, Solas Ink, Visual Artist and Digital Illustrator
27. Justine Henzell, Co-founder and Producer, Calabash International Literary Festival
28. Kemoy Outar, Percussionist, DjembeKan
29. Kevin Jackson, Animator, Lecturer, Night Vision Media
30. Kimalea Campbell, Business Development Advisor, Small Business Development Centre, Edna Manley
31. Kimiko “Versatile” Miller, Owner Versatile Studioz, Dancer and Choreographer
32. Dr. Michelle Barrow Maignan, Creative Industries Innovation Fund (CIIF) Coordinator, Caribbean Development Bank (CDB)
33. Maxine Fisher-Casserly, Chief Architect, Urban Development Corporation (UDC)
34. Michael Holgate, Creative Director, Ashe Performing Arts
35. Nicola Green, Local Economic Coordinator, Social Development Commission
36. Nicola Madden-Grieg, Group Director Marketing and Sales, Courtleigh Hospitality Group / Chair, Gastronomy Network, Tourism Linkages Council, Ministry of Tourism
37. Nicole Patrick-Shaw, Deputy Executive Director, Institute of Jamaica
38. Nora Blake, Project Coordinator, Jamaica Social Stock Exchange (JSSE)
39. O’Neil Lawrence, Chief Curator, National Gallery of Jamaica
40. Paul Chin, Manager, Investment Relationships, Development Bank of Jamaica
41. Ramoy Rodriques, Percussionist, DjembeKan
42. Raymond Poyser, Urban Planning and Development Practitioner Ministry of Housing, Urban Renewal and Climate Change
43. Renee Robinson, Film Commissioner, JAMPRO
44. Rhian Holder, Senior Manager, Social Development & M&E, Jamaica Social Investment Fund (JSIF)
45. Romaine Sabukie Allen, Director, Life Yard
46. Runkus, Music Artist
47. Dr. Saadia Sanchez-Vegas, Director and Representative UNESCO Cluster Office for the Caribbean
48. Saeed Thomas, President, Jamaica Film & Television Association, JAFTA
49. Samantha George, Culinary Artist and Chef
50. Sara Shabaka, Co-Director of Coen-Shabaka Design Limited
51. Sevana, Music Artist
52. Shamara “Inspire” Spencer, Dancehall practitioner, Dancer, Choreographer
53. Dr. Shani Roper, Curator, University of the West Indies Museum

54. Dr. Sonjah Stanley Niaah, Head of the Institute of Caribbean Studies (UWI)
55. Stephen Hignell, Director Nordicity
56. Tavia Benjamin, Poet, Author & Host
57. Therese Turner-Jones, General Manager, Caribbean Country Department, Inter-American Development Bank (IADB)
58. Mr. Patrick Barrett (Tony Rebel) Founder, Rebel Salute Festival
59. Dr. Zachary Beier, Lecturer in the Department of History and Archaeology, University of the West Indies

Partners

The Kingston Culture Forum included 12 key partners:

1. IDB Lab
2. Kingston Creative
3. Development Bank of Jamaica (DBJ)
4. UNESCO Caribbean and UNESCO Transcultura (Havana)
5. Jamaica Business Development Corporation (JBDC)
6. The Ministry of Industry, Investment and Commerce (MIIC)
7. Tourism Enhancement Fund (TEF) a Division of the Ministry of Tourism
8. The University of the West Indies, Institute of Cultural Studies (ICS)
9. The Jamaica Observer
10. Phase 3 Productions
11. British Council
12. JAMPRO





There were 27 supporting partners:

1. Ministry of Housing Urban Renewal Environment and Climate Change (HURECC)
2. The Jamaica Social Investment Fund (JSIF)
3. The Planning Institute of Jamaica (PIOJ)
4. Institute of Jamaica (IOJ) a Division of the Ministry of Culture, Gender, Entertainment and Sport
5. Edna Manley College of the Visual and Performing Arts
6. Urban Development Corporation (UDC)
7. Caribbean Development Bank (CDB) Creative Industries Innovation Fund
8. National Gallery of Jamaica (NGJ) a Division of the Ministry of Culture Gender Entertainment and Sport
9. Pree Lit Magazine
10. Kingston Creative Hub
11. University of the West Indies Museum (UWI)
12. Coventry City of Culture Trust
13. Creative Giants UK
14. Coventry City Council
15. Rebel Salute
16. Calabash Literary Festival
17. Social Development Commission (SDC)
18. Life Yard
19. Alpha Institute of Jamaica
20. Jamaica Social Stock Exchange (JSSE)
21. Nordicity
22. Everything Creative Limited
23. The Ashe Company
24. Jamaica Technology & Digital Alliance
25. Dennis Shipping
26. Blue Mahoe Capital
27. Barracks Entertainment



Artists



Runkus



Sevana



Film Screening

THE JAMAICA FILM & TELEVISION ASSOCIATION (JAFTA)
PRESENTS

JAFTA
JAMAICA FILM & TELEVISION ASSOCIATION

PROPELLA

2020



SUGARCAKE
WRITTEN & DIRECTED BY JOSHUA PAUL
PRODUCED BY SAEED THOMAS



SINK OR SWIM
WRITTEN & CO-DIRECTED
BY TONY HENDRIKS
CO-DIRECTED & PRODUCED
BY NATALIE THOMPSON



HIGH STRANGENESS
WRITTEN & DIRECTED BY DIDI BECK
PRODUCED BY CARLEENE SAMUELS



KNOCK, KNOCK
WRITTEN & DIRECTED BY DARIO SHIELDS
PRODUCED BY FRANK O'NEILL

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JAMAICA FILM AND TELEVISION ASSOCIATION PRESENTS

STARRING

LISA BECK
SAMUELS

SHAREE
MCDONALD

SHANIQUE
BROWN

JERRY
BENZWICK

HIGH STRANGENESS



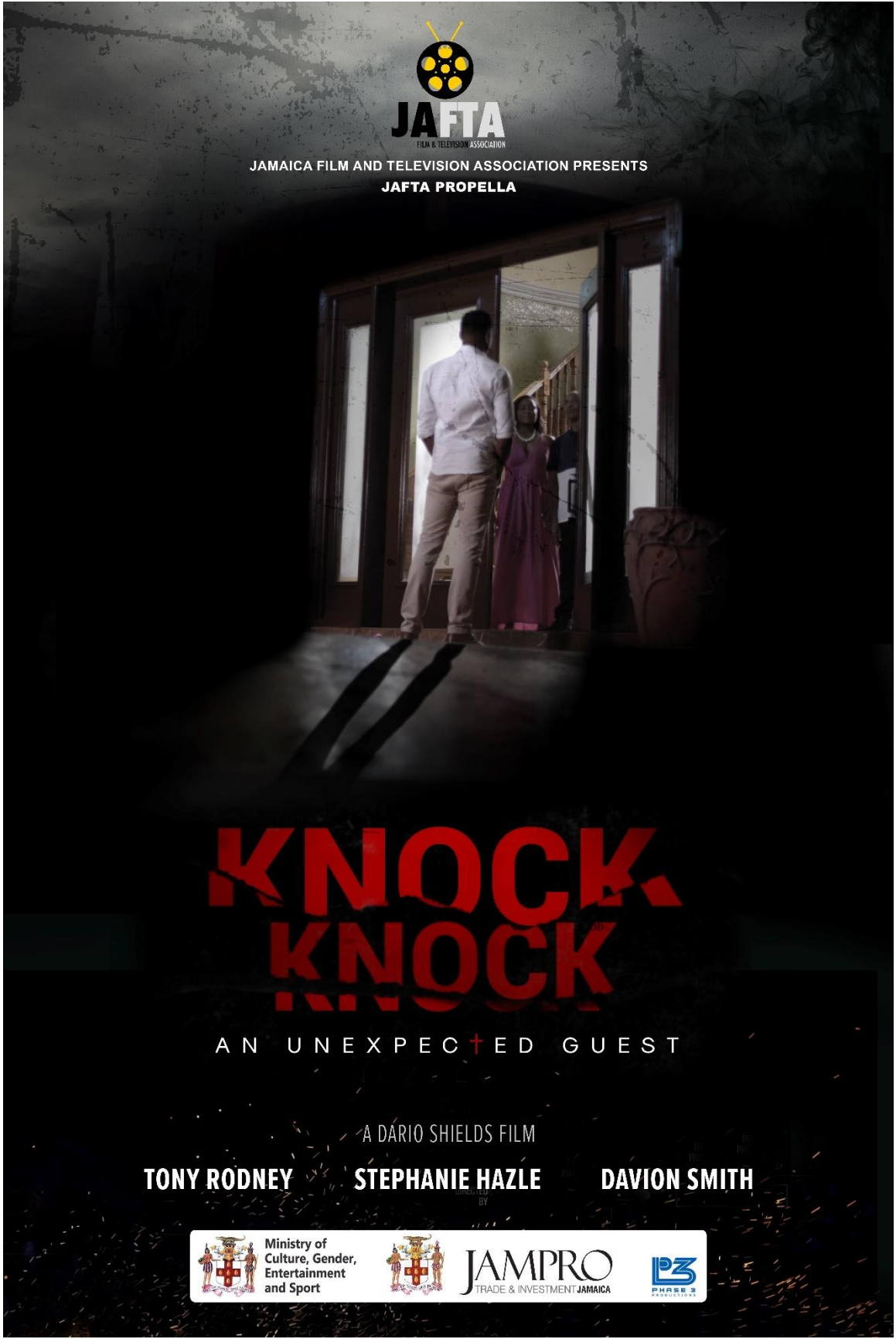
JAMAICA FILM AND TELEVISION ASSOCIATION PRESENTS "HIGH STRANGENESS"

WRITTEN AND DIRECTED BY DIDI BECK PRODUCED BY CARLEENE SAMUELS





JAMAICA FILM AND TELEVISION ASSOCIATION PRESENTS
JAFTA PROPELLA



KNOCK KNOCK

AN UNEXPECTED GUEST

A DARIO SHIELDS FILM

TONY RODNEY

STEPHANIE HAZLE

DAVION SMITH



Ministry of
Culture, Gender,
Entertainment
and Sport



JAMPRO
TRADE & INVESTMENT JAMAICA





JAMAICA FILM AND TELEVISION ASSOCIATION PRESENTS
JAFTA PROPELLA



SUGARCAKE

STARRING AISHA DAVIS JOHN CHAMBERS

PRODUCER SAEED THOMAS DIRECTOR OF PHOTOGRAPHY DARREN SCOTT ART DIRECTOR ANNALISE MCCLURE FIRST ASSISTANT DIRECTOR LESLIE-ANN MCDOWELL

WRITTEN & DIRECTED BY JOSHUA PAUL

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MINISTRY OF
CULTURE, GENDER,
ENTERTAINMENT & SPORT



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