

INTANGIBLE CULTURAL HERITAGE INVENTORY OF JAMAICA

**Compiled by the African Caribbean Institute of Jamaica/
Jamaica Memory Bank**

List of Intangible Cultural Heritage elements include:

- **Reggae music**
- **Revivalism: an Afro - Jamaican religion**
- **Kumina**

REGGAE ELEMENT

Name and Identification of the element:

Reggae the indigenous music of Jamaica.

The element of Reggae is identified as representing an important element of the corpus of Intangible Cultural Heritage of Jamaica as it manifests the following four domains as specified in the 2003 UNESCO convention. Oral traditions and expressions, including:

- Oral expressions, including language as a vehicle
- Performing arts
- Social practices, rituals and festive events
- Traditional craftsmanship

I. Name of the element in the language and script of the community or group concerned:

Reggae music

II. Short, maximally informative title (including indication of domain(s)):

Reggae music is indigenous to Kingston, Jamaica. It is an amalgam of a number of musical influences: a derivative of earlier Jamaican forms, such as traditional and religious, but also including Caribbean, North American (Rhythm and Blues, Rock, Jazz) and Latin strains. Reggae was preceded by "Mento", early Jamaican pop music, "Ska", a popular Jamaican music form of the late 1950's and later "Rock Steady", all Jamaican inventions, which have evolved into what we call Reggae today.

III. Communities concerned

Communities/groups that recognize the element include all sections of the Jamaican community. The Reggae Music of Jamaica is practised by all sections of the Jamaican community. Importantly, a number of members from the Rastafari community are practitioners of the music.

The Jamaican communities also include: singers, composers, producers, engineers, dancers, poets, writers, researchers, academics, music journalists, recording studios, entertainment and copyright lawyers and managers. Practitioners are represented through following Ministries, Agencies and Associations.

IV. Physical Locations of the Elements;

Physical locations of the element would include mainly Kingston and the North Coast in addition to other areas of Jamaica. The music originated within a cultural space that was home to marginalized under-represented groups, mainly in Western Kingston. Reggae Music is practised by musicians, recording artistes, engineers, producers, students and aficionados in a wide range of public and private spaces.

V. Short Description.

Jamaican Reggae music is an example of oral and intangible heritage, evolved out of creative expressions of many peoples and groups with a history of colonial occupation. Passed on through generations are the codified messages of that shared history, belief systems, and the hopes and aspirations for the future. Reggae is the sound of Jamaica. The diversity in the Jamaican culture has created an eclectic mix that has spawned this authentic music.

Reggae's unique beat was popularized in the studios and dance halls of Kingston around the decade of the 1960's. An integral part of the music was social commentary and dances. Reggae often employs the concept of "call and response", both vocally and instrumentally, and this had the effect of allowing the music to connect with listeners irrespective of social standing, gender or language. Indeed the music's influence and distribution is now worldwide.

Its contribution to international discourse concerning issues of injustice, resistance, love, and humanity, underscore the dynamics of the element as being at once cerebral, socio-political, sensual and spiritual.

Characteristics of the Element

I. Associated tangible elements

Associated tangible elements include musical instruments and other equipment for the staging of the event and the cultural space.

II. Associated intangible elements

Associated intangible the elements include musical knowledge and skills, social commentary, folk songs and folk tales.

III. Perceived origin

Reggae Music originated in Kingston Jamaica. Studios which first recorded Reggae are located in and around Kingston, with pioneering Reggae acts emerging from communities such as Downtown Kingston, Trench Town and others located along the western Kingston belt (believed to be the cradle of Reggae music). Reggae is created, performed and played throughout Jamaica and several music festivals which showcase the musical form, including Rebel Salute, Sunsplash and Reggae Sunfest. Its influence and reach has spawned other musical genres such as Reggaeton (in Panama, Puerto Rico, the Dominican Republic, Cuba and Latin America) and Reggae Fusion with elements such as jazz or hip hop (in the United States and Europe). International Reggae Festivals which feature Jamaican artistes have emerged including Rototom Sunsplash in Spain, Garance, Reggae Gheel, Ostroda in Europe and One Love Jamaica Festival in Japan.

Persons and Institutions Involved with the Element

- I.** Practitioners(s)/performer(s): name(s), gender, and/ or professional category, etc. Practitioners/performers of Reggae music include musicians, recording artistes, engineers, producers, students and aficionados in a wide range of public and private spaces. Practitioners(s)/performers include; Capleton, Jahmel, Fed Locks, Pampi Judah, Alton Ellis, and Ernest Ranglin amongst others.

- II. Other participants (eg., holders/custodians)**

Other participants involved with the element include the following:

Name of the entity: Jamaica Reggae Industry Association (JaRIA)

Name and title of contact person: Mr. Michael 'Ibo' Cooper

Address: 10 Holbern Road, Kingston 10, Jamaica, WI

Telephone number: 1-876-290-9569

Email: freshearmusic@yahoo.com

Name of the entity: Jamaica Federation of Musicians (JFM)

Name and title of contact person: Mr. Desmond Young

Address: P.O. Box 102, Half Way Tree Post Office, Kingston 10, Jamaica WI

Telephone number: 1-876-399-1911

Email: d809roots@cwjamaica.com

Name of the entity: Jamaica Association of Vintage Artistes & Affiliates (JAVAA)

Name and title of contact person: Mr Frank Campbell

Address: 11 Springvale Ave, Kingston 10, Jamaica WI

Telephone number: 1-876-908-4464; 1876- 819-2936

Email: javaa_jm@yahoo.com, fab5@cwjamaica.com

Name of the entity: Jamaica Association of Composers Authors and Publishers, Ltd. (JACAP)

Name and title of contact person: Ms. Lydia Rose, General Manager

Address: 21 Connolly Ave, Kingston 4, Jamaica, WI

Telephone number: 1-876-948-6439, 1-876-948-5937

Email: jacap@jacapjamaica.com

Name of the entity: Jamaica Music Society Ltd. (Jamms)

Name and title of contact person: Mr. Haldane Brown, Chairman

Address: 7 Stanton Terrace, P.O. Box 5583, Kingston 6, Jamaica, WI

Telephone number: 1-876-978-3275

Email: jammsadmin@jammsonline.com

Name of the entity: Jamaican Copyright Licensing Agency (JAMCOPY)

Name and title of contact person: Ms. Carol Newman, General Manager

Address: 17 Ruthven Road, Building 1, Kingston 10, Jamaica, WI

Telephone number: 1-876-754-8910

Email: info@jamcopy.com

Name of the entity: African Caribbean Institute of Jamaica/Jamaica Memory Bank

Name and title of contact person: Mr. Bernard Jankee, Director

Address: Roy West Building, 12 Ocean Blvd. Kingston, Jamaica, WI

Telephone number:1-876-922-7415, 1-876-922-4793

Email: bjankee@cwjamaica.com

Other relevant information: Jamaica's Focal Point for Intangible Cultural Heritage

Name of the entity: Bob Marley Group of Companies

Name and title of contact person: Ms. Debbie Bissoon, Brand Manager

Address: 56 Hope Road, Kingston 6, Jamaica

Telephone number: 1-876-6301588

Name of the entity: Pulse Investments Limited/Peter Tosh Museum

Name and title of contact person: Mr Kingsley Cooper, Chairman, Pulse Investments Ltd & Curator Peter Tosh Museum

Address: 38a Trafalgar Road, Kingston 5, Jamaica

Telephone number: 1-876-968-1089/ 1876- 960-1320

Name of the entity: Boys Town

Name and title of contact person: Mr. Trevor Spence, Chief Executive Officer

Address: 6 Collie Smith Drive, Trench Town, Jamaica, WI

Telephone number:1-876-948-5282

Email: boystownjamaica@gmail.com

Name of the entity: Trench Town Culture Yard

Name and title of contact person: Christyopher Whyms-Stone, Director/Curator

Address: 6-8 Lower First Street, Trench Town, Kingston 12, Jamaica

Telephone number: 1-876-978-9147

Email: whimstone@gmail.com

Name of the entity: Agency for Inner City Renewal

Name and title of contact person: Dr. Henley Morgan, Executive Chairman

Address: 85 West Road, Trench Town, Kingston 12, Jamaica

Telephone number: 1-876-967-2562

Email: airrenewal@gmail.com

Name of the entity: Nanook Enterprises Limited

Name and title of contact person: Joan E. Webley, Managing Director

Address: 20 Burlington Avenue Kingston 10, Jamaica

Telephone number: 1-876-688-6808

Email: joan.webley@gmail.com/ info@nanookonline.com

Name of the entity: Trench Town Community Development Committee/Benevolent Society

Name and title of contact person: Peaches Watson-Creary, President

Address: 5 Lyndhurst Road, Kingston 5, Jamaica

Telephone number: 1-876-978-9147

Email: ttcdc_benevolentsociety@yahoo.com

Name of the entity: The Alpha Institute

Name and title of contact person: Mrs. Margater Little Wilson, Administrator

Address: 26 South Camp Road, Kingston 4, Jamaica, WI

Telephone number: 1 876-928-1345

Email: alphaboysschool@gmail.com

Name of the entity: Edna Manley College of the Visual and Performing Arts

Name and title of contact person: Dr. Nicholeen DeGrasse-Johnson, Principal

Address: 1 Arthur Wint Drive, Kingston 5, Jamaica, WI

Telephone number: 1-876-754-8830-1

Email: registry@emc.edu.jm

Name of the entity: Grove Broadcasting Company (IRIE FM)

Name and title of contact person: Ms. Debbian Dewar, Managing Director

Address: Grove Broadcasting Company, PO Box 282, Coconut Grove, Ocho Rios, Jamaica, WI

Telephone number: 1-876-974-9220; 1876- 974-5079

III. Customary practices governing access to the element or to aspects of it.

There are no customary practices governing access to the element or to aspects of it.

IV. Modes of Transmission

Modes of transmission for Reggae include the transmission from generation to generation and are constantly being recreated communities and groups in response to their environment, their interaction to nature and their history.

Examples of established artistes passing on the knowledge and techniques of playing Reggae to next generations, is the case of the Marley, Tosh or Morgan families in Jamaica. Other practitioners pass on techniques to upcoming generations who learn from observation, where every musician is apart of the creative experience of the music. Others understudy established practitioners in recording studios or during tours. Formal training in the element is conducted at institutional academies such as the Edna Manley College for the Visual & Performing Arts, the University of the West Indies (Mona), and the Alpha Institute. Complementing the work of these institutions are primary and secondary schools islandwide which have established music programmes where students are introduced to and immersed in the genre.

There are also several local Reggae festivals that provide opportunities for understudy and transmission for upcoming artistes, musicians (percussionists, guitarits, pianists) and other practitioners.

V. Concerned organizations (NGOs and others)

Organizations concerned with the element of Reggae music include Non-Government Agencies such as; (1) The Jamaica Association of Composers, Authors and Publishers (JACAP). Established in 1998 as a non-profit copyright collecting society that collectively manages performing and recording rights in musical works. (2) Jamaica Music Society (JAMMS). JAMMS was incorporated in 2006 and is a private, non-profit organization established under the Copyright Act of Jamaica, to administer the intellectual property rights granted to 'Record Producers'. Jamaica Copyright Licensing Agency (JAMCOPY). JAMCOPY, the Jamaican Copyright Licensing Agency, is a collective management organization and Jamaica's national Reproduction Rights Organisation (RRO). It was set up by creators and publishers of material published in printed form, to manage their reproduction rights. (3) Jamaica Association of Vintage Artistes (JAAVA). Founded in 2003 JAVAA is an organization dedicated to the preservation of Jamaica's musical heritage through the protection of the professional and social well-being of vintage artistes and musicians. This includes practitioners of Reggae music. (4) Jamaica Reggae Industry Association (JaRIA). JaRIA as a non-profit organization, acts to develop policy and guidelines in the interest of stakeholders in the Jamaican Reggae industry. (5) Jamaica Federation of Musicians (JFM). Founded in 1958 for the promotion of live music, the improvement of musical talent and the improvement of working conditions and the protection of the interests of its members. (6) Local media houses, including community radio stations such as Bess FM, Roots FM and IRIE FM are an integral part of the safeguarding process and have endorsed the State Party's initiatives toward that end.

State of the element: viability

I. Threats to the enactment

There are no threats to enactment.

II. Threats to the transmission

There are no threats to transmission

III. Availability of associated tangible elements and resources

All associated tangible elements are easily available to the practitioners.

IV. Safeguarding measures in place

- V. The Government of Jamaica has undertaken several initiatives to safeguard Reggae Music:
- VI. 1. Revising the Institute of Jamaica Act (1978) and enacting the 1973 Cabinet Submission that created the African Caribbean Institute of Jamaica, together creating institutions to safeguard Jamaica's intangible cultural heritage. This was complemented by the State Party ratifying the 2003 UNESCO Convention in 2010.
(2) The commissioning and erection of a statue to celebrate the life and work of Reggae artiste and icon Robert Nesta "Bob" Marley in 1981;
- VII. (3) The establishment of a Jamaica Music Museum (JMM) within the Institute of Jamaica in 2000. In spite of limited resources a dedicated space for the museum has been identified in downtown Kingston. (4) The formulation and submission of the nomination to UNESCO for the city of Kingston to be designated a Creative City of Music in 2013, resulting in a declaration in December 2015. (5) The hosting of state sponsored workshops and seminars with Reggae music stakeholders to address issues such as intellectual property rights through the Jamaica Intellectual Property Office (JIPO). Legislation passed in June 2015 extends the life of local copyright from 50 to 95 years to protect the integrity of Jamaican music including Reggae, resulting from islandwide consultations with Reggae music stakeholders and practitioners.
- VIII. (6) The State Party has entered into cultural, bilateral agreements that provide opportunities for musicians, including Reggae practitioners, to hone their skills and crafts. (7) Funding support through the Tourism Enhancement Fund to promote the element worldwide to enhance "Brand Jamaica".
- IX. Documenting, researching and publishing on various aspects of the element by scholars also contribute to the safeguarding of the element

Data gathering and inventorying

I. Consent from and involvement of the community/group in data gathering and inventorying;

There was consent from the communities concerned for data collection with a view to inventorying. The Ministry of Culture, Gender, Entertainment & Sport formulated a free, prior and informed consent form and circulated it in meetings held with stakeholders, practitioners, artistes, performers, engineers, dancers, singers, poets, musicians and academics

II. Restrictions, if any, on use of inventoried data;

Restrictions on use of data collected are protected by the Copyright regulation which provides a legal framework for the protection of the element.

III. Resource persons(s): name and status or affiliation;

IV. Data and place of data gathering;

Kingston and other areas parishes in Jamaica.

V. Date of entering data into an inventory;

The inventory started in 1977.

VI. The inventory entry compiled by the African Caribbean Institute of Jamaica/Jamaica Memory Bank

Reference to literature, discography, audiovisual materials, archives

Books and Pamphlets

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Barrow, Steve. **The story of Jamaican music**. New York: Island Records, 1993.

Boot, Adrian and Michael Thomas. **Jamaica: Babylon on a thin wire**. London: Thames and Hudson Ltd, 1976.

- Burke Delrose, **Reggae music and dance, an analogy of traditional folk forms: a review of its origin, influence and development in Jamaica.** 1984.
- Brodber Erna and J. Edward Greene. **Reggae and cultural identity in Jamaica.** Kingston: University of the West Indies, 1988.
- Chevannes, Barry. **Rastafari: roots and ideology.** New York: Syracuse University Press, 1995.
- Chang Kevin O'Brien and Wayne Chen. **Reggae routes: the story of Jamaican music.** Kingston, Jamaica: Ian Randle Publishers, 1998.
- Cohen, Steve. **The adventure guide to Jamaica.** Edison NJ: Hunter Publishing, Inc., 1988.
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- Senior, Olive. **Encyclopedia of Jamaican heritage.** Kingston; Twin Guinep Publishers, 2003.
- Stolzoff, Norman C. **Wake the town and tell the people.** Durham, NC: Duke University Press, 2000.
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- Timothy White. **Catch a fire: the life of Bob Marley.** New York: Holt, Rinehart and Winston, 1983.
- Wint, Eleanor and Carolyn Cooper. **Bob Marley: the man and his music.** Kingston, Jamaica: Arawak Publications, 2003.

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- Brodber, Erna. "The emergence of Reggae in Jamaica: a 1986 overview." The Jamaican Historical Review, vol. xx, 1998, pp. 20-36.
- Campbell, Charles E. "Lionesses on the rise." Jamaica Journal, vol. 32, no. 3, Feb. 2010, pp. 26 -31.
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- Davis, Omar. The *Wailers giving thanks and praise*. Jamaica Journal, vol. 27, nos. 2-3, 2004, pp. 5-12
- Marc , Ismail. "It ago dread inna Switzerland: Reggae music as a bridge between worlds." Jamaica Journal, vol. 32, no. 3, 2010, pp. 32-37.
- Meschino, Patricia. "How does reggae music define Jamaica." Sky Writings no. 13, 2001, pp. 33-35.
- Reckord, Verena. "Reggae, Rastafarianism and cultural identity." Jamaica Journal, Special Issue, Jamaica's 20th Anniversary of Independence, vol. 15, no. 46, 1982, pp.70-79.
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1. Gorney, Mark. Before Reggae hit the Town - V263
2. Presentation: Rastafari and Reggae - The building of a sub- culture: strategy of excuse. T482
3. Reggae fruit basket Vol. 1. CD 77
- 4.
5. Rhoe, Jandrette, History Reggae: Lecture given to the study Abroad Program University of Michigan - T1222, parts 1 and 2
6. The Story of Jamaican Music: Forward March 1958-1967 #1. CD 48
7. The story of Jamaican music: Natty sing hit songs #3 (1975-1981) CD 50
8. The story of Jamaican music: Reggae hit the Town 1968-1974. CD 75
9. ACIJ 1982-83 Lecture series "The Urbanization of the folk, the merger of the traditional and the popular in Jamaica Reggae. T493, Part 2.
10. White, Garth (collector). Reggae music. T132, parts 1 of 2
11. White, Garth, Brian Meeks and Cliff Lashley. Reggae music and Dub Poetry. T158, parts 1 – 3

REVIVALISM ELEMENT



Revival band going around seal in Watt Town

Name and Identification of the element:

The element of Revivalism is identified as representing an important element of the quantity of Intangible Cultural Heritage of Jamaica as it manifests the following four domains of ICH as specified in the 2003 UNESCO Convention.

- Oral traditions and expressions, including language as a vehicle
- Performing arts
- Social practices, rituals and festive events
- Traditional craftsmanship

VI. Name of the element in the language and script of the community or group concerned:

Revivalism

VII. Short, maximally informative title (including indication of domain(s)):

Revivalism: An – Afro - Jamaican religious ritual,
dating back to the Great Revival of 1860 and 1861.

VIII. Communities Concerned

The majority of Jamaica's population consists of Afro Jamaicans, the descendants of African slaves brought here between the seventeenth and nineteenth centuries to provide labour for the plantation economy. The African presence was enriched by the arrival of free immigrants from Africa in the late nineteenth century. Africans entering Jamaica brought with them their native beliefs and rituals.

Revivalism is essentially a syncretic movement combining Christianity and African religious forms. It is Jamaica's main African – Christian cult, embracing Pocomania (Pukkumina) and Revival Zion. Revival Zion, the "60 Order", is the most orthodox of contemporary Jamaican cults and also the most popular found throughout Jamaica; while Pocomania, the "61 Order", is more Africanoid than Revival Zion and has less popularity and prestige.

The Revival religion extends beyond the boundaries of Revival churches, yards and sites to the wider society. People who are not devotees take part in Revival rituals and ceremonies because they endorse the belief system.

IX. Physical Locations of the Elements;

The element is concentrated in mainly in West Kingston, St. Ann and across all parishes in Jamaica.

X. Short Description.

Revival groups are called bands and are organized into three levels. Revivalism expresses the spirituality and ceremony that characterise the religions of the African diaspora. The spirituality rituals, dance, music, music style and ceremonies are strongly influenced by African religion.

Revivalists have three principal types of religious services; these include prayer meetings, street meetings and rituals for specific purposes. Other services include the baptismal cycle, infant christening and table ceremonies.

Revival bands meet at the 'mission ground' or 'seal ground'. The mission ground is laid out in a special way. A flagpole identifies the Revival ground and attracts passing spirits.

The seal is the consecrated area of the mission ground and is considered to be the centre of all ritual activity. The music and dancing of the congregation attract or 'call' the angels, who manifest themselves through the seal. Revivalist would go around the seal three times to get rid of evil spirits.

Additionally, water is an important ritual element in Revivalism. Glasses, jars, and pools of consecrated water are indispensable and serve as enticements to the spirits; it is believed that the drinking of water during a ceremony is the vehicle through which the spirits gain entrance into the members. Water is used in healing and it is alleged that Alexander Bedward used consecrated water from the Hope River to cure many sick persons.

Revivalists have fostered a network of practice across the island and have established and maintained revival bands in the all parishes in Jamaica. These groups come together at Revival tables, baptism, healing ceremonies and the Watt Town celebrations to share in worship. Watt Town is described by Researchers as the Mecca of Revivalism. Revivalist visit Watt Town on the first Thursday of every quarter, (the first quarter in March is the largest of the celebrations) to express themselves through the rituals of Revivalism. The spirituality rituals, dance, music style and ceremonies and strongly influenced by African Religion

Characteristics of the Element

I. Associated tangible elements

Associated tangible elements include ritual clothing, Bible, flags, water mission ground, seals, healing pools, leaves of plants, blood, drums, tambourines, shakkas, cross, candles, fruits amongst others.

II. Associated intangible elements include

Associated intangible elements include spirits, songs, dance, trumping and clapping.

III. Language(s), register(s), speech level(s) involved

IV. Perceived origin

The Revivalism of today is believed to have been descended mainly from the Baptist fundamentalism of the nineteenth century, plus some African religious and magical beliefs which have been handed down to Jamaica by the African descendants.

Persons and Institutions Involved with the Element

VI. Practitioners(s)/performer(s): name(s), gender, and/ or professional category, etc.

Persons involved with the element include Revivalist leaders called Captain, Reverend, Mother, in the case of female leader. Others include the many titled officers in the Revival bands with different duties including responsibilities for the rituals and care of devotees who are possessed.

Practitioners include the following persons:

- Shepherd Micheal Reid
Fletchers Land
- Bishop Robert Clarke
Watt Town
- Pastor Hubert Payne
Watt Town
- Bishop Raleigh Christie
St. Thomas

VII. Other participants (e.g., holders/custodians)

VIII. Customary practices governing access to the element or to aspects of it.

There are no customary practices governing access to the element.

IX. Modes of Transmission

Transmission of knowledge and skills of the element is made through generational replacement. Young members of Revival families and those of extended families learn about Revivalism by observation and imitation of elders.

X. Concerned organizations (NGOs and others)

Concerned organizations include Watt Town Revival seal, the African Caribbean Institute of Jamaica and the Jamaica Cultural Development Commission. The Watt Town seal is located in St. Ann and has been in operation for over one hundred and fifty years. Revival bands travel from all across the island in buses and cars, bringing gifts from their band to the Mecca.

The African Caribbean Institute of Jamaica is mandated to preserve the presence of African retentions in the Caribbean and the Jamaica Cultural Development Commission is responsible for the Jamaica Festival of the Performing Arts Competition which is held annually to unearth, develop, and showcase the creative talents of Jamaicans from all walks of life. This cultural opportunity has benefitted many Jamaicans through training, exposure and recognition.

State of the element: viability

X. Threats to the enactment

XI. Threats to the transmission

There are no threats to transmission

XII. Availability of associated tangible elements and resources

All associated tangible elements such as ritual clothing, Bible, flags, water mission ground, seals, healing pools, leaves of plants, blood, drums, tambourines, shakkas, cross, candles, fruits are available or can be made in the various Revival communities.

XIII. Safeguarding measures in place

Safeguarding measures in place include the transmission of the ritual practices from the older devotees to the younger generation. Also at another level many young persons learn the dancing, songs and drumming for theatrical and festival involvement.

Safeguarding measures in place include the hosting of the quarterly or annual Revival tables, baptism, healing ceremonies and the Watt Town celebrations to share in worship. In addition, researchers, scholars and students from universities, schools and colleges also visit the site to gather information.

The element of Revivalism been included in the primary school curriculum and also at the secondary school level.

Data gathering and inventorying

VII. Consent from and involvement of the community/group in data gathering and inventorying;

Consent forms were signed by community members who participated in the data collection process.

VIII. Restrictions, if any, on use of inventoried data;

Restrictions on use of data collected are protected by the Copyright regulations which provides a legal framework for the protection of the element

IX. Resource persons(s): name and status or affiliation;

X. Data and place of data gathering;

The data was collected mainly in the parishes of St. Ann, Clarendon, St. Thomas and Kingston from 1987 to 2015.

XI. Date of entering data into an inventory;

XII. The inventory entry compiled by African Caribbean Institute of Jamaica/Jamaica Memory Bank

Reference to literature, discography, audiovisual materials, archives.

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Seaga, Edward. “Revival Cults in Jamaica: Notes Towards the Sociology of Religion”. *The Magazine of Black Liturgy* 11.4 (Winter 1972): 25-34.

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Videotapes

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February Programme 2008 lecture at the Institute of Jamaica. February 13, 2008.

February Programme 2008 lecture at the St. Thomas Parish Library.

February 19, 2008.

February Programme 2008 lecture at Moneague College, St. Ann.

February 27, 2008.

February Programme 2009 lecture at the Church Teachers College.

February 10, 2009.

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Kapo Mallica Reynolds. Prod. Nigel French. 1986 – V 25.

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1982 – T238 part 1.

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T1844.

Mr. and Mrs. Wilson and Robert Clarke. Personal interviews. Water Works,
Westmoreland, 1975– T359.

Mr. Graham Edwards. Personal interview. Port Antonia September 5, 1985 –
T821 part 3.

Paul Barrett (Rev.) Personal interview. 1977 – T362.

Pukkumina field trip at the Tivoli Community Centre, 1975 – T375.

Revival (a) Jericho - Mother Stewart and Sister Cunnie (b) Watt Town –
Brother Linton (c) Waterhouse – Kapo. November 1978, T308 part 2.

Revival – Brother Linton, Kapo and Walker Roy Brown. November 1978 -
T308 part 3.

Revival farewell service. December 1977– T363 parts 1 and 2.

Revival members meeting, singing and preaching. March 12, 1970 – T370.

Revival music - T1269.

Revival music and preaching - T1265.

Revival interview. December 1977 – T364 parts 1 and 2.

Revival service: Farewell service for Elder Leon Dacosta. June 1975 – T374
parts 1 to 3.

Revival service at Merridale Avenue, Kingston. June 13, 1977 – T373.

Revival service at Full Gospel Church of God, USA. December 25, 1977 - T372
parts 1 to 3.

Revival service at Mount Zion Missionary Society, USA. December 11, 1977–
T371 parts 1 and 2.

Revival singing – T1272 - T1274

Revival singing and preaching. January 18, 1978 – T376.

Revival singing trumping, cymballing chanting – T1277.

Revival songs for music workshop. April 1983 – T1012.

Sister Sonia. Personal interview. November 6, 1977 – T366 parts 1 and 2.

Traditional folk forms: Peace table – Revival in Tivoli Gardens. February 5,
1978 – T377.

CD

Ettu Mento Revival Kumina: Recordings from the Jamaica folk music collection.
Compiler Marcus Coester, 2006.

KUMINA ELEMENT



Kumina drummers at nine nine for late Kumina Queen Bernice Henry

Name and Identification of the element:

1. Kumina is a Kongo based religious tradition, a world view and a living cultural preserve in the Jamaica.

The element is identified as representing an important element of the quantity of Intangible Cultural Heritage of Jamaica as it manifests the following four domains of ICH as specified in the 2003 UNESCO Convention.

- Oral traditions and expressions, including language as a vehicle
- Performing arts
- Social practices, rituals and festive events
- Traditional craftsmanship

Name of the element in the language and script of the community or group concerned:

Kumina

- XI. **Short, maximally informative title (including indication of domain(s):**

Kumina is dance - music ritual, centred primarily on communication with ancestors of the Congo people and their descendants in Jamaica.

XII. Communities Concerned

Communities that recognize the Kumina element as part of their cultural heritage include St. Thomas where many of the indentured labourers settled. However, Kumina groups are also found in Portland, St. Catherine, Kingston, St. Mary and other areas.

XIII. Physical Locations of the Elements;

Many of the indentured labourers, the African from the Congo region in African settled in St. Thomas and it here that Kumina is strongest. However, Kumina groups are also found in Portland, St. Catherine, St. Mary, Kingston and other Parishes

XIV. Short Description.

The element of Kumina is based on the Central African belief in each person possessing a dual soul: the personal spirit (which contains the personality of the individual) and the individual's shadow. On death, the personal spirit goes directly to the all powerful god Nzambi Mpungu; these spirits can become ancestral spirits and return to the earth. The shadow remains in the grave with the corpse but can leave it at will. If not given a proper burial, it will become a wandering spirit and a menace not only to the family but to all the people in the area.

Kumina ceremonies are always held for specific purposes such as death, births, wedding, thanksgiving, healing and to remove the wrong kind of spirit from someone afflicted with 'spirit sickness'. Singing, dancing and drumming are the three most important elements in a Kumina session which usually begins at sundown and takes place around a central pole. Dancing and singing are essential as they help to attract the spirits.

Characteristics of the Element

I. Associated tangible elements

Associated tangible elements include the drums and other traditional musical instruments, libation, centre pole, silk cotton tree, ritual table and the costumes or mode of dress.

II. Associated intangible elements

Associated intangible elements include ancestral spirits, Nkugu language, Kikongo language, the songs, dancing amongst others.

III. Language(s), register(s), speech level(s) involved

The Kikongo language is used in kumina ritual and ceremonies. Kumina members say their prayer in the Kongo/Kikongo language and Country songs are usually sang in this language.

XV. Perceived origin according to community-

The community believed that Kumina practices and beliefs were brought to Jamaica by slaves and indentured labourers who particularly came from the Congo region in Central Africa.

Persons and Institutions Involved with the Element

XI. Practitioners(s)/performer(s): name(s), gender, and/ or professional category, etc.
Individuals/groups involved in Kumina rituals usually include queen/leader, drummers and percussionists, singers and dancers and members of other Kumina bands

XII. Customary practices governing access to the element or to aspects of it

Customary practices governing access to the element or to aspects of it include gaining the approval of the unseen and obeying the Kumina rules/principles.

XIII. Modes of Transmission

Modes of transmission include organized training for competition, intergenerational teaching and learning for transmission and spiritual calling.

XIV. Concerned organizations (NGOs and others)

Organizations concerned with the Kumina include the African Caribbean Institute of Jamaica and the Jamaica Cultural Development Commission. The African Caribbean Institute of Jamaica is mandated to preserve the presence of African retentions in the Caribbean and the Jamaica Cultural Development Commission is responsible for the Jamaica Festival of the Performing Arts Competition which is held annually to unearth, develop, and showcase the creative talents of Jamaicans from all walks of

life. This cultural opportunity has benefitted many Jamaicans through training, exposure and recognition.

State of the element: viability

XIV. Threats to the enactment

Due to the popularity of television and other mass media mass entertainment, attracting the majority of the younger generation for Kumina performances has become a challenge.

XV. Threats to the transmission

There are no threats to transmission of the element.

XVI. Availability of associated tangible elements and resources

All associated tangible elements such as the drums and other traditional musical instruments, libation, centre pole, silk cotton tree, ritual table and the costumes or mode of dress and made by members of the Kumina community and the resources to produce them are easily available.

XVII. Safeguarding measures in place

Safeguarding measures in place include the transmission of the ritual practices from the older devotees to the younger generation. Also at another level many young persons learn the dancing, songs and drumming for theatrical and festival involvement. Documenting, researching and publishing on various aspects of the element by scholars also contribute to the safeguarding of the element

Another safeguarding measure has been the inclusion of the Kumina element in the primary school curriculum and also at the secondary school level.

Data gathering and inventorying

XIII. Consent from and involvement of the community/group in data gathering and inventorying;

Consent forms were signed by community members who participated in the data collection process.

XIV. Restrictions, if any, on use of inventoried data;

Restrictions on use of data collected are protected by the Copyright regulations which provides a legal framework for the protection of the element.

XV. Resource persons(s): name and status or affiliation;

- Imogene Kennedy – Late Kumina queen
- Mr. Gerald Walker- Kumina drummer and practitioner

XVI. Dates and place of data gathering;

The data was collected in the parishes of St. Catherine, St. Thomas and Kingston from 1987 to 2015.