

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.

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

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

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.

Chang Kevin O'Brien and Wayne Chen. Reggae routes: The story of Jamaican music. Kingston, Jamaica: Ian Randle Publishers, 1998.

Davis Stephen, and Peter Simon. Reggae bloodlines: in search of the music and culture of Jamaica. New York; Anchor Double Day Press, 1977.

Hussey, Dermott and Malika Lee Whitney. Bob Marley: Reggae king of the world. Kingston: Kingston Publishers, 1982.

Waters, Anita. Race, class, and political symbols: Rastafari and reggae in Jamaican politics. New Brunswick, U.S.A: Transaction Books, 1985.

White, Garth. Jamaican Reggae bibliography. Kingston: African Caribbean Institute of Jamaica/Jamaica Memory Bank, 1981.

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.