



JAMAICA VISUAL ARTS COMPETITION HANDBOOK 2026



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1. COMPETITION OVERVIEW

The JCDC Jamaica Visual Arts Competition is open to artists six years and older, who have been habitually resident in Jamaica for a continuous period of one year immediately preceding the submission deadline.

The competition is not based on any theme whatsoever. Artists may submit any work that they believe would be a good fit for the competition. This means that the competition is open to realistic and abstract submissions, as well as to experimental and non-experimental artworks made of any media.

Nonetheless, given the mandate of the JCDC to preserve Jamaica's cultural heritage, it would be good for artists to consider preparing artworks that reflect their unique Jamaican experiences. Those who are in the process of creating work for the competition, and who may desire some guidance with regards to Jamaican themes, may consider this list:



Kacy-Ann Blake
Crown of the Gardens I
2024

- Dressing Up
- Family and Community
- Fun and Games
- Heroes, Sacrifice and Leadership
- Homes, Shelters, and Habitats
- Landforms and Landmarks
- Medicines
- Natural Disasters and Resilience
- Plants, Animals and Ecosystems
- Reggae Icons and Iconography
- Spirituality and Religion
- Sports, Games and Entertainment
- Supernatural Forces, Characters & Personalities
- Sweet Tings, Bickle & Flavours
- Teaching Time
- Technology
- Transportation
- Vision 2062

An artist may submit a maximum of seven (7) entries for the competition. The seven (7) artworks may be in any single creative discipline or category, or may be spread across any of the fourteen creative disciplines/categories.

The submission period for entries is **June 1-30, 2026**.

Entries are only accepted through our designated online portal, which may be accessed through the JCDC website, or via jcdc.awardsplatform.com. Artists who are not technologically savvy may seek assistance from our parish office staff.

2. CREATIVE DISCIPLINES

Entries are accepted in fourteen creative disciplines:

1. Assemblage
2. Ceramics
3. Collage
4. Digital Illustration
5. Drawing
6. Fashion Design
7. Fiber Art
8. Jewelry
9. Painting
10. Photography
11. Printmaking
12. Sculpture
13. Text-Based Designs
14. Textile Art

It is vital that artists place their entries in the correct Creative Disciplines. For guidance, please consider the following definitions and illustrations:

1. Assemblage

High or low relief three-dimensional (3D) artworks made by combining non-traditional materials and found objects (wood, scrap metals, garments, dolls, etcetera) using any adhesive materials or techniques.



Pamela Allen
What Sea Refuse
Sand, Shoes, Corks, etc
2025



Els Meijns
Moringa
Moringa, Wood, Woven Fiber
2025



Cassandra Brenton
Summer Beach Life
Various Items and Glue
2025

Artworks made using quilling techniques should also be submitted under Assemblage.

2. Ceramics

Vessels or sculptural objects made of clay and hardened through a firing process. Entries in this category include earthenware, stoneware, and porcelain. Ceramic entries may be free-standing, or wall-mounted; glazed or painted.



Patrick Hall
Descent
2025



Ramon Christie
Never Forget
2025



Leonia McKoy
Encosed With Treasure
2024

3. Collage

Two-dimensional (2D) creations that are made by using adhesives to combine varying materials, such as fabric, paper, fibers, etcetera, or combine bits of the same material to create the final imagery. These materials may be cut, burnt, or torn before being applied to the flat surface. Examples include photomontage, decoupage, paper collage, etcetera.



Rachel Delevante
Not Just A Numbers Game
2025



Luna Minott
Through My Eyes
2024



Simone Chin
Yaad
2025

Digital Collage should be submitted under Digital Illustration due to the use of computer software, rather than on adhesives, to combine the images.

4. Digital Illustration

Two-dimensional (2D) artworks (pictures, drawings, etcetera) that are made primarily with digital tools, such as a computer, tablet, or smartphone. This category also includes Digital Collages (eCollage) where the computer software and digital images are used to create artworks. Final images may be printed on paper, canvas, metal, or any other suitable material. Images should not include any text in the design.



Jiore Moore-Gayle
Nanny of the Maroons
2025



Curtis Clennon
Udangwe
2025



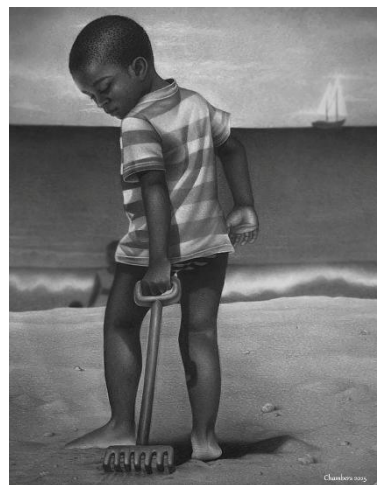
Tarik Ffrench
Animal Farm JA (detail)
2025

5. Drawing

Two-dimensional (2D) images or designs that have been made primarily using a dry (non-water-based or non-oil-based) medium, such as crayon, chalk, pastels, pencils, etcetera.



Samantha Sinclair
Pure Elegance
2025



Sharae Chambers
The Boy, The Sand, The Sea
2025



Larnelle Chambers
Red Moon
2025

The exception to this rule is artworks made using the manual application of ink as the primary medium.

6. Fashion Design

The constructed wearable apparel, made of fabric or non-traditional materials, which creates a complete presentation that may be displayed on a mannequin. Some standalone accessories, such as bags, shoes and hats are also acceptable in this category. However, bikinis and lingerie are not acceptable submissions for the competition, as are skirts, shirts, or pants that are submitted as standalone items.



Dane McLean
Art of Opulence II
2025



Mikayla Salmon
Granny's Kitchen
2025



Tonycia Jarrett
Crossroads of Fashion IV
2025

7. Fiber Art

Three-dimensional (3D) and two-dimensional (2D) submissions made primarily with threads, yarns, wools, cotton, ropes, etcetera using techniques such as weaving, knitting, crocheting, embroidery, and macramé.



Gleneva Paul-Penny
Jackass Seh
2025



Danaree Greaves
Restoration
2025



Ammoy Smith
The Cross Section
2025

If adhesive or glue is used as a primary combining agent, instead of threads, then the entry should be submitted as Collage. If fiber is a secondary element in the work, then the entry should be submitted as Assemblage or Collage.

8. Jewelry

Three-dimensional (3D) submissions made of paper, metal, wood, clay, stone, seeds, fiber, or fabric (etcetera) that are intended to be worn on the human body as ornaments, especially in the form of necklaces, bracelets, rings, earrings, brooches, and so on.



Jada MacMillan
Body Modification
Metal on Body Cast
2024



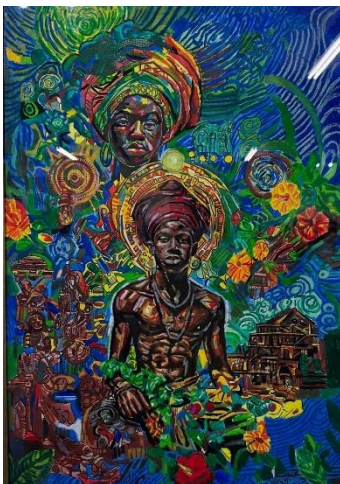
Keanan Clarke
Nuh Tek Ugly Mek Laff
Wood, Leather, Cord
2025



Rose McGhie
Enchanted
Seeds and String
2024

9. Painting

Two-dimensional (2D) images that have been made primarily using water-based or oil-based media, such as watercolours, gouache, oil paints, acrylic, etcetera. The exception to this rule is artworks made using the manual application of ink as the primary medium, which should be submitted as drawings.



Dwayne Grant
Rebirth and Restoration
Acrylic on Canvas
2025



Tyrone Rowe
Mother and Child
Acrylic on Canvas
2024



Yanque Yip
Blood, Black & Blaze
Acrylic on Canvas
2025

10. Photography

Image submissions made using a camera (phone-based or standalone) that expresses the photographer’s vision, emotion, or story. Images may be printed on paper, canvas, metal, or any other suitable material.



Ian Gage
Blue Mountain Folds
Digital Photography
2025



Ricardo Edwards
Pillars of Tribute
Digital Photography
2025



Kaydra Smyle
What About T
Digital Photography
2025

11. Printmaking

A picture or design made by transferring ink from a prepared surface onto another surface, such as paper or fabric. Common techniques include relief prints (such as Woodcut, Linocut); Intaglio prints, where the design is carved into a metal or plastic sheet (such as Etching, Engraving); Lithography where the design is made on a flat surface, often using greasy ink and water to repel each other; or Stencil and Silkscreen printing.



Stephen Liu
Nature's Elegance
Linocut
2024

12. Sculpture

Three-dimensional (3D) submissions made of any material – paper, metal, wood, clay, stone, fiber, or fabric (etcetera) that are not intended to be worn on the body. Sculpture submissions may be free-standing (in the round), relief, or suspended forms, and may be made by carving, molding, welding, or using adhesive to join objects to each other.

Sculptural forms made primarily of fired clay should be submitted as Ceramics. Sculptural forms made primarily of fiber should be submitted as Fiber Art.



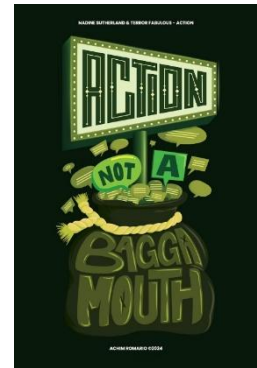
Nosbourne Lee
An Active Advocate
Welded Metal
2025

13. Text-Based Designs

Artworks in which letters, numbers, and text symbols – rather than images, photos, or illustrations – are creatively arranged to convey a message, or stimulate a visual response. Illustrative imagery, if present, should play only minor roles in support of the intended message.



Achim Clunis
Big Robba Bob
Paint and Wood
2024



Achim Clunis
Action Not A Bagga Mouth
Digital Design
2024

14. Textile Art

Three-dimensional (3D) and two-dimensional (2D) submissions made primarily with fabric, though threads, yarns, wools, etcetera are also used to facilitate the desired finish. Common techniques include sewing, quilting, dyeing, printing, and mola, among others.



Kobi Bailey
Into The New World
Fabric and Fibers
2025



Kacy-Ann Blake-Dyer
The Peel of Life
Fabric and Fibers
2025



Amari Ritchie
Flora Without Her Fauna
Ink on Fabric
2025

If adhesive or glue is used as a primary combining agent, instead of threads, then the entry should be submitted as Collage. If textile components are used as secondary elements in the artwork, then the entry should be submitted as Assemblage, Sculpture, or Collage (etcetera), depending on the visual features of the artwork.

3. GUIDELINES FOR YOUTH ENTRANTS: CLASSES I, II, III & IV

Entrants in these classes are aged between 6 and 17 years as of June 1, 2026. There are four youth classes in the competition:

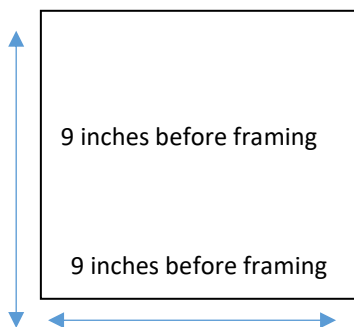
1. Class I 6-8 Years
2. Class II 9-11 Years
3. Class III 12-14 Years
4. Class IV 15-17 Years

Youth entrants may submit entries in any of the fourteen categories. Entries for each youth class are adjudicated separately.

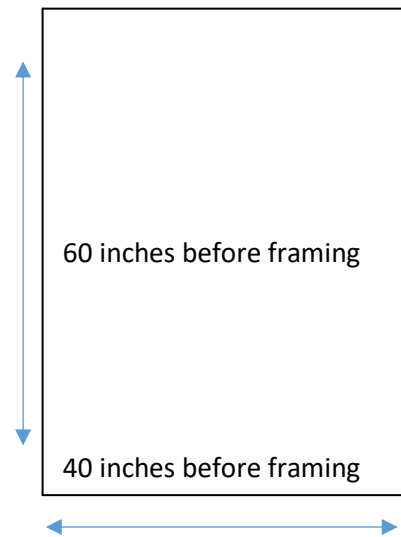
Class I & Class II Artwork Size Requirements

For entrants in Class I & Class II, 2D entries (collage, digital illustration, drawing, painting, photography, printmaking, etcetera) must have a minimum unframed height AND width of 9 inches, and a maximum unframed height of 60 inches, and a maximum unframed width of 40 inches.

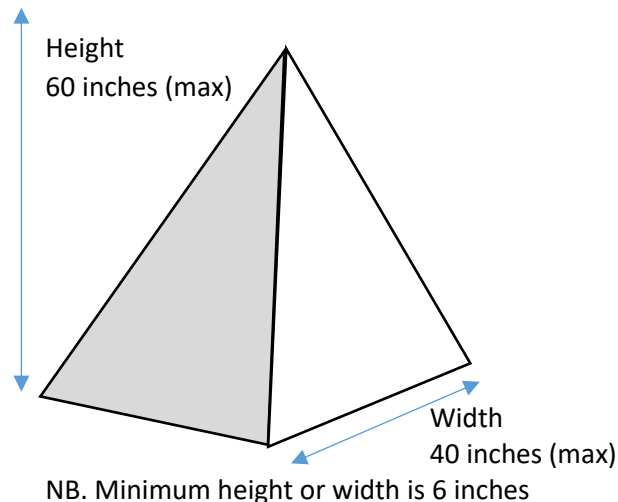
Minimum 2D Dimensions



Maximum 2D Dimensions



Maximum 3D Dimensions

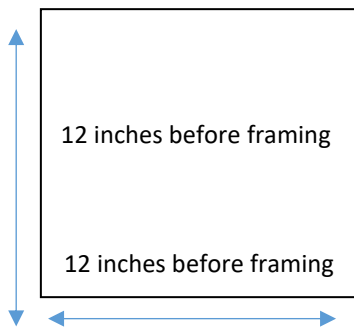


With the exception of jewelry, fashion design, and other wearable accessories, which do not have specific size limitations, 3D entries (such as ceramics, and sculptures), submitted by entrants in Class I & Class II must have a minimum height OR width of 6 inches; while large 3D entries must have a maximum height/length of 60 inches, and a maximum width of 40 inches.

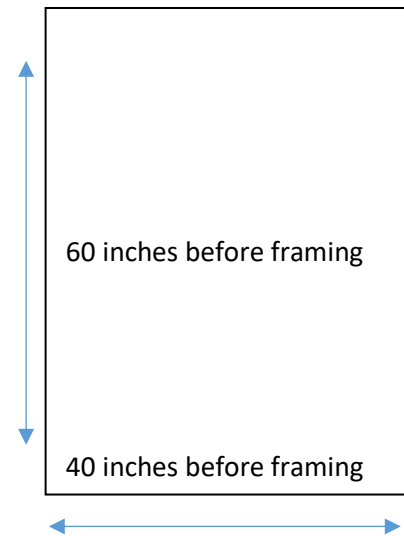
Class III & Class IV Artwork Size Requirements

For entrants in Class III & Class IV, 2D entries (collage, digital illustration, drawing, painting, photography, printmaking, etcetera) must have a minimum unframed height AND width of 12 inches, and a maximum unframed height of 60 inches, and a maximum unframed width of 40 inches.

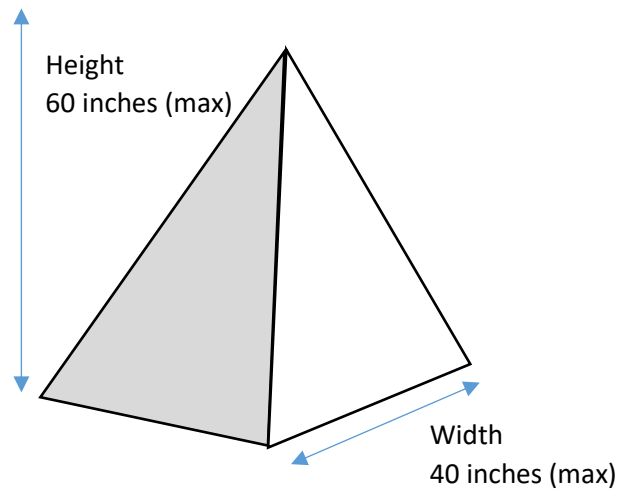
Minimum 2D Dimensions



Maximum 2D Dimensions



Maximum 3D Dimensions



NB. Minimum height or width is 9 inches

With the exception of jewelry, fashion design, and other wearable accessories, which do not have specific size limitations, 3D entries (such as ceramics, and sculptures), submitted by entrants in Class III & Class IV must have a minimum height OR width of 9 inches; while large 3D entries must have a maximum height/length of 60 inches, and a maximum width of 40 inches.

4. GUIDELINES FOR ADULT ENTRANTS: CLASSES V & VI

There are two adult classes in the competition:

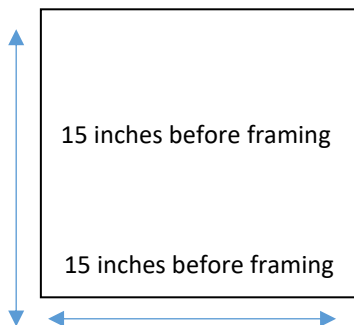
1. Class V 18-20 Years
2. Class VI 21 Years and older

Adult entrants may submit entries in any of the fourteen categories. Entries for each adult class are adjudicated separately.

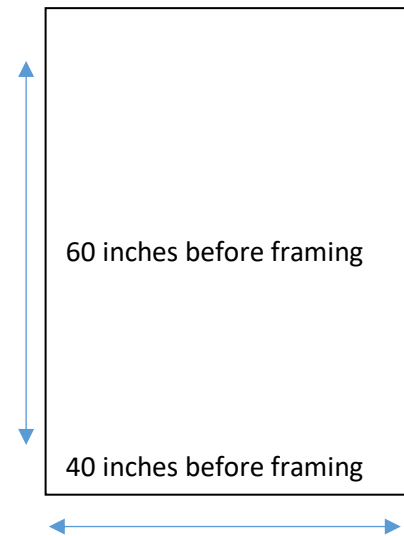
Class V & Class VI Artwork Size Requirements

For entrants in the adult classes, 2D entries (collage, digital illustration, drawing, painting, photography, printmaking, etcetera) must have a minimum unframed height AND width of 15 inches, and a maximum unframed height of 60 inches, and a maximum unframed width of 40 inches.

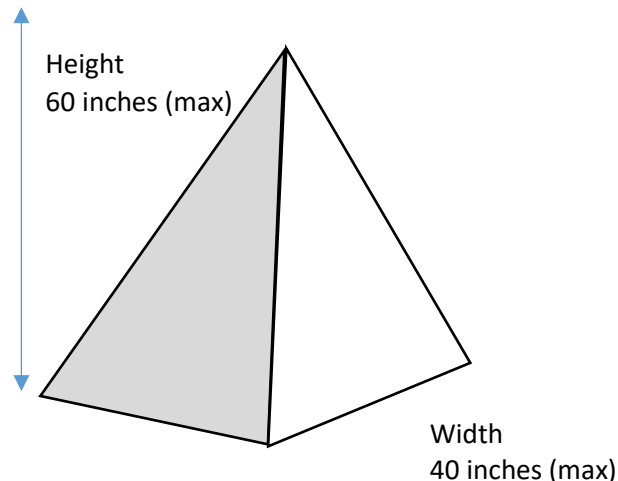
Minimum 2D Dimensions



Maximum 2D Dimensions



Maximum 3D Dimensions



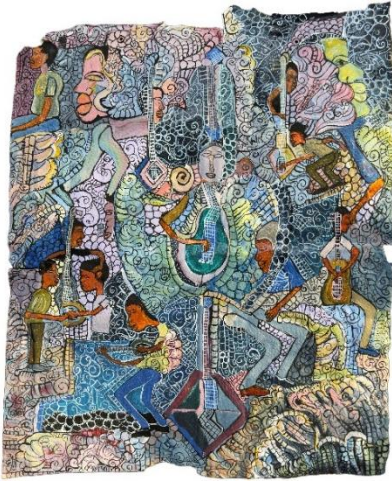
NB. Minimum height or width is 12 inches

With the exception of jewelry, fashion design, and other wearable accessories, which do not have specific size limitations, 3D entries (such as ceramics, and sculptures), submitted by entrants in Class I & Class II must have a minimum height OR width of 12 inches; while large 3D entries must have a maximum height/length of 60 inches, and a maximum width of 40 inches.

Intuitive Artists

Entrants in Class VI (21 years and older) who submit work in the disciplines of ceramics, drawing, painting, and sculpture may be considered for assessment as part of the Intuitive art group based on the visual approaches, conceptual concerns, and creative biography of the artist.

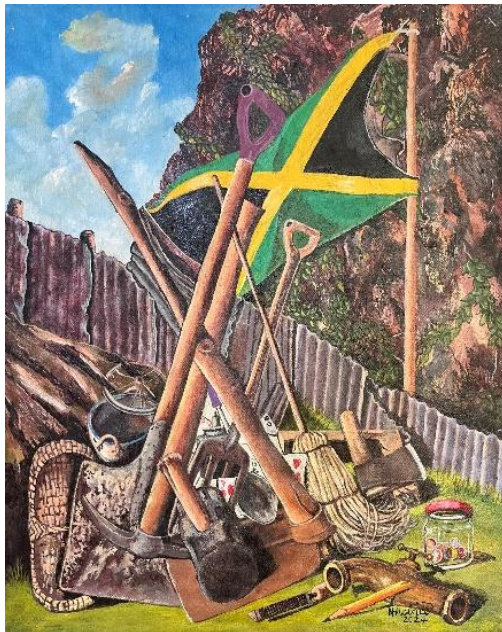
Generally, Intuitive artists consistently present work that manifest pictorial representations that reflect very limited exposure to, and application of, the visual principles that define Euro-American pictorial traditions and academic approaches.



Christopher Harris
 Music in My DNA
 Acrylic Paint on Metal
 2025



Myrtle Hennie
 The Matriarch
 Charcoal on Paper
 2024



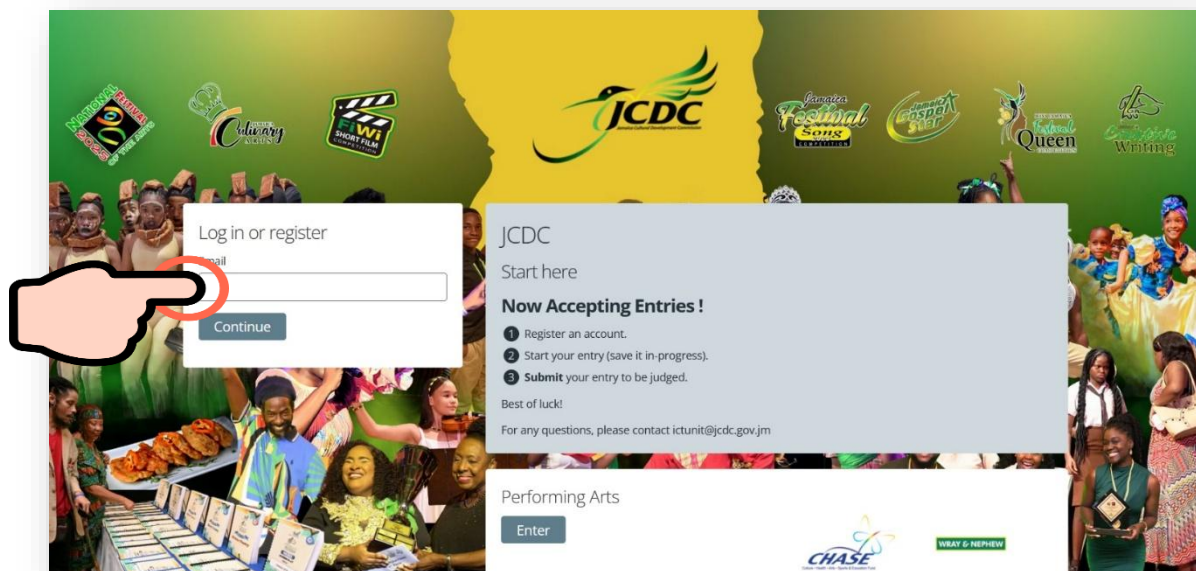
Nugent Hewitt
 Labour Day
 Acrylic on Canvas
 2025

5. REGISTRATION & ENTRY SUBMISSION GUIDELINES

Entrants should ensure that the following items are prepared prior to submitting an entry for the competition :

1. An accessible email address.
2. Quality photographs of their artworks.
3. A unique title for each artwork, preferably one that reflects the conceptual thinking that underpins the artwork's creation.
4. A brief conceptual statement about each artwork.
5. A list the techniques and materials used in their creations.
6. A short biography.
7. Artwork dimensions.

Entrants should visit jcdc.awardsplatform.com on a computer or mobile device.



Registration

The first step is to enter a valid email address in the box below 'LOG IN OR REGISTER', and then click 'CONTINUE'. First time users will be sent a six-digit Security Verification Code via the email address entered. This code should be retrieved and entered into the portal, as shown below.



After submitting the code, new entrants will be required to enter:

1. First Name
2. Last Name
3. Password. This password should be at least 12 characters long, and must include at least one number, one uppercase letter, one lowercase letter, and a special character.
4. Address. Artists must use their current address upon registration, as this information is used for the adjudication, collection, display, and return of artworks. Where an incorrect address is provided, the JCDC will not be liable for any delay, inconvenience, or damage arising directly from the use of that incorrect information. Artists who change their address after registration must notify the JCDC by email at visarts@jcdc.gov.jm immediately.

Password Recovery

Those entrants who have registered previously and are now logged out of the portal are required to enter the email address and the password with which they had previously registered to gain access to the entry portal.



Where the password cannot be remembered, the portal can be accessed by selecting the 'FORGOT PASSWORD' link, which will bring up the email address. On clicking 'SEND', entrants will be sent a Security Verification Code via email. This code should be retrieved and entered into the portal.

After entering the code, a new password consisting of at least 12 characters will be required. This password must include at least one number, one uppercase letter, one lowercase letter, and a special character.

Entry Submission

On clicking 'ENTER' at the top of the screen, entrants are presented a page with noteworthy information, such as:

1. Deadline dates
2. Link to the Handbook - that should be read prior to making an entry
3. email addresses for the various JCDC Units providing support for each competition. For visual arts, you should send your emails to **visarts@jcdc.gov.jm**
4. Notes for editing or saving your entry.

Entrants are also required to indicate by clicking the relevant checkboxes, that the Terms of Service, as well as the rules outlined in the Competitions Handbook have been read and are accepted.



Clicking 'START ENTRY' at the bottom of the entry page will provide access to the Entry Forms. Select 'UNIQUE ARTS' from the Competitions Drop Down Menu, followed by 'VISUAL ARTS'.

Start here

Start tab

Welcome to the JCDC Competition Platform!!!
Please note a Title of Entry must be entered.

Competition

Title of Entry

Parish

Contact Phone Number

Save Save + close Cancel Preview Submit entry

Required information for the entry should now be entered, such as:

1. Title of Artwork
2. Year of Completion
3. Media
4. Dimensions
5. Techniques
6. Concept Statement

If for any reason an entrant cannot complete all the required information, the ongoing entry may be saved by clicking the 'SAVE + CLOSE' button. Entrants may use this option if they need to retrieve additional information before continuing the entry data submission.

Saved entries may be edited by clicking the name of the entry after logging into the portal.

Start entry

My entries

Active season (2026) Current

Search list Advanced

Copy Delete

Displaying 1 - 1 of 1

ID	Entry	Competition	Statuses	Updated	PDF
	up deh	TFF - Community Groups	In progress	4 days ago	

10

Once all the required information is entered, entries are submitted by clicking the 'SUBMIT ENTRY' button. Once done, entrants will receive an email verifying receipt.

6. GROUNDS FOR DISQUALIFICATION

An entry will be disqualified on any of the following grounds:

- a. The artwork was made before January 1, 2025.
- b. The entry is found to have been plagiarised. All entries must be original works created and fully owned by the artist making the submission. For the purposes of this ground, plagiarism includes the direct copying or substantial reproduction of another artist's work without authorisation, whether or not the source is acknowledged. Where the JCDC has reasonable grounds to suspect plagiarism, the artist will be notified in writing and given three (3) working days to provide a written response before a final determination is made. The determination will be made by the adjudication panel, whose decision shall be final.
- c. The artwork was created in whole or in part using generative artificial intelligence tools. Standard AI-assisted editing functions embedded in commercial software, such as noise reduction, colour correction, or background removal, do not constitute prohibited AI use under this ground, provided that the creative and compositional work remains the artist's own. Where a breach is suspected, the artist will be notified and given three (3) working days to provide a written explanation of the tools and techniques used before a final determination is made by the adjudication panel.
- d. The artwork was previously entered in this competition.
- e. The artwork contains content that is lewd, pornographic, gratuitously violent, or that promotes hatred or discrimination against any individual or group on the basis of race, gender, religion, nationality, or similar grounds. The JCDC reserves the right to make this determination, having regard to prevailing community standards and the nature of the competition.
- f. The image provided by the artist does not materially match the physical artwork reviewed, for example, where the image submitted is of an incomplete or substantially different version of the work. Minor photographic discrepancies that do not affect the adjudicators' ability to assess the artwork will not of themselves constitute grounds for disqualification.
- g. The entry does not have a title, or if the title is not unique. For the purposes of this ground, uniqueness is measured against the other entries submitted by the same artist. Artists submitting multiple entries as part of a series must distinguish each entry by adding Roman numerals to the title, for example: Artwork I, Artwork II, Artwork III. Untitled is not an acceptable title for this competition.
- h. The required information, such as the list of materials and techniques used to create the artwork, is not provided.

- i. The entry is submitted in an incorrect creative discipline or category, for example a collage being submitted as a textile entry. Where the JCDC identifies a potential miscategorisation before the first round of adjudication, the artist will be notified and given the opportunity to resubmit the entry under the correct discipline, provided the submission period has not closed.
- j. The entry is submitted in the incorrect class, for example a Class IV entrant submitting an entry as Class III. Where the JCDC identifies a potential miscategorisation before the first round of adjudication, the artist will be notified and given the opportunity to resubmit the entry under the correct discipline, provided the submission period has not closed.
- k. Multiple images of different artworks are submitted under a single title as one entry. The image and information for each artwork must be submitted separately.
- l. The artwork exceeds the maximum dimensions, or does not meet the minimum dimensions, applicable to the entrant's class and creative discipline.
- m. The artwork was made by a staff member of the JCDC, a member of the adjudication panels, or a member of the JCDC Visual Arts Committee.

Notification and Consequences of Disqualification

Where an entry is disqualified, the artist will be notified in writing of the specific ground on which the disqualification is based. Disqualified entries will not be advanced to subsequent rounds of adjudication. The physical artwork, where already submitted, will be returned to the artist in accordance with the collection arrangements described in the JCDC Visual Arts Exhibitions section. Where the disqualification is on a ground that permits a prior opportunity to respond, as provided under grounds (e), (g), and (h) above, the entry will not be formally disqualified until that process is completed.

7. ADJUDICATION OF ENTRIES

The review of entries takes place over four rounds between July and August. Entries that appear to breach any of the Entry Guidelines outlined at any stage of the review process will be disqualified.

Information related to adjudication dates, as well as to post-competition activities will be communicated via email and the JCDC's regular information dissemination channels. Entrants should ensure that they have a working email address, preferably on the gmail platform for the duration of the competition and exhibition cycle (which usually ends in November, but may be postponed by the JCDC if necessary).

Entrants will also have the option of joining the official WhatsApp group for the competition, via the link on page 28 of this handbook.

Entrants must ensure that they have access to the Awards Force Portal for the duration of the competition, as the outcomes of each adjudication round will only be accessible via the portal.

Adjudication Criteria

The entries submitted for the competition will be assessed by artists, art administrators, and art educators of experience. Entrants may query the outcomes of the adjudication process by sending an email to visarts@jcdc.gov.jm.

Adjudicators will focus on four core aspects of each submission: Craftsmanship, Idea Development, Composition and Cultural Relevance.

- a. Craftsmanship is an assessment of the technical skills that are manifested in each artwork. It is a function of how well the materials employed by the artist have been utilized, as well as an examination of the range of techniques employed, as appropriate to the creative category within which the submission is being made.
- b. Composition is an assessment of the layout of the elements in the artworks. It is a function of how lines, colours, shapes, forms and other elements of art are employed to reflect the design principles that are appropriate to the submission being made.
- c. Idea Development is based on an assessment of the compositional elements in relation to the concept reflected by title of the artwork.
- d. Cultural Relevance is an assessment of the extent to which the artwork reflects, suggests, or depicts recognizable aspects of Jamaican cultural heritage.



CRITERIA	EXCELLENT (A)	VERY GOOD (B+)	GOOD (B)	COMPETENT (B-)
CRAFTSMANSHIP/ TECHNICAL SKILLS <i>(Finish)</i> [35 POINTS]	32-35 Points	28-31 Points	24-27 Points	23 Points
COMPOSITION/ DESIGN [30 POINTS]	28-30 Points	24-27 Points	21-23 Points)	20 Points
IDEA/CONCEPT DEVELOPMENT [20 POINTS]	18-20 Points	16-17 Points	14-15 Points	13 Points
CULTURAL RELEVANCE [15 POINTS]	14-15 Points	12-13 Points	10-11 Points	9 Points

It is critical that entries are strong in all four areas. In other words, artworks must demonstrate very sound technical abilities, excellent employment of design elements, a keen sense of concept, and manifest cultural relevance in order to receive the highest possible commendation.

The Adjudication Process

The adjudication process has four rounds:

- a. The first round usually takes place in July, and focuses on reviewing the entry data submitted for each artwork, such as the artwork creation dates, and the creative categories under which entries are submitted. Any artwork that is found to be in breach of the requirements outlined under the entry guidelines for creation date, artwork size, and other related data will not be advanced to the second round. **The content and quality of the artwork/image submitted is NOT a criterion under consideration for this round.**
- b. The second adjudication round usually takes place in July, during which adjudicators will assess the images submitted by each entrant, and consider, via online review, the comparative quality of the artworks received in each class. **This is based on the expected standards for the respective age groups (as illustrated in the catalogues of past competitions), with emphasis on composition and craftsmanship.** Adjudicators will determine if the artwork should be submitted for in-person review based primarily on the visual qualities observed. Artists will be notified of the outcome of the adjudication process via written correspondence.

- c. The third round involves the physical review of the artworks advancing from the second round, and usually takes place in July. Selected artworks are viewed in-person at the respective JCDC parish offices or designated adjudication centres on the dates indicated via written communication. The estimated review time will be approximately 60-120 minutes, inclusive of time for some individual feedback. Artworks do not need to be installation/exhibition ready at this stage. However, photographs and digital illustrations must be printed at the submission size and on the medium stated on the entry form before being presented for review.

Each entry will be assessed based on the visual strength of the submission, as per the expected standards for the respective age groups (the catalogues of past competitions will be consulted for guidance). The core criteria will be composition and craftsmanship, though artwork size will also be a critical factor. Artists will be notified of the outcome of the adjudication process via written correspondence (such as email). This communication will advise entrants with regards to the date, time, and location for the delivery of the physical artworks that have advanced to the final round.

Commendable entries that do not advance to the final round will be considered for a Merit Certificate on the advice of the adjudicators.

- d. The final round of adjudication usually takes place in late August, following the submission of the physical artworks by the artists to the delivery locations communicated in writing following the third round. **All artworks that have been advanced to the final round must be display/exhibition ready upon submission to the delivery site, or will not be adjudicated during the round.**

Artworks to be displayed by hanging must have appropriate cabling or hooks. Artworks requiring display support, such as jewelry entries, must be accompanied by suitable stands/supports.

Medals will be awarded to entries that receive a minimum average score of 70/100 in the final round, as follows:

70.0 – 79.9	Bronze
80.0 – 89.9	Silver
90.0 – 100	Gold

Entries that advance to the final review round, but are not scored due to not being display ready, will receive a Merit Certificate.



8. JCDC VISUAL ARTS AWARDS CEREMONY

Medals will be presented to the artists, or their representatives, at the JCDC Visual Arts Awards Ceremony, which is usually held in October.

However, the highlight of the JCDC Visual Arts Awards Ceremony will be the presentation of thirty-seven (37) special awards, which are determined by the number and quality of the medals received by individual entrants based on the final round of adjudication:

Best Overall Artist Award

This prize is presented to the artist who has received the most gold medals in the competition.

Most Outstanding Art Educator Award

This prize is presented to the educator whose students have received the best quality medals in the competition.

Most Outstanding Artists in Class I-VI

Presented to the artists who have won the best quality medals in the competition for their age group. There are seven (7) class prizes to be determined. To be considered, artists must be awarded at least one gold medal.

Most Outstanding Artist Per Discipline

Presented to the artists who have won the best quality medals in each creative discipline. There are twenty-eight (28) discipline prizes to be determined – fourteen for youth artists, and fourteen for adult artists. To be considered, artists must be awarded at least one gold medal in the respective discipline.

Sponsors of the competition may also facilitate the awarding of special prizes to deserving entrants.

Where artists fail to collect their medals, or prizes at the planned Awards Ceremony, arrangements will be made to have the awards collected at the parish office associated with the address of the entrant.



9. JCDC VISUAL ARTS EXHIBITIONS

The artworks that received medals are usually featured in the JCDC Visual Arts Exhibitions (Physical and Online) in October and November each year. Physical exhibitions are envisioned for sites in Kingston, St. Ann, St. James, Manchester, Clarendon, St. Catherine, and St. Mary, depending on the availability of display spaces.

Artists should therefore be mindful that:

- a. The artworks submitted for the competition must be physically available for the duration of the competition (usually June to November).
- b. Artworks selected for display in the JCDC Visual Arts Exhibition may be listed for sale, subject to the artists' consent. The sale of any artwork will be conducted by the JCDC Business Development Office. A commission of 25% of the final sales price will be retained by the JCDC, with remaining 75% remitted to the artist. The JCDC does not guarantee the sale of any artwork, and shall not be liable where a prospective sale does not proceed to completion.



View of 2024 Exhibition at the Olympia Art Centre in Kingston

Post Exhibition

- a. Artworks will be returned to the entrants, or an approved representative, at the display venue on the last day of the physical exhibitions of awarded artworks (usually in November).
- b. Entrants who are not available to collect their artworks, or who fail to provide a suitable representative to receive the artworks, will have one month to collect their art from the relevant JCDC parish office. Artworks that are not collected by the stipulated date will become the property of the JCDC, and will be used or disposed of as the JCDC deems appropriate.
- c. The creators of awarded art may be invited to participate in art fairs, workshops, mentorship groups, and special exhibitions, as opportunities arise.

10. LEGAL CONSIDERATIONS

- a. By submitting an entry on the approved online platform, the entrant confirms that they have read this Handbook and agrees to comply with all rules and regulations governing the competition.
- b. Where an entry is submitted for a youth entrant in Classes I–IV, the act of submission further confirms that parental or guardian consent for the youth entrant's participation has been obtained. Instructors submitting on behalf of youth entrants are responsible for ensuring that such consent is secured prior to submission.
- c. JCDC Staff, Board of Commissioners, Adjudicators, or members of the Visual Arts Committee cannot participate in the competition.
- d. By submitting an entry, each entrant grants the JCDC a non-exclusive, royalty-free, worldwide license to reproduce and display images or recordings of award-winning and exhibited entries solely for the JCDC's own non-commercial institutional purposes, including its website, social media, handbooks, and promotional materials. The JCDC may not sub-license, sell, or use the artwork commercially without the artist's prior written consent. Copyright remains with the artist at all times, and due credit will be given.
- e. The JCDC reserves the right to use photographs, images, or recordings of all entrants, without charge, in its official digital and physical publications, including its website, social media platforms, handbooks, and promotional materials. Where an award recipient is a youth entrant in Classes I–IV, the consent of a parent or legal guardian to the use of their image is implied by the act of submission, as provided under clause (b).
- f. Where damage to an artwork occurs while the artwork is in the custody of the JCDC, the competition is governed by the principle of restoration, which means concern will be limited to correcting only the damage that has been shown to have occurred whilst the artwork is in the possession of the JCDC for the specified custody period.
- g. Artworks must have a stated sales price at the time of entry, which shall serve as the artwork's declared insurance value. The JCDC's liability for damage is capped at **J\$50,000** per artwork. Artists whose works exceed this value are advised to obtain supplementary insurance for the period of the competition (which usually runs until the end of November). The JCDC shall not be liable for any shortfall between the declared value and the insurance maximum in the event of damage.
- h. The JCDC will not be liable for minor damage to an artwork that is presented to the JCDC without protective framing or packaging, such as minor abrasions or

scratches that may occur on the edges of gallery-wrapped 2D artworks, consistent with ordinary handling.

- i. Any damage to an artwork must be documented at the point of collection and reported to the JCDC representative using the prescribed damage report form before the artwork is removed from the collection site. Upon receipt of the damage report form, the JCDC will arrange for immediate restorative consultation. Damage claims submitted after the artwork has been collected and removed from the collection site will not be considered
- j. Where damage is confirmed to have occurred in the JCDC's custody, the JCDC will appoint a reputable conservator of its choosing to assess and carry out the necessary restoration work. The artist will be consulted on the nature and extent of the damage prior to restoration commencing.
- k. Where the cost of restoration exceeds J\$50,000, the maximum reimbursement payable to the artist shall be J\$50,000. The artist will be notified of this determination in writing before any restoration work commences, and may elect to take custody of the artwork without restoration if they prefer.



Our Mission

To influence national development positively by creating opportunities that unearth, develop, preserve and promote the creative talents and cultural expressions of the Jamaican people, through a professional and dynamic team, thereby advancing brand Jamaica worldwide.

FOR MORE INFORMATION

Contact (876) 926-5726-9, ext 1148
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Scan to join the VA 2026 WhatsApp Group

