CHAPTER 8

South Star for Jamaica

Abstract A contemporary profile of the emerging Jamaican audiovisual subsector is presented in this chapter. Themes and traits that help to establish the cultural specificity of the Jamaican subsector and establish a profile based on its “personality”, are presented. Grounded in principles of behavioral economics, these themes and traits are used to guide the development of a framework for a culturally specific action plan and the application of the South Star cultural economy model. This is with a view to crafting suggestions for the application of #decolonization2point0 principles to the planning for the growth and development of Jamaica’s emerging audiovisual sector.

Keywords Jamaica • Neoliberalism • Cultural engineering • Decolonization • Fragmented policy • Structural Adjustment • Social stratification • South Star • Television • Class • Smadification • Entrepreneurship • Commercialism • Individualism • Policy Development • Media • Complex Trauma • Intergenerational Trauma • Social Justice • Audiovisual • Ideological Positioning • Economic Approach

The onset of the global pandemic COVID-19 and its intersection with the phenomenon of post global populism has begun and is predicted to further throw global social and economic fissures wide open. The pandemic laid bare contemporary neoliberalism. It confirmed that the rise of
political populism in Jamaica and Ghana cannot be separated from centuries of suffering from spans of colonial subordination, hegemony and the paradoxes of economic history. As such this chapter proposes an application of the South Star model for cultural economy for nations of the Global South to the Jamaican audiovisual subsector. It explains, comparatively, the possible applications of the model using the Ghanaian case data and cultural references.

The case data confirms that the Jamaican media transitioned through a period of liberalization without preparation. I argue that this affected the directions that its electronic, and now digital, media took; a re-formulation of its “personality” and in particular the setting of distinctive content, tone and spirit of the output it feeds to the publics it serves. I suggest that patterns of trauma in the Jamaican media did not end with JBC’s divestment, and changed form during its period of liberalization. Are, therefore, many of the challenges faced by sectors of the Jamaican cultural economy driven by a “collective personality”? Is this true elsewhere, and could it be a feature of former colonies and nations of the Global South? Could the reading of “personality”-specific challenges lead to the “diagnosis” and design of appropriate interventions for CCE development? Is this a basis upon which culturally specific cultural economy policy can be devised in the future?

**Personality and Identity**

Each nation has a distinctive national footprint; with an identity, cultures and specific characteristics. Its sectors and citizens have specific, unique behaviors. For the purpose of this exploration the metaphoric “personality” of that nation or sector is defined as consistent, collective response-patterns to historical, social and economic circumstances and influences. These present distinctive elements of character, reactions to stimuli and ways of expression to others. Sengor spoke of the “African personality” and the need to give expression to the “Black personality” (1995:78). Azibo (1996) describes his African Personality metatheory as an explanation of the spiritual essence underlying human personality; how this spiritual essence impacts on the psychological functioning of African people; the interplay between the spiritual, mental, and physical dimensions of the human being; and how this interplay impacts African psychological functioning. Hall (1996:502) describes cultural identity as hybrid “coming out of very specific historical formations, out of cultural repertoires of
enunciation … it is not just anything… and we have to live this ensemble of identity-positions in all its specificities”.

Jamaican political sociologist, Carl Stone (1992) spoke to a changing “national character” that is linked to specific historical periods and to the social and economic structures predominant in those periods. Stone indicated that predictions for a nation-state require the understanding of dynamic linkages between values, norms and behavioral traits; and that “drives, motivations and dominant behavioural traits tend to change from period to period and epoch to epoch in response to changes in norms and values”. It is these changing expressions that, I argue, metaphorically constitute a national or sectoral “personality”. Optimizing media production output goes to the heart of #d2k. If a country’s media sector and its sub-sectors and industries each has a unique footprint or “personality”, that is a specific combination of elements, agendas, patterns and qualities that form distinctive character, ways of expression and responses to stimuli; it must follow, as Stone tells us, that contextualizing these norms and values in a country, its sectors and subsectors assists in predicting the directions in which future changes are likely to occur in a nation (1992). This is the objective of this exploration.

Cultural and creative economy policy development has been particularly challenging in nations of the Global South due to opportunity cost considerations of more pressing development priorities. Girvan in “Rethinking Development”, who urged postcolonial nations to rethink state-sponsored developmentalism and social engineering that twinned decolonization and Keynesianism at a time when “social engineering was thought to be feasible and respectable” (Girvan 1991:172). Instead I propose a contemporary, holistic, cultural engineering methodology that balances public and private sector planning to develop unique fixes to counter the effects of colonialism on societies of the Global South. This requires the development of robust, intentional cultural economies through which to advance the sustainable development agenda and reclaim national space and place in global markets. Moseley-Wood (2019:9) reminds us that the sense of place “or to be more precise the sense of the identity of place as unixed, multiple and unstable both resonates with the postcolonial project of reclaiming space as well as complicates it”. It is a principle that guides the spirit of D2K.
Jamaica is a land of glorious absurdities. At the best of times life has been hard for many of the black Jamaicans who make up its majority. Jamaicans live with worry and anxiety as a natural feature with the weight of intergenerational trauma. Declaring Jamaica a nation in distress would not be far-fetched. Poverty, unemployment, crime, inequity and dire social conditions make up the cocktail of laments that have followed the majority of Jamaicans from before the Emancipation of enslaved persons in 1838 through to twenty-first-century neoliberalization. Stone suggested that tensions experienced by the Jamaican people in dealing with issues of authority and power “have been jumbled since the era of colonial British colonization and these tensions are compounded by ongoing political struggles in which power struggles of competing ideologies, values, and norms have resulted in a disequilibrium of power that has weakened authority in all domains of social space”.

Stone asserted that British colonization and the plantation economy created “a warped authority system that engendered a long-standing struggle for power and authority within the Jamaican culture” (Stone 1992 in Hickling and Walcott 2019:10). Indeed, colonial memory and retention have long been identified as central causative agents of complex trauma, resulting in the psychosocial legacies of slavery, attachment disorders, fragmented families, unemployment and unequal distribution of wealth. Combined with high levels of verbal and physical aggression, power management problems, psychosexual disorders and dependency, a diagnosis of elements of personality disorders is possible. It is a nation in distress. Local media and artistry remain the means by which the population makes sense of its circumstances—rising murders, antisocial behaviors, the tightening of belts under structural adjustment, fragmented policy, a frenetic and combative politics, corruption, growing inequality.

“Finga Rotten, Caan Cut it Off” is a Jamaican proverb that indicates that a decaying appendage requires healing rather than be discarded. The South Star model starts from this premise. Jamaican media and culture have historically served as a national conscience. I further argue through the presentation of comparative case data of the previous chapters, that a traumatized, ambivalent nation was reflecting to itself through a traumatized, ambivalent media.

From its colonial antecedents, through the changes of Independence, the trauma of the Cold War and local political unrest into globalization,
the media landscape changed particularly dramatically following its liberalization and movement from public service to commercial broadcasting. The technologies of media changed. The philosophy and ideology of broadcasting changed from public service to commerce. The economics of media changed and media operations changed. Its governance did not change fast enough to keep up. Additionally, the structures of media changed. Combative competition formed its core.

**Displacement and Conflict**

Neoliberal audiovisual production, distribution and trade in Jamaica was grounded in conflict and combative competition. During this period of sector growth, emphasis was placed on capitalization and keeping media houses open during the difficult economic period. The people of the media nurturing the human resource were not prioritized. For the larger players in the industry, talent became a tradable commodity—expedient, expendable, exploitable and exclusive. Many CCI practitioners including audiovisual practitioners have articulated feelings of hopelessness, anger, unworthiness, and insecurity associated with their profession early in the new century. Content producers were being discounted and disregarded by mainstream media based on the terms of trade on offer. The case studies revealed discounted value of and disregard for production values, processes and products. I argue that this challenge became largely endemic in television, weakening the self-worth of the sector. A global interface caused filmmaking standards to remain high. This resulted in an ambivalent positioning. A strong, confident and proficient internationally-facing film sector alongside a limping-yet-vibrant domestic audiovisual production sector. At the end of the second decade, when greater value was placed on production and content the television industry began to self-correct through amelioration, partnerships and improved relationships.

Three clear temporal categories of audiovisual professionals had emerged. Those raised within the public service idiom. These nostalgic production elders continue to gather each year to celebrate the university of the JBC and bemoan the divestment decision and slipping standards. The “sandwich” generation of creative professionals straddle libertine choices, for which they had not been adequately prepared and continue to be challenged by. The significant changes the Jamaican media philosophy—the ways it thinks and knows; changing belief systems and ideological frameworks; the ways it produces and the motivations for production,
the ways it plans and the ways in which it works, its technology and its processes were formulated within the ‘sandwich generation’ of the audiovisual sector. Changes in philosophy, ideology, economy, governance and operations (PIEGO) had been as palpable as the increasing ambivalence of the “sandwiched” media group. The third group, the new-media generation, born in the 1990s and beyond, are largely oblivious, beyond research, to the circumstances in which media generations before them operated. For the new media proponents, PSB was largely academic rather than a lived construct. Liberalization’s transformation significantly affected the three generations that have had to adjust in different ways. The conflict of tradition and modernity continued to dog the media, which had to respond to criticisms by its audience that it was too negative in tone and content.

Baby boomers and Gen Xers who had been employed to the public broadcasters found themselves having to assume sensibilities of entrepreneurship in addition to their creative outlook for their craft. The case study data revealed that many of the displaced PSB workers found employment in the commercial broadcast sector and accepted the hegemony of contractual attachment without the benefits of employees, engendering insecurity for futures of work, personal growth and retirement. Others took on full-time employment and yet others joined the cadre of independent workers who worked mainly in the film sector, accepting the risk and uncertainty of independent work. This displacement did not affect the generation of Jamaican media workers that followed. They came into privatized media sans the memories, values and ethics of public service media and were born into the ethos of liberalization with the “natural” coexistence of culture and commerce. They met the challenges and opportunities with impatience and discounted the “pain points” of their antecedents without the context of history. Greater numbers of 2k media workers had access to content and the means of creating content. A cadre of “prosumers” or “produsers” (Marenghi et al) entered the market, turning the concept of “mass communication” on its head. The COVID-19 pandemic and period of lockdown resulted in a plethora of audiovisual production. The overlap of Jamaican baby boomers and Generations X, Y and Z in the media space further engendered conflict. Boomers and Gen X complained of slipping standards and entitlement. Gen Y and Gen Z and their seniors presented as defensive, accusing progenitors of being stuck in a “golden age”. In Ghana, intergenerational tensions had manifest differently.
The psychosocial impact of the generation of transition led to variable levels of displacement intergenerational conflict, sector insecurities, the impact of social unease, chronic competitiveness and social stratification. This existed alongside demonstrable resilience and high levels of performance in the Jamaican audiovisual sector. The need for healing, repair and bolstering of the Jamaican audiovisual sector, and by extension its cultural economy, is seen as the thematic approach to undergird planning for its development, grounded in the theme of redeeming its standards, revisiting its national objectives, operational practices and relationships with audiences, linkages, clients and a wider public.

The Jamaican audiovisual subsector media also went through the period of liberalization-with-little-preparation that ignored the institutional structures of stratification of class and color, a phenomenon revisited by Moseley-Wood in the context of Jamaican screen craft (2019:9). This compounded the complexity of change. From the inception of film and television, class and race stratified the Jamaican sectors. A blurring of lines of demarcation began to occur as the natural convergence of sectors accelerated in the first and second decades of the new millennium.

Globally, liberalization further saw to the softening of Jamaica’s global tradition of stout Non-Aligned resistance. Persons with deeply imbedded progressive ideological positions were caused to question their consciences and shamed into silence. A persistent red-scare-veil remained present. Questioning prevailing systems was discouraged within the libertine zeitgeist. The notion that no alternative existed to the neoliberal model became accepted. Within this framework, the movement from public service television to commercial hybrid audiovisual sector in Jamaica and Ghana was both real and representative.

A growing ideological “beigeness” overtook the land of bright-and-vibrant color. Ironically, this co-existed with strong assertions of media rights and freedoms of speech and expression. The medium became the message—fragmented, traumatized, distressed, without a clear purpose. It stands to reason that a traumatized, ambivalent nation would reflect back to itself through a traumatized ambivalent media. But paradoxically, it presented as a nation with great promise and power—traumatized but not powerless; a nation in transition, accompanied by growing pains.

“Cultural cringe” and low “collective esteem” were identified despite demonstrable capabilities of audiovisual workers and teams. Socio-economic challenges and an absence of a clear market for audiovisual productions also negatively affected the consistency of production. In addition
to material support, industry players need for “smadification” manifests in Jamaican television. Jamaicans have a deep-seated cultural quest to be respected, to be regarded as “smaddy”. To be “less-counted” is the antithesis of “smadification”, the Jamaican colloquial term used to describe the process of becoming or seeming “to become somebody”, an indicator of poor collective esteem. The change from Jamaica’s consistent reliance on overseas programming and the marginalization of independent programming and production late in the second decade are indicators of growing sector-confidence.

The balance of PSB and commercial media was tested at the height of the COVID-19 pandemic. Inequity of access to information and other commodities became an increasingly pressing challenge in Jamaica and across the globe. The pandemic exposed in real time the global impact of systemic emphasis on wealth creation, entrepreneurship, engendered individualism and commercialism. It emphasised the social chasm seen in UN’s 2019 Human Development Index. Audiovisual producers and distributors across varied platforms became the primary sources of entertainment and information and were forced to grapple with their impact on both their content and sector structure. A global psychic centrality seemed to have manifest in an emergent twenty-first century Zeitgeist, characterized by ideological and social change. The Pandemic provided what seemed to be a clear marker of that change. Increased content production, the primacy of the value of data and global dependence on the consumption of screen driven content put the audiovisual sector at the centre of seeming zeitgeist change.

**Post-Libertine Trauma**

The true impact that the changing, liberalized media processes had on many trying to make sense of the broadcast sector on my professional trajectory and choices was not evident for 20 years. Displacement, disappointment and dislocation of many separated from the JBC went far beyond losing a job. For some it was like losing a limb, or a loved one, or a home. In the two decades of interviews, observation, conversations and analysis; interfacing with creatives through policy development came the realization that the trauma was significant and widespread. For the nations of the Global South asked to “adjust their belts” for successive decades while they formalized and structured their economies to make them more efficient, liberalization had been as traumatic as it has been constructive.
Liberalization presented in the Caribbean as the latest span of subordination in a region, whose very evolution is characterized by the disjunction, displacement, trauma and turmoil that shape its culture and cultural output (Burke 2007). Traumatic events exact an enormous psychological and physical toll on survivors, and often have ramifications that must be endured for decades.

Media have the responsibility of representing the nation to itself. By its very nature national media have processed and packaged national trauma, triumph and ambivalence and fed it back to itself. It molded thought processes, influenced ideology, analyzed economy, questioned governance and observed operational adjustment. Beyond its representative role, in the libertine era media philosophies changed, as did the ideological premise upon which it operated, its economic structures and processes, systems of governance and operational framework. Audiovisual media not only had to reproduce information change on behalf of nations in transformation but do so while they navigated their own transformation in relation to changing world media. At a granular level, the individuals responsible for managing this dual-level change also had to navigate their personal transitions.

Bombay (2009:6–7) provides considerable evidence that the effects of traumatic experiences such as these are often transmitted across generations, affecting the children and grandchildren of those that were initially victimized. They also note that collective trauma may have profound intergenerational effects that infiltrate beyond easily observed or measured factors—emanating from the survivors’ telling and retelling of trauma, or, in contrast, by the deep silence that is common among some survivors, like that seen in Ghana that changed dramatically in the libertine years. Hickling F tells us that complex trauma, itself a psychiatric diagnosis, arises from traumatic, stressful interpersonal violations and often results in long-standing intrapsychic emotional pain.

The weight of the responsibility of the media, includes public jousts with national leaders of government, industry and other sectors. Processing the weight of national trauma is also the media’s responsibility. In the Jamaican context with the steady increase in murderous and violent crimes, this includes the macabre, as well as incredible and unspeakable violence. The impact of the media-worker’s daily interface with common factors of complex trauma—violence, war, terrorism and forced migration; sexual abuse; physical abuse; rape and assault; emotional abuse; and physical, medical, educational and emotional neglect, anxiety,
pain—is not to be underestimated. The pressures of accuracy and precision; low wage-levels; looming liable and defamation suits; fourth estate responsibilities for the protection and defense of national rights-to-know are also among the high expectations of the media that make its work traumatic. The absence of clear policy, structures and direction to guide sector-change in the midst of sustained national turmoil, presents the picture of a sector holding itself together and still growing and developing amidst extreme distress. It is for this reason that a development model for the cultural economy—including its audiovisual sub sector—that takes into account monetary and fiscal growth imperatives but is also sensitive to the intangible but real spirit of change taking place; cultural specificity and behavioral economics, is proposed.

**Personality Disordered?**

Colonial memory and retention have been identified as central causative agents of complex trauma and disordered Jamaican personalities. The traumatic stimulants are the psychosocial legacy of slavery, attachment disorders, fragmented families, unemployment and unequal distribution of wealth. Hickling, F and Walcott (2019:9), indicate that “41.4% of the Jamaican population was eligible for a diagnosis of personality disorder, the severity of which exists on a continuum from mild to severe. This finding establishes the prevalence rates in the Jamaican population, which exceed rates found internationally (Huang et al. 2009)”. Hickling and Walcott (2019) suggest “every aspect of Jamaican society with such behaviour reflecting a significant prevalence of personality disorders in contemporary Jamaica”. They suggest that there is a need to create novel therapies that can engineer and catalyze social transformation and change of this mental pathology. These are important considerations in the examination of a Jamaican “media personality” and the application of a decolonization methodology for development, like D2K.

The psychiatrists point to the work of Jamaican political sociologist Carl Stone, who suggested that tensions experienced by the Jamaican people in dealing with issues of authority and power “have been jumbled since the era of colonial British colonization and these tensions are compounded by ongoing political struggles in which power struggles of competing ideologies, values, and norms have resulted in a disequilibrium of power that has weakened authority in all domains of social space”. Stone asserted that British colonization and the plantation economy created “a warped
authority system that engendered long-standing struggle for power and authority within the Jamaican culture, combined with high levels of verbal and physical aggression have been associated with serious personality disorder seen in present day Jamaica” (Stone 1992 in Hickling and Walcott 2019:10). Power management problems, psychosexual disorders and dependency are the results.

Comparative observations of change, contradiction and choices made in Jamaica and Ghana from institution to industry and TV to AV make a compelling case that the collective national media personality reflects and represents the national circumstance. Addressing these problems by fixing the “pain points” and emphasizing the “strength points” is central to the concept of contemporary decolonization, #decolonization2point0 (Table 8.1). For Jamaica, the PIEGO analytical structure is used to develop a thematic profile of the audiovisual sector. This is used to guide cultural economy policy development redemption; perpetuating natural Jamaican characteristics of resistance; defence of and insistence on reparatory justice, and reliable representation through efficient and effective systems of governance; and bolstering of a naturally resilient Jamaican spirit.

**South Star Framework for the Jamaican Audiovisual Sector**

**Philosophical Mooring**

The South Star framework for cultural economy development in the Global South integrates culturally—specific values, reason, mindedness, identity and language in its design to address behaviors, practices and traditions in the Jamaican CCI. Using the PIEGO construct outlined in the previous chapter, The South Star Framework proposes that Jamaican cultural economy and, by extension, audiovisual subsector plans and policies be developed in accordance with philosophical principles of REDEMPTION (the act of saving, being saved or redeeming), retrieval, recovery and reclamation of the cultural economy. Putting the sector and its subsectors on a deliberate path of development. For the audiovisual sector this requires that the public and private sector work together to:

- Develop a sector-communication intervention program of healing, restoration, confidence building of the converged audiovisual
Table 8.1  Jamaican audiovisual subsector; creative economy thematic profile, 2019

| Philosophy       | Commerce | Copyright  | Consumption | Creative work | Content | Convergence | Conduits |
|------------------|----------|------------|-------------|---------------|---------|-------------|----------|
| Ambivalence      | Ambivalence | Ambivalence | Extractive | Displacement | Undefined | Irregular | Extractive |
| Contradictions   | Contradictions | Contradictions | expedient | Recovery | Nebulous | Natural | Expedient |
| Resistance       | Resistance | Resistance | Ignorance | Hustle | Expeditent | selection | |
| Ignorance        | Ignorance | Ignorance | Ignorance | Tradition vs. | Ambivalent | Tradition vs. | |
| Philosophy       | Philosophy | Philosophy | Philosophy | modernity | Philosophy | modernity | |
| Contradictions   | Contradictions | Contradictions | Contradictions | Inequity | Contradictory | Ambivalent | |
| Contradictory    | Contradictory | Contradictory | Contradictory | Undefined | Contradictory | Undefined | |
| External         | External | External | External | Ambivalent | Ambivalent | Ambivalent | |
| Undefined        | Undefined | Undefined | Undefined | Expedient | Expedient | Expedient | |
| Ambivalent       | Ambivalent | Ambivalent | Ambivalent | Contradictory | Contradictory | Ambivalent | |
| Contradictory    | Contradictory | Contradictory | Contradictory | Undefined | Ambivalent | Undefined | |
| Ownership        | Ownership | Ownership | Ownership | Exploitation | Exploitation | Ambivalent | |
| Value            | Value | Value | Value | Stratification | Stratification | Ambivalent | |
| Profit driven     | Profit driven | Profit driven | Profit driven | Informal | Informal | Ambivalent | |
| and under        | and under | and under | and under | Less counted | Less counted | Ambivalent | |
| resourced with   | resourced with | resourced with | resourced with | Bandoooloo | Bandoooloo | Ambivalent | |
| no production or | no production or | no production or | no production or | Hustle Post | Hustle Post | Ambivalent | |
| distribution model| distribution model | distribution model | distribution model | COVID realities | COVID realities | Ambivalent | |
| Nutting Nah Gwan | Nutting Nah Gwan | Nutting Nah Gwan | Nutting Nah Gwan | Nutting Nah Gwan | Nutting Nah Gwan | Nutting Nah Gwan | |
| Competitive       | Competitive | Competitive | Competitive | Competitive | Competitive | Competitive | |
| Informal         | Informal | Informal | Informal | Informal | Informal | Informal | |

- **Commerce**: Ambivalence, Contradictions
- **Copyright**: Ambivalence, Contradictions, Resistance, Ignorance
- **Consumption**: Extractive, expedient, high domestic and foreign demand
- **Creative work**: Displacement, Recovery, Hustle, Tradition vs. modernity
- **Content**: Undefined, Nebulous, Expeditent
- **Convergence**: Irregular, Natural selection, Tradition vs. modernity
- **Conduits**: Extractive, Expedient
- **Economics**: Profit driven and under resourced with no production or distribution model, Nutting Nah Gwan, Competitive, Informal
- **Ownership Value**: Exploitation, Stratification, Informal, Less counted Bandoooloo, Hustle Post, COVID realities
- **Undefined Ambivalent Contradictory Less counted**: Ambivalent, Contradictory, Fragmented
- **Extractive Expedient**: Fragmented
| Governance          | Ambivalence | Dependence | Nutting Nah Gwan Siloed | Expedient | Fragmented | Under-resourced | Expedient | Siloed | Fragmented | Irregular | Unfocused | Fragmented | Expedient | Tardy | Expedition skills | Trauma | Irregular | Under protected | Deregulated | Low confidence | Conflict | Bandooloo | Under planned | Smaddification |
|---------------------|-------------|------------|--------------------------|-----------|------------|------------------|-----------|-------|------------|-----------|-----------|------------|-----------|------|----------------|--------|-----------|----------------|------------|----------------|----------|----------|--------------|----------------|
| Operations          | Undefined   | Unfair trade | Nepotistic | Bad minded | Bandooloo | Siloed | Combative | Reactive | Contentious | Misunderstood | Expedient | Proficient skills | Trauma | Irregular | Under protected | Deregulated | Low confidence | Conflict | Bandooloo | Under planned | Smaddification |
|                     | Unfocused   | Unfocused | Fragmented | Expedient | Dependent | Tardy | Expeditious | Proficient | output | Standards & models in question | Questions of corruption | Inequity | Under | Expedient | Under | Less counted | Cultural cringe | Smaddification |
|                     | Ir-regulated | Fragmented | Disjointed | Efficient | Extractive | Expedient | Increasingly unreliable | Efficient | Proficient | Output | Standards & models in question | Questions of corruption | Inequity | Under | Expedient | Under | Less counted | Cultural cringe | Smaddification |
sector. This includes an integrated communication programme to promote the work and worth of the sector

- Recognize national intergenerational cultures of trauma, and segmentation of the sector due to a history and cultures of stratification within the sector; and seek to remedy same through the development of programs that emphasize fairness, equality, equity and social justice.
- Declare and define “audiovisual” as a converged subsector of the holistic cultural economy framework with priority emphasis for development.
- Declare a single audiovisual subsector with specific industries of film, animation television, radio, digital and other related areas that exist to serve the people of Jamaica, its diaspora and external markets.
- Resource/facilitate the recording and archiving of Jamaican audiovisual heritage for posterity.
- Declare the development of a dual-market focus with an emphasis on domestic production and intellectual property development a priority, while building out the framework for continued hosting international film production projects.
- Engender media literacy and media pluralism through the production facilitation, distribution and trade of diverse programming in its nation language and other languages.
- Provide demonstrable opportunities for equitable participation, and growth that engenders trust, empowerment, engagement, cooperation and confidence among stakeholder.
- Articulate and engender an enabling environment for the growth and development of its stakeholders.

**Ideological Positioning**

The COVID-19 pandemic in 2020 laid bare global ideological fissures and the importance of the audiovisual sector in global communication. A cultural economy approach with a political lens and an emphasis on the balance of economic growth imperatives with sustainable development imperatives must now reverse the trend of privileging economic growth paths over social development choices. For Jamaica characteristic principles of RESISTANCE to inequities and inequality are thematic guides.

- Balance industrial imperatives with cultural imperatives.
• Respect and recognize the dialectical balance in Freedoms and Rights outlined in the constitution, in particular freedom of, and the right to, speech, expression and privacy.
• Optimize public service television through a rationalization of public broadcasting assets.
• Promote public-private partnerships in production, distribution and training of audiovisual goods, services and production workers.
• Recognize the dialectic of balancing the protection of cultural heritage and the commercial production of cultural and creative goods and services; balancing the books while balancing people’s lives; economic growth and sustainable development.

Economic Approach

As new ideological principles are brought to economic decision-making, principles of REPARATORY JUSTICE, REPATRIATION and South-South Cooperation and trade should undergird new economic models. The objective is to repair broken economies through increased production and trade in cultural and content products and services in new markets of the Global South. Nollywood, Bollywood and Gollywood should be given priority focus for economic trade negotiation and agreement. Given the unbalanced nature of trade relationships, in particular the European Partnership Agreement (EPA), the approach employs prevailing arguments for reparatory justice to resource the building out of cultural economies and the identification of new markets in the South. The objective is to have a new, digital triangular trade model that benefits those nations that were compromised in its earlier iteration.

• Implement a culturally specific socio-cultural economy model to facilitate growth and development in the cultural sector that recognizes the nascent phase of development of the subsector and formulate a development plan for the sector.
• Design a post structural-adjustment, post COVID 19 agenda to include consideration of incentives for locals and external producers to promote growth and development and facilitate fair and equitable trade locally and internationally.
• Establish means to balance between entrepreneurial and artistic pursuits through specially designed financial inclusion strategies.
• Seek new markets for distribution and production partnership in the Global South.
• Optimize inclusion with economic growth and sustainable development imperatives through the establishment of, and emphasis on, production cooperatives and social enterprise.
• Improve access to finance for the sector while recognizing the nuances of financing cultural businesses. Actively work with investors to develop a culturally specific model to finance production and distribution of screen content, that considers government underwriting in the early development phase.
• Promote public-private partnerships and stakeholder convergence while fostering greater understanding between business language speakers and creative language speakers.
• Complete a baseline study and mapping of converged audiovisual sector to include database of available skills, resources and facilities.

**Governance Coherence**

By streamlining existing governance structures, infrastructure, institutions and decision-making processes and formulating new, efficient ones, the model seeks to bring consistency, and organization to policy approaches. REPRESENTATION and RELIABILITY undergird the need for engendering trust as a central trope of governance required to repair fissures between governance and citizenry.

• Under a holistic creative economy policy plan, rationalize and converge the ministries, departments and agencies of government related to the audiovisual sector under a single entity. A Ministry of Culture, Digital, Media and Sport is proposed to manage the converged needs of sectors of the cultural economy. This is keeping with the thematic areas of focus for engendering an enabling environment.
• Facilitate the completion of an audiovisual sector development plan among civil society organizations, professional organization and other audiovisual stakeholders.
• Facilitate an enabling environment for the converged subsectors through programs designed for engendering research and development; education and training; institutional strengthening, marketing and distribution; incentives and taxation; governance structures;
business development and finance; intellectual property rationalization; facilities, infrastructure and processes.

- Rationalize cultural economy training and encourage training across disciplines, like the writing of musical scores, costume design and set designs.
- Rationalize existing bilateral and multilateral agreements with a view to maximizing co-production and production opportunities.
- Institute a decent work framework for the cultural economy with specific clauses for the audiovisual subsector to form part of its subsector plan. A labor market survey is also required.
- Create a single regulatory authority to serve the converged audiovisual sector.
- Facilitate the growth of film festivals island-wide and local participation in international film festivals.

**Optimizing Operations**

The establishment of processes, operational activities and decent creative work imperatives, rights and freedoms is at the core of this objective. Operationalization depends on principles of RESILIENCE grounded in morals and ethics drawn from Jamaica’s cultures of religiosity seen in traditional religions but colored by the creeds of Revivalism, Rastafari and Reggae as representative proponents of productivity. Optimizing the operational capacity of the Jamaican audiovisual sector requires the spirit of resilience to meet the principles of Business Process Change Management that insists on a fundamental rethinking and radical redesign of business processes and models to achieve dramatic improvements in performance, cost, quality, service and speed. These principles will guide the productivity and ethical production and distribution of cultural and creative goods, services and symbolic expression grounded in the resilience of its people and the quest for equity, rights and freedoms.

- Formulate and strengthen trade unions, guilds, and professional organizations to strengthen collective bargaining and representation.
- Re-examine creative work practices and business models and develop culturally specific plans to increase productivity.
- Rationalize existing infrastructure for production studios and create new studios and other production facilities including a sound stage.
to provide the tools of operationalization, through public-private partnerships.

- Optimize intellectual property education and management. This should include financial literacy for creatives and creative literacy for financiers—with a view to formulating a negotiated financial model to promote investment in the production and distribution of domestically made screen content.
- Facilitate private sector establishment of a distribution company to include optimization of distribution of audiovisual materials on internet platforms, free-to-air and cable.
- Complete the film database and registration of audiovisual creative workers.
- Develop new markets in the Global South for the trade of audiovisual products and services.
- Deliver specialist audiovisual training programs and capacity building.
- Create markets for converged cultural and creative industries, using the festival methodology.
- Complete distribution analysis, marketing plan and distribution program for the sector.
- Complete a local location guide.

The cultural and creative sector is at the beginning of a new era of change. A ‘cultural turn’ towards the thinking of the purple and orange economies requires organization, agency, advocacy and the creation of a cultural and creative economy movement to influence governance. It requires purposefully designed socio-cultural economy approach to development, collaborative and cooperative mechanisms and thematic approaches to policy that seeks to solve practical as well as “intangible” challenges of corruption, exploitation, inequity; build trust, engender dignity and transparency.

Next Phase Research
As a cultural studies practitioner ultimately working toward #decolonization2point0 and the determination of a personality profile for entire cultural sectors and their subsectors in the Global South, I constantly asked these questions. On life’s continuum, how can we identify precisely when, where and why zeitgeists change? How do those changes impact societal change in praxis? How does one empirically determine whether observed behavioral, social and economic trends have become endemic and can be
deemed “cultural” change? How do we use this insight to make meaningful transnational, regional, national and sectoral change? Another important consideration for me has been integrating Cultural Studies motivations with behavioral science practices meant for individuals to pronounce a “diagnosis” on a collective. The application of behavioral economics principles to cultural economy inquiry completes my exploratory circle.

Charles (Personal interview 2019) proposes that where behavioral trends are found to be over 70% radicalized, they can be classified as cultural. The answers therefore lie in using the observable, changing trends identified in this volume to determine the consistency, penetrance and normalization of that “behavior” using behavioral science methodologies. Further “legitimization through quantification of this deductive process” is the next phase of research that Charles suggests. This first phase of descriptive and inductive exploration in which observable trends are identified begs for the next phase to be undertaken, the use of cognitive sciences and the theorizing of embodied cognition in the realm of behavioral science. This process has however thrown open the doors for new ways of thinking, in particular about a socio cultural development paradigm and a cultural economy development process grounded in the contemporary decolonization methodology, D2K.

DIP DEM BEDWARD

This volume is not an argument for the retention of old-school media models or a return to colonial-style public service television. On the contrary, it is an argument for utilizing the resource of unique and specific cultural responses, products and services of the liberalized culture and media sectors to optimize culturally specific, contemporary growth and development in the countries of the Global South. In Jamaica, a nation of metaphor, stories and a deep reliance on folklore the tale of Bedward is well known.

Alexander Bedward was a Jamaican Baptist preacher or “shepherd” who led a large Revival Church in the mid-1800s in a suburb called August Town. This was close to the current site of the University of the West Indies in Kingston, Jamaica, once a sugar plantation. Bedward presided over the Native Baptist Movement, during the periods of spiritual and political awakening of enslaved Africans and their progeny known as the Great Revival of 1860–61 and the Morant Bay Rebellion of 1865 (Lewis, 36). Three decades before, on August 1, 1834, the Emancipation Act of
1833, the final law in the campaign to end slavery in British Territories, took effect. Enslaved persons under the age of six years were immediately freed but remained in the care of their parents and guardians who were to be “apprenticed” for up to eight years. During this period the colonial masters taught the formerly enslaved how to be free. Their “learning” would come through continuing to work for their former owners for three-quarters of their time. They could work for others for the rest of the week and receive a small wage. This eight-year period was intended to bridge the experience of ex-slaves and to “prepare” them for their freedom at the end of the apprenticeship.

The charismatic Shepherd Bedward was an inspiring preacher who ministered to the poor and forlorn, promising escape, not back to Africa but to Heaven. He baptized thousands of formerly enslaved Africans who came to him for healing and is memorialized in the Mento song “Dip Dem Bedward” (Lewin 324), which records the hope of the formerly enslaved and apprenticed who, despite legislative ending of slavery, saw little change in their quality of life. They sought him out to be “dipped sweet” in a healing stream to cure the near-indescribable, “vague feeling of ill-health or malaise” that Jamaicans call “bad feelin”. Garvey Scholar and Pan-Africanist Rupert Lewis notes that “Throbbing at the heart of Bedwardism was the restless frustration of the down-trodden and displaced peasant masses”, and that, “the source of disaffection which fed Bedwardism was the bitter struggle waged by the plantocracy to continue the enslavement of the peasants to the estates” (38). Bedward died on November 8, 1930, at the Bellevue Mental Hospital in Kingston, having been targeted by colonial authorities, charged for sedition and judged insane.

There are many parallels in the story of Bedward and dreams of revival of the Jamaican audiovisual sector. Pushback is expected regarding the prospects of #decolonization2point0; its exploration of culturally specific, national “personalities” in search of hope for a wholly functional cultural sector and audiovisual subsector; and the “personification” of its cultural sectors and subsectors. Neither this volume nor its author presume the folk stature of Bedward. However it finds parallels in the need and often unspoken quest for ‘healing’ by the population that is required for the repair, restoration and ultimate growing of the society and its sectors. The recognition of perennial “bad feelin”, ill health and societal malaise is enough of a call to action, to demand a fundamental rethinking and a radical redesign of social, economic and political approaches to our
development project. To this end, Bedward’s very existence, while deemed lunacy, required greater national introspection and self-examination. A deliberately designed intervention for national healing is required to stimulate productivity and growth. The “less-counted” cultural economy, which is the representative conscience and barometer of Jamaican society is an important entry point to this end. The cultural significance of screen-based interfaces across generations as well as the reach of audiovisual sub-sectors and their content, make it the most suitable media through which national education, identity, empowerment and development programmes can meaningfully be provided. South Africa, Cuba, Columbia, Japan and Australia have all developed national public broadcasting strategies to meet national goals. I argue that these decisions have served to form their media ‘personalities’, a phenomenon that is worthy of examination for sector development in Jamaica.

Determining the efficacy of a media “personality” hypothesis requires scrutiny by the institution of media itself. This is an institution that is accustomed to interrogating rather than being interrogated. The acceptance of the “media personality” supposition in the Global South requires openness and willingness to consider alternative ideological paradigms, economic systems, governance structures and operational processes within the media sector and the nation it serves.

#decolonization2point0 will be a particularly hard sell in the transitioning libertine era of ideological cynicism. The ‘sale’ will be and harder still should the implications of post Global Populism for countries of the South become entrenched. Talks of colonialism and slavery, neoliberalism, reparations, egalitarianism and repatriation are seen to be ideas of a distant past, replaced by prosperity, progress, entrepreneurship, individuation, monetization, privatization and commercialization. Fewer born into the libertine era acknowledge the subtle forms of control administered through cocktails of colonialism that present in three steps described by Virgillo Enriques—denial and withdrawal; destruction/eradication; denigration/belligtment/insult and transformation/exploitation. Fewer still accept that the antidote is found in variations of Laenui’s five steps of decolonization (1999:2)—rediscovery and recovery; mourning; dreaming; commitment and action. For Jamaica, ‘healing’ is a central component, as is “owning our madness” (Hickling, 2016). Until this insight gains traction, the main challenge that #d2k as methodology faces is convincing those it is meant to serve, of its utility. We shall see whether the revolution will be televised. It certainly can be.
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**Personal Interview**

Christopher Charles and Geoffrey Walscott, 1, May 2019, Connolley House.