

Fostering national identity and socio-economic
development: new frontiers for the role of media and
communication in Saint Lucia

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Abstract

This context statement proposes that the traditional role of media and communication in Saint Lucia as mostly an information delivery system must be challenged and reinvented. Within the postcolonial context of Saint Lucian society, the statement posits that media and communication can and should play a catalytic role in national development. Through the critical reflection on and appraisal of the public works submitted, I demonstrate that media and communication can have such a role in two vital areas of national development: national identity and socio-economic development. The first series of public works comprising four television features on the arts seeks to articulate the Saint Lucian national identity as well as to foster public consciousness and appreciation of that identity. They are of ideological importance because a people with a solid sense of their identity can determine the kind of nation they want to build instead of merely imitating external models touted by more powerful countries. The latter set of public works are more concerned with communication strategy utilising a variety of media tools and other methods to encourage social and economic development. These works include a financial literacy television series, sustainability initiatives and policy formulation. At the core of these works is a commitment to the postcolonial project of nation building albeit enacted in different organizational contexts i.e. quasi-public and private sector.

This context statement addresses both theoretical issues and those related to praxis. It aims to present a theoretical model of media and communication in Saint Lucia that emphasises the developmental and transformative dimension of the field. Local practitioners should conceive

of media and communication as an ideological resource that can be a part of the discourse on national development and social progress. This necessarily involves a re-thinking of the role of the media professional in the Saint Lucian context. The traditional view of the media practitioner as simply a purveyor of information must give way to a new perspective that promotes the multi-faceted and strategic role of the media professional in organisations and the wider society. This context statement proposes how this can be achieved by examining the issues of leadership, processes and approaches adopted to realise results, and the role of reflection in practice. All of these considerations impact how the profession is actually practised and can lead to a transformation of the current paradigm.

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Preface

This context statement has emerged from a critical reflection on and appraisal of my ontological and professional journey as a media and communication practitioner in the Eastern Caribbean island of Saint Lucia. This journey began with being born in Jamaica but also raised partially in Saint Lucia thereby making me a dual citizen. This dual nationality gave me a certain insight into the shared narrative of the search for national identity and a developmental path among postcolonial Caribbean societies. I was spurred by this insight as I entered the field of media and communication in Saint Lucia, and over the span of my career I have pursued this question of national identity and its implications for socio-economic development. My tertiary studies in French Caribbean Literature, particularly Haitian Literature, and later those in Development Communication enriched my understanding of this postcolonial preoccupation, which fuelled the desire to create the kinds of public works that I have produced. The works cover the spectrum of television production, communication strategy and policy formulation and their core concern is the postcolonial project of national self-definition and development. Due to this ideological focus, these works within the Saint Lucian context of media and communication have emerged as being at the leading edge of the profession.

However, producing my public works in the Saint Lucian environment certainly had its challenges including that of gender. As a young female practitioner in a male dominated field within the Saint Lucian context, I had to learn how to manage the gender dynamics of that situation and be effective professionally. A major part of this challenge was supervising older male colleagues and enacting leadership in a manner that was cognizant of the gender sensitivities at play. This experience led me to a more nuanced understanding of the nature of

leadership that I have detailed in the body of this context statement. This issue of leadership is also connected to another challenge within the specific local context, which is the media professional's role in Saint Lucian society. I have proposed that as practitioners, we can have a far more transformative impact than we have had traditionally in that space. The implementation of my public works demonstrates how this can be realized and how we can assume a more dominant and active role in the national discourse on identity and development. My main contribution to the local practice of the profession is this acute consciousness of the media and communication practitioner as being socially engaged in the postcolonial process of nation building and self-discovery.

Acronyms

BBC – British Broadcasting Corporation

CARICOM – Caribbean Community

CARIMAC – Caribbean Institute of Media and Communication

CBC – Caribbean Broadcasting Corporation

CBU – Caribbean Broadcasting Union

CSR – corporate social responsibility

ECFH – East Caribbean Financial Holding Company

GIS – Government Information Service

ISO – International Organization for Standardization

MASL – Media Association of Saint Lucia

NTN – National Television Network

NWICO – New World Information and Communication Order

PSA – public service announcement

SLBS – Saint Lucia Bureau of Standards

SLTV – Saint Lucia Television Station

UNESCO – United Nations Educational, Scientific and Cultural Organization

UWI – University of the West Indies

WIBS – Windward Islands Broadcasting Service

Introduction

This context statement examines my public works in the field of media and communication and proposes a re-conceptualisation of the role of media and communication in Saint Lucia. In critically reflecting on my work, I arrived at the conclusion that, locally, the traditional understanding of this profession as a means of information sharing and dissemination has to be revisited and expanded to encompass its developmental and ideological role. Thus, I challenge the orthodox view of the profession and demonstrate how the field can play this expanded function in the society. Media and communication are far more than their tools i.e. radio, television, press releases, public service announcements, websites, social media etc. However, there is the prevailing perception that these in themselves constitute the profession. The overall significance of my public works is that they tried to move beyond this perspective. Additionally, the postcolonial context of Saint Lucia is critical for understanding and appreciating these works. This society is still grappling with the issue of national identity and the project of sustainable socio-economic development. This context statement, though based on the reflection on my own works, eventually suggests that the field of media and communication can and should play a crucial role in understanding and devising solutions to these ongoing postcolonial challenges.

The public works submitted include the following: four television productions featuring the visual arts and an hour-long interview with Nobel laureate for Literature, Derek Walcott (full transcript in appendices); a series of four animated public service announcements (PSAs) related to the work of the Saint Lucia Bureau of Standards (SLBS); the SLBS National Secondary Schools Oratorical Competition; a financial literacy television series, *Financial Focus*, produced

for the East Caribbean Financial Holding Company (ECFH), a regional financial services group; an environmental sustainability programme, Greedy for Green, established at ECFH; and the revised edition of ECFH's corporate social responsibility (CSR) policy. Within the context of an advanced Western industrialised society such as the United Kingdom or the United States of America, these works may not have as weighty a significance but as just mentioned, in a country such as Saint Lucia they do. The reasons are deeply rooted in the colonial history of not just Saint Lucia but of the Caribbean region as a whole. Colonialism has shaped and determined the structural nature of Caribbean societies and their institutions including of course, the media.

The origin of media and communication in the Caribbean is in the colonial era during which European countries like Britain and France established the first communication infrastructure on the islands for their own benefit. Lent (1990) points out that:

When the mass media entered the region, they certainly did not represent cultural institutions with which West Indians could identify. Instead, they were a means...for the European explorers to keep in touch with their civilizations. (p. 271)

He states that this trend continued in the second half of the nineteenth century when telecommunications systems were set up in the Caribbean territories, they 'were more linked

to the outside world than to one another' (p. 272). So it is clear that from the beginning that media in the region was created by external forces with their own political and cultural interests. These outside interests would continue to pervade and shape the development of media in the Caribbean even after most islands had gained independence beginning in the 1960s. Political independence did not mean economic independence from the former colonial powers and the nature and content of regional media reflected this continued dependency, which was also cultural.

It is against this historical background that the pressing issues of media imperialism and cultural penetration emerged on the media landscapes of Caribbean islands. Particularly in the post-independence period, there was a struggle to establish indigenous media that reflected the national and cultural identity of the region's peoples. However, the legacy of colonialism would prove to be a daunting obstacle to the creation of an autochthonous media infrastructure. I will focus on television since it is the medium used in my public works. Television came to the Caribbean in the aftermath of independence with Trinidad and Tobago being the first island to have it in 1962, the same year it gained independence (Brown, 1987). It was followed by Jamaica in 1963 and then Barbados in 1964. By the 1970s, it was found that in these islands and others seventy-seven per cent of the television content was imported (Hosein, 1976). This scenario has not changed much in the following decades and a major reason for this is geography according to a noted Jamaican media scholar and commentator. Aggrey Brown (1987) contends that the Caribbean can be considered as one of the most penetrated regions in the world by foreign media mostly due to its proximity to North America, which is undoubtedly a colossus in the global media landscape. The European powers were now replaced by the United States of America as the dominant outside force in the region's

media environment. Surlin and Soderlund (1990), in writing about postcolonial Caribbean society, refer to 'TV's distorted portrayal of US reality [having] a deleterious effect on the ability of a fragile indigenous culture to survive (p. 7). This 'fragility' applied equally to the efforts to have locally produced content included in the media programming for the islands.

With regard to Saint Lucia, television broadcasting actually began in the pre-independence era when the Saint Lucia Television Station (SLTV) was established in 1966. It began as a relay station broadcasting programmes from the Caribbean Broadcasting Corporation (CBC), a media house located in the neighbouring island of Barbados (Day, 1990). So the source of Saint Lucia's early television content came from beyond its shores albeit from another Caribbean island. Relay broadcasting continued on the island into the post-independence period and the attendant problem of cultural penetration persisted. Brown and Sanatan (1987) state that 'This matter loomed large and warranted several suggestions for counteracting strategies and projects in relation to national development' (p. 159). Despite this recognition, imported content continued to dominate the local television landscape and this is still the case although there is certainly more domestic programming now available. The heavy financial costs associated with television production is too much for local producers to keep pace with material coming in from the United States. Therefore, the potential of local content to promote national consciousness and identity is hampered, and it is within this scenario that my first series of public works assumes critical significance. They represent an ideological interruption in the flow of foreign content laden with values that do not for the most part foster the kind of public discourse and awareness necessary for Saint Lucia's specific social and economic evolution.

The significance of the latter set of public works has to do with the role of media and communication in national development and particularly its socio-economic dimension. In Saint Lucia, the field is not largely viewed as one that can contribute meaningfully to this sphere of the society. This is due to a wider problem of an absence of official policy by regional governments on the role of communication in development. Gooch (1995) is critical of this state of affairs when she contends that:

The inadequate integration of communication into overall national development strategies has served to mitigate against the development and successful implementation of programming policy in the Caribbean and the developing world. (p. 120)

Gooch's criticism is focused on the area of programming but it is also relevant to the entire field of communication, which has been neglected by regional governments in development planning and policy-making. It seems that there is insufficient understanding by these governments of how it can be utilised. Dunn (1995) emphasises that 'the distinction between communication – the process, and communications – the technologies, is important in the formulation of policy' (p. 23). As a practitioner, I am acutely aware of that distinction and my second series of public works is about communication as process, aimed at fostering social and economic development in Saint Lucia. They represent a model of how communication can be integrated into tackling the challenges of nation building via innovative initiatives that go beyond what is seen as the expected 'communication- type' activities.

Description of the Context Statement

This context statement considers issues critical to both theory and praxis, which gives it a kind of hybrid structure. It is comprised of five chapters, the first of which examines three areas that provide a framework for interpreting the public works and placing them in context: (i) the fundamental role of transformational leadership in bringing the public works to fruition; (ii) the vital role of reflection and its tools in unearthing the underlying theoretical assumptions that informed the creation of the works and my practice generally; (iii) an overview of Saint Lucia's media environment to explain the position of my public works as being at the leading edge of local practice. Chapter 2 focuses on me, the practitioner, by exploring the roots of my ontological and epistemological background. This reflection elucidates the ideological positioning which has led me to create the kind of works that I have and my commitment to ensuring that they enter the public domain.

Chapter 3 turns to the theoretical context of the creation of the public works. The works are analysed through the prism of the theories that have informed their conceptualisation albeit implicitly. The first cluster of works comprising the television productions is discussed in relation to my theoretical understanding of national identity and how it may be applied to the Saint Lucian context. The latter series of works, a mix of television production and communication initiatives, is treated under two branches of communication – development and corporate communication – with the final three works embodying the synergy between the

two via the concept of corporate social responsibility. Chapter 4 examines the professional issues and organizational contexts within which the public works were produced. Here I delve into the rationale and actual processes involved in the creation and implementation of productions and projects undertaken. What is significant about this aspect is that it demonstrates the multi-faceted and strategic role that the communication practitioner can have within an organization. There is the perception that media and communication professionals can only craft and disseminate messages and perform public relations (Lee, 2013; Hopkins, 2014). However, this detailed look at how I achieved these works challenges that perception and points toward a new perspective regarding our role. The chapter also looks at ethical problems encountered, professional knowledge and expertise gained, and the organizational and broader social impact of the public works. Additionally, I discuss the matter of a community of practice such as it exists in Saint Lucia and the impact that my works have there. In the concluding chapter, I summarise the main contention of the context statement; what has been learned from undertaking this professional doctorate; what should be the future direction of the field of media and communication in the Caribbean; and finally, the focus of the next stage of my career as a socially engaged communication professional.

Chapter 1: Leadership and Reflection – Pathways to Propelling Practice

Undertaking this doctorate has been a revelatory journey for me, personally and professionally. The process has brought critical insight into my own practice as a media and communication professional as well as into the field's untapped potential as an agent of social transformation in Saint Lucia. The public works submitted represent innovative practice within the Saint Lucian context and have had significant organizational and societal impact. What was critical to achieving these works and creating this impact was my enactment of transformational leadership as a media and communication practitioner within my various professional contexts. In this introductory chapter, using a dual interpretative framework of transformational leadership and reflection on practice, I will discuss how and why these works are leading-edge outcomes pointing toward a new model for the profession in Saint Lucia.

1.1 Defining and Enacting Transformational Leadership

Carrying out this critical examination of my public works has revealed how fundamental the role of leadership was to realizing them and achieving the tangible impact that they had. Within

each of the professional contexts that I produced these works, an important degree of organisational change occurred that also affected the respective spheres of influence in the wider society. Therefore the leadership that I enacted in those contexts was transformational in nature and had significant implications for the practice of media and communication locally.

Interestingly, I did not see myself as a leader as I embarked on my career in media and communication. When I started at the National Television Network (NTN), I thought of myself as being in the trenches, so to speak, carrying out the channel's mandate of public service broadcasting via the production of material such as some of the programmes that I have submitted as public works. However, this critical reflection has shown me that even at that early stage of my career I was enacting a certain kind of leadership albeit unwittingly. In the process of creating and carrying out my first cluster of public works, I was engaged in several facets of transformational leadership but did not recognize this because of my acceptance at that time of the traditional notion of what constituted leadership. That notion had to do with a hierarchical leadership model that was prevalent in many organizations of that type (Avolio et al, 2009). Additionally, this notion tended to have males perched at the top of this model, which distanced me even further from the representation of leadership as I saw it then. Now, in light of the burgeoning scholarship on transformational leadership, I see that I have been enacting leadership throughout my career, from the embryonic to the mature phase.

Transformational leadership has been described as the most researched and discussed idea within the study of leadership (Diaz-Saenz, 2011; McCleskey, 2014). A major reason for this is the multi-faceted nature of the leadership that it covers and that its scholars seek to analyze,

which makes it an appropriate theoretical framework within which to consider my own similarly diverse professional experience of this phenomenon. Producing my first set of public works while at NTN (3 visual arts features and 1 hour-long interview with Nobel laureate for Literature, Derek Walcott) represented a form of leadership that actually preceded the transformational model – situational leadership. When NTN was launched in 2001, there was an immediate and pressing need for indigenous content given its wholly local mandate. I recognized a solution to this need quickly via the production of features on the visual arts, which was a neglected area in the Saint Lucian broadcasting field. According to McCleskey (2014, p. 119), this equated to a ‘rational understanding’ of the situation and devising ‘an appropriate response’ which are core to enacting situational leadership. Additionally, my focus on *what* needed to be done represented the ‘task-oriented versus people-oriented’ aspect of this type of leadership. I did not wait to be directed regarding what to do about the situation at NTN but rather analysed it and came up with a viable way to tackle the problem and in the process, created a new type of programming that had been missing from the local media landscape.

My next professional role marked my transition to transformational leadership and demanded that I confront this notion of leadership squarely since I was the Head of Information Services at the Saint Lucia Bureau of Standards (SLBS). There was no circumventing the title of ‘Head’. However, the kind of transformational leadership that I was interested in was more intellectual in nature. I wanted to think through and implement novel ways in which the SLBS could communicate effectively with the public and increase its awareness of the importance of standards to an improved quality of life. My focus was on innovating a communication strategy that would connect with the Bureau’s various stakeholders and persuade them to act. Sarros et

al (2008) identify intellectual stimulation as a key element of transformational leadership since it 'leads to new ideas and experimentation that are integral to the process of innovation' (p. 147). The public works that emerged from this period do represent this aspect of 'new ideas and experimentation' within the context of SLBS's communication strategy. The series of animated public service announcements (PSAs) and the national secondary schools oratorical competition had never been utilised by the SLBS as public communication methods. These were a result of my thinking through which novel media and communication techniques could be tried or better put, experimented with to gain increased visibility and public attention. The process and impact related to these public works will be discussed in a later chapter so it is sufficient to note here that the experiment with these public works reaped considerable rewards.

Like Sarros et al, Bass (2000) also cites intellectual stimulation as a defining aspect of transformational leadership. But he posits two additional aspects, one of which is particularly relevant to my time at SLBS and even more so in my subsequent role at a regional financial services company. These aspects that Bass highlights are the ability to articulate a vision that others can follow and consideration of the developmental needs of others. It is the former that is of relevance to my enactment of transformational leadership at SLBS in the first instance. In presenting the new ideas of the animated PSAs and the schools oratorical competition to management and staff, I was delineating a new vision of how the SLBS would be communicating with the public. What I was proposing represented a departure from what the staff had come to expect as the accepted methods of communication i.e. radio and television interviews and newspaper columns, for example. I had to persuade both management and staff of the need to experiment with a less conventional communication strategy. As Sarros et al

(2011) rightly point out ‘The capacity of leaders to define a vision for their organization is one thing, but to have that vision accepted and acted upon...is quite another proposition’ (p. 301). I was able to persuade my SLBS colleagues of this new vision of communication for our organisation which they embraced thereby making these public works possible.

My next professional role as Assistant Manager for Corporate Communications and Customer Care at the East Caribbean Financial Holding Company (ECFH) solidified the aspects of transformational leadership just discussed. I realized that what drove me as a leader was innovation, experimentation and creating a fresh vision of media and communication’s role in an organisation. The last set of public works that were produced during my ECFH tenure was characterized by the three vital elements just cited. These public works include a financial literacy television series, *Financial Focus*; an environmental conservation programme, Greedy for Green; and the revised edition of ECFH’s corporate social responsibility policy. Similar to the SLBS experience, each of these public works came out of fresh and innovative thinking I had about reinventing ECFH’s corporate communication strategy, the details of which are outlined in a subsequent chapter. What I would like to focus on here is the quality of transformational leadership associated with implementing these works, particularly *Financial Focus* and Greedy for Green. Both these initiatives epitomized my enactment of a more advanced model of transformational leadership which is described by Metcalfe and Metcalfe (2005) as one that is achieved by ‘sculpting a *shared* vision, and by that, a *shared* meaning of the *purpose* and the *process* of the work-role activities of a group of individuals who come together to achieve a common aim’ (p. 63). In other words, ECFH’s staff who were involved in each of these

initiatives were motivated by what we were trying to achieve and they began to appreciate the developmental role that their work and organisation could have in the society.

Financial Focus featured the products and services offered by the ECFH group and how these impacted the lives of their customers. An important part of the show was the staff interviews in which they explained not just the particular financial service but also the relationship built between ECFH and the customer. These interviews allowed staff the unique opportunity to highlight the significance of their work and its impact on individuals' lives and on the island's socio-economic space. Greedy for Green, had a similar staff impact but in the area of environmental sustainability and conservation. Participating in activities such as beach clean ups and beautification projects gave staff volunteers a higher sense of themselves as being of service to communities and to the preservation of Saint Lucia's ecology. Both these public works promoted Metcalfe and Metcalfe's previously cited '*shared vision...and a shared meaning*' of the social values that ECFH stood for and facilitated the staff's enactment of those values in their work and volunteer activities. The final public work in this cluster, my revision of ECFH's CSR policy, was the encapsulation of this model of advanced transformational leadership. The policy is the conceptual blueprint for the company's vision of its role in the socio-economic development of Saint Lucia. My substantial revision of the document, which placed greater emphasis on environmental sustainability efforts, represented a transformational shift in the nature of ECFH's CSR activities. This policy shift brought the Group in line with confronting the most pressing challenge for a small island developing state

such as Saint Lucia – conservation of its physical environment for present and future generations.

Undoubtedly, my enactment of transformational leadership was pivotal to the realization of the public works submitted as part of this doctorate. However, these works were not the result of action solely. Underlying them were certain theoretical assumptions about the nature of media and communication and their influence on individuals and society generally. These have come to light through this process of critical reflection on the works. There are specific concepts and tools of reflection that have emerged as particularly relevant in explaining my practice and how these public works were produced. Below, I bring them into focus as part of the framework within which my works may be interpreted appropriately.

1.2 Reflection: A Critical Lens for Development of Practice

The nature of this profession, with a few exceptions, tends to be fast-paced, highly time-bound, reactive and very concerned with the present in its delivery of the service it provides. There is not much time or space made for reflecting critically on the ‘why’, ‘what’ and ‘how’ of one’s work in a regular or consistent way. However, I now appreciate how crucial reflection is to the growth and development of my own practice and to that of the profession generally. The term itself seems to mean different things depending on the context in which it is being used and by which practitioners (Jordi, 2011). Nevertheless, an expert in this area of enquiry, Jennifer Moon (2004), posits that ‘Reflection’, as a process, seems to lie somewhere around the notion of learning and thinking’ (p. 80). Bolton (2010) posits that reflective practice involves ‘paying critical attention to the practical values and theories which inform everyday actions, by

examining practice reflectively and reflexively...This leads to developmental insight' (p. 11). I see now that my practice could have been enhanced considerably over the years by allotting time to examine critically my approaches or methods that I used in various work situations, a process that would have certainly led more consciously to having a more developmental approach as I tackled projects. I know that I did learn from previous experiences and applied that learning as I improved my practice but this was not done in a self-aware way, it was more tacit.

The aim of reflection is to ameliorate one's practice in order to have a more meaningful impact on one's professional context and by extension on the sphere of society which is most connected to one's work. Having the tools to carry out a reflective practice is of course essential for one to actualise the benefits of this process. Donald Schön is regarded as a pioneer in the conceptualization and provision of these tools that are articulated in his seminal books, *The Reflective Practitioner* (1983) and *Educating the Reflective Practitioner* (1987). At the heart of Schön's ideas is the importance of the tacit or implicit nature of professional knowledge in that practitioners know more than they can say and more than their behaviour consistently demonstrates. One of the underlying objectives of reflection for professionals/practitioners therefore, is to become aware of this tacit knowledge that informs or guides practice and make this explicit for undertaking future action. As a media and communication practitioner, I am quite intrigued by this notion of tacit knowledge because the profession as practised in Saint Lucia tends to be almost wholly action-oriented with minimal theoretical guidance. With this in

mind, I will now highlight some key reflection concepts presented by Schön and their implications for my own practice and that of the profession as carried out in Saint Lucia.

One of Schön's most applicable reflection-related concepts to my practice is that of theories-in-use. During this process of critiquing my public works, I have discovered that my outputs are all moulded by certain tacitly held theoretical perspectives about the relationship between media and society as well as how audiences are influenced by media. According to Schön, theories-in-use 'tend to be tacit structures whose relation to actions is comparable to the grammar-in-use of speech; they contain assumptions about the self, others and the environment that constitute a microcosm of everyday life' (pp. 29–30). In my own case as a media and communication practitioner, the theories-in-use that I hold about my profession is that media have a controlling and positive influence on society; that audiences are passive consumers of media content and are influenced strongly by the messages contained in what they view and hear. I do not consider that audiences may challenge or disagree with what I am conveying to them via my media productions or outputs. This is a tacit theoretical assumption that I have made throughout my career in media and communication and it falls within the 'effects' research paradigm of audience theory.

Abercrombie and Longhurst (1998) provide a useful framework within which to consider media audience theory when they write that 'Audience research has, in the past fifty years or so, moved through three paradigms, Behavioural (BP), Incorporation/Resistance (IRP) and

Spectacle/Performance (SPP)'(p.4). The first paradigm can be characterised as a sort of theoretical umbrella for 'effects' research in which the audience is conceptualised as a passive bloc of individuals who receive media messages uncritically and are shaped by those messages. George Gerbner's (1986) cultivation analysis theory is the most contemporary example of this type of audience research. Gerbner argues that through so called 'heavy viewing' of television, a sort of 'mainstreaming' occurs in which differences among individuals in terms of attitudes and beliefs are absorbed. The behaviour paradigm has fallen out of theoretical favour in academic discourse on media audiences due to its passive characterisation of audience members. However, it continues to have currency in popular discourse, particularly in debates surrounding the media and their portrayal of violence, for example. The first cluster of public works undertaken at NTN, and specifically the three visual arts features, were shaped largely by this particular theoretical assumption about television audiences. Inherent in these works is my belief that the Saint Lucian audience will accept my point of view on the subject. It is only due to the encounter with Schön's work and others that I have become aware of this. And when I consider how the practice of media and communication is undertaken in Saint Lucia generally, I find that this passive view of the audience is a prevailing one which made it easy for me to never question my own tacitly held perspective.

Schön emphasizes that the importance of being aware of these tacitly held theories-in-use or 'normative templates' as he also refers to them, is that one can then challenge these ideas and become open to alternative ways of dealing with issues/problems in the professional context. Regarding my own practice, since I am now aware of this 'normative template' of the

relationship between media and audience that I have been using, I will now seek other ways of viewing that relationship and so create my projects differently. This awareness will now actively affect how I carry out my work and how I assess the work of others in my field.

Regarding the works implemented during my tenure at SLBS and ECFH, another concept in reflection coined by Schön is more applicable i.e. knowing-in-action. He defines it as ‘the sorts of know-how revealed in our intelligent action’ (1983, p. 50). In other words, practitioners reveal a kind of knowledge in the skill of their practice that is not derived from prior theorising. The works that exemplify this ‘knowing’ are the SLBS national secondary schools competition, and the ECFH initiatives, *Financial Focus* and Greedy for Green. With each of these projects, while I had the conceptual framework established, it was in the implementation or the doing that I got a firm grasp of what would make them work. For example, it was in the act of producing each successive episode of *Financial Focus* that I mastered the story-telling techniques that emphasised the developmental aspects I wanted to convey. I would write an outline of the script but it was while shooting the episodes that the most effective way to present the particular topic would emerge. It was not by thinking out the subject and process thoroughly ahead of time.

Schön’s concept of ‘knowing-in-action’ has been particularly useful in understanding and explaining how I carried out the larger public works such as the television series and the environmental initiative at ECFH. I had taken for granted the spontaneous intelligence that

surfaced in the course of actualising these public works. Personally, what is of even more significance regarding this concept is how it redefines the concept of knowledge itself. According to Kinsella (2007), the epistemological basis of Schön's 'knowing-in-action' is derived from the philosopher, Gilbert Ryle. Ryle is most well known for his classical work, *The Concept of Mind* (1949) in which he challenges the dualism of mind and body. Contrary to other thinkers most notably, Descartes, Ryle eschews the divide between the intellect and the physical body. For Ryle, propositional knowledge is not superior to experiential knowledge; knowing-how is just as important as knowing-that. Kinsella (2007) highlights how fundamental this idea of Ryle's is to Schön's epistemology of practice and specifically to his concept of knowing-in-action by claiming that, 'Schön applies Ryle's argument to professional practice by arguing that although practitioners sometimes think before acting, it is also true that in much of the spontaneous behaviour of skillful practice practitioners reveal a kind of knowing' (p. 406). As a professional with university training, this is an important revelation for me because I have always privileged academic knowledge over that derived from experience. This exposure to Schön and Ryle and their inclusion of the experiential or 'knowing-how' in the conception of what constitutes knowledge has broadened my perspective. I see now that my professional knowledge encompasses not just the theoretical but the practical activities that I undertake as well; that 'Doing and thinking are complementary' (Schön, 1983, p. 280).

1.3 Local Context and Positioning of My Public Works

In light of the discussion on my enactment of transformational leadership at the beginning of this chapter, it is apt to conclude by linking it to the leading-edge position of my public works within the Saint Lucian context of media and communication. But before doing so, it would be useful at this point to provide an overview of that context and its development. Saint Lucia's topography, which is rather rugged with precipitous volcanic mountains, deep valleys and unexpected twists and turns, is an apt metaphor for the media environment in which I worked. The field has gone through many changes and challenges brought about by both external political factors as well as developments internal to the profession itself. Saint Lucia's media and communication roots date back to when the island was a British colony and was therefore part of the British Empire's communication and information infrastructure until the 1960s. The British Broadcasting Corporation (BBC) operated a radio Caribbean service that started in the early 1940s and was beamed to the countries throughout the region from the United Kingdom. In its early years, the service consisted of over forty-five minutes of live daily programmes but by the 1950s this had been scaled down to just fifteen minutes and then the service was finally stopped in 1974 due to budgetary cuts by the BBC (Charles, 1988). During the early years of Saint Lucia's media history, virtually all media output in Saint Lucia emanated from the BBC and so the programming content reflected the preoccupations and concerns of the British colonial power. In fact, in his study of mass media policy in Saint Lucia, Embert Charles (1988) points out that even after independence, which was gained in 1979, the country's subsequent media policy was patterned solidly after that of the British:

Mass media policy implementation from the beginning of broadcasting in the immediate post war period to the present, has to be viewed in the context of policy laid down during the period of colonisation by the British, and its lasting effect on the media in St. Lucia. This colonial policy stipulated government control of all radio stations in the colonies to ensure the development of "a social and administrative service". (p. 22)

The powerful hold that Britain had over the media environment of its colonies had far-reaching effects and implications for how the practice of media and communication, and particularly broadcasting, developed in these former colonies, and Saint Lucia was no exception.

The first broadcasting service to be established in Saint Lucia was the Windward Islands Broadcasting Service (WIBS) that was set up by the British Colonial Office in 1955. WIBS was set up to serve the four Windward Islands of Saint Lucia, Grenada, Dominica and St. Vincent and the Grenadines, with the headquarters located in Grenada. It was owned and funded jointly by the governments of the four islands with some financial and technical assistance provided by the Colonial Office. The substance of the initial broadcasts of WIBS was a telling illustration of the nature of the media in those small islands during the early years because according to Charles (1988) those broadcasts included among other things coverage of the Royal Tournament in the United Kingdom and the Scottish regiments playing pipes and drums. The programming content of WIBS did include a mix of local and regional news in addition to BBC

news and talk shows but the overall character of the programming was British. In fact, Charles notes that 'The cultural bias in favour of British entertainment did not only reflect the orientation of the station's staff but also a general problem in the wider society' (p. 28). This 'general problem' was rooted in a belief that what was indigenous to Saint Lucia was somehow inferior to what existed or was produced in Britain, a widely acknowledged and exhaustively discussed attitudinal consequence of colonialism. Charles quotes a WIBS report which stated baldly that people who were 'interested in popular music should tune into such programmes as World Bandstand, Caribbean Rhythm and Music Stop, while Concert Hall caters for the more serious music lovers' (p. 28). This attitude towards music extended to news and current affairs, for example, in that news programmes from the BBC were more highly regarded than those from the region.

WIBS lasted a mere fifteen years when the individual contributing governments began to find it difficult to sustain the service financially and even began to question the necessity of such a service. The wider political context of the failure of this service was the premature break-up of the first regional political movement, the West Indies Federation, in 1962 after the larger islands of Jamaica and Trinidad and Tobago decided to pursue independent political and economic paths. The necessity for a regional broadcasting service was then called into question and coupled with a preference for BBC-produced programmes the WIBS just could not survive under these increasingly difficult conditions. What the failure of WIBS represented was a further obstacle and a lost opportunity to develop and promote local programming that reflected the concerns and national agenda of the islands' respective populations. And Charles

(1988) sums up accurately what the general situation of the media was in the first few decades that broadcasting came to Saint Lucia when he writes that 'The broadcasting environment did not encourage the development of indigenous forms of media ownership, operations and programmes' (p. 40).

Saint Lucia's colonial legacy meant that the environment for a homegrown media and communication practice was challenging, to say the least. There was a dearth of formally trained practitioners, either in print or broadcast, who were able to shape the island's media landscape in the immediate post-independence era. The broadcast medium, in particular, was hampered by the additional demands of technical knowledge and expertise that its electronic nature required. Financial resources were also to become a prohibitive factor in the development of an indigenous broadcast industry. Television and radio facilities require hefty capital investment for them to become operational and after Saint Lucia became independent and was no longer a part of the BBC infrastructure, this type of capital was just not available locally. However, gradually, the government's broadcasting policy began to allow for commercial ownership of the media and consequently there was the emergence of locally owned radio and television media houses albeit modest in scale.

About twenty-five years after independence in 1979, Saint Lucia had six radio stations, two private terrestrial commercial television stations, two private commercial cable operators, one public service broadcasting channel (the National Television Network, NTN), and two

additional local television channels available on cable. In less than a decade since then, the Saint Lucian media sector has burgeoned rather impressively. According to Saint Lucia's Country Report on the State of the Media for the period 2012-2014, the island has 11 local television stations, 20 local radio stations and 4 cable operators, 3 of which are either locally or regionally owned (see copy of the full report in appendices). Saint Lucia has almost the same number of television stations as that in Jamaica, which is remarkable considering that Saint Lucia's population is approximately 170,000 while Jamaica has a population of nearly 3 million. In both countries, the role of the state in the media environment is markedly less dominant than in the pre-independence era. However, in Saint Lucia, having far more local media outlets has not necessarily meant a substantial increase in local production and content.

Another significant development in this post-independence period was the fact that local media practitioners now had the opportunity to be trained at the University of the West Indies (UWI) in Jamaica at CARIMAC, the Caribbean Institute of Mass Communication, as it was called then. The crucial aspect of CARIMAC's academic and professional training programmes then and now is that they take place in a Caribbean context, which means that the region's media practitioners could now explore issues through the lens of a Caribbean perspective and consciousness. While there are more formally trained media professionals locally due to CARIMAC, the number still remains low and this has implications for the production of local content and the representation of national identity via the media. It is against this background that my first set of public works in particular assumes major significance and impact.

The first set of works comprising of the visual arts features and the interview with Derek Walcott remain unique in their contribution to arts programming in the local television sector. The content and depth of the inquiry into the role of the arts regarding national identity have not been explored in Saint Lucian television since the production of these works and the reasons for this will be discussed in a following chapter. What brought them to fruition was my willingness to assume a leadership role in responding to the real demand for indigenous content at NTN. The productions are still aired on the channel, particularly the Derek Walcott interview as part of the island's Nobel laureate celebrations.

The other series of public works implemented at the SLBS and ECFH represent a new model of communication strategy within each of these organizations and their respective spheres i.e. standardization and the financial services industry. Through the enactment of transformational leadership characteristics such as intellectual stimulation, innovation and fashioning a vision that others could embrace, I was able to realise unconventional communication initiatives. Local media and communication professionals working in the private sector are often expected to produce mere public relations using traditional media channels. However, public works such as the SLBS national schools oratorical competition and the Greedy for Green initiative at ECFH challenged that expectation and set a precedent for a more substantive approach to communication strategy. These public works within the local environment were novel responses to the question of how to communicate with and influence target audiences. They introduced something new to the practice of media and communication in Saint Lucia and so expanded the contours of the field –this is the quintessence of transformational leadership.

Having discussed the fundamental role of leadership in realising my public works, in the next chapter, I will delve into an equally fundamental factor that led to their creation and that is the roots of my ontological and epistemological grounding.

Chapter 2: *What's in a name?* My Ontological and Epistemological Positioning

My curiosity and initial discomfort about my name is where my personal and professional journey truly began. My parents named me Ayodele Yewande, which are both Nigerian in origin and are specifically from the Yoruba language. Additionally, my last name, Hippolyte, is inherited from my father who is Saint Lucian. Being born in Jamaica where neither African names nor the name Hippolyte is the norm, I was constantly being asked to explain and pronounce my name. My name definitely set me apart from my peers and even from the Jamaican maternal branch of my family who did not understand my mother's decision to give her children 'weird' African names. I too wanted to understand my parents' decision. In retrospect, that name contained the seed of my developing identity and worldview, as well as the compass by which I made decisions about the trajectory of my career.

My parents met at the Mona Campus of the University of the West Indies (UWI) in Jamaica in the 1970s at the height of the Black Power movement in the Caribbean. Jamaica was seen as the locus of Caribbean anti-colonial thinking and consciousness in part due to the rise of the Rastafarian movement, and the political ideology of the pro-Africa figure, Marcus Garvey on the island. This movement gained momentum in the wake of independence gained in 1962 when paradoxically the island found itself even further in the grip of foreign powers, (American and Canadian), that controlled the bauxite resources of the country. Many Jamaicans felt disempowered by external multi-national companies who repatriated the profits back to their countries. Horace Campbell (1987) wrote that 'In this situation of deepening dependence, the

consciousness of the poor was manifest more and more in the race consciousness of the Rastafari...' (p. 87).

Post-independence Jamaican society itself also had internal tensions and conflict that fuelled the anti-colonial rhetoric of Rastafari and its proponents. D.A. Dunkley (2011) points out that these tensions were due to deep colour and class divisions whose roots were in Jamaica's history of slavery and colonialism. In fact, being Jamaican I can attest to the fact those divisions persist in contemporary Jamaican society. In sum, the Rastafari movement served as a major impetus for the radical anti-imperialist thinking in Jamaica, making it a centrifugal force for the rest of the Caribbean and giving rise to figures such as the international Reggae and Rastafarian icon, Bob Marley, whose global influence and musical legacy still live on.

It was against this background my father chose the Mona campus to do his Bachelor's degree in the Humanities. As a young man in his early twenties whose head was buzzing with ideas about Africa and anti-colonial rhetoric, Jamaica was where he needed to be. My mother, a Jamaican native, was also a Humanities student; they shared the political fire of the Black Power movement, wore afros, and advocated the valorization of African culture and heritage. My younger sister, Idara Illewu, and I were named as a deliberate political and ideological statement about honoring the Caribbean's African heritage and legacy as much as it was a rejection of European culture and the supposed superiority of its values.

My name and the context in which it was given to me sowed the seeds of my ontological position. As I grew up, I increasingly appreciated the symbolic and ideological import of my name and what my parents had passed on to me by way of a path to define my personal identity. My name led to me wanting to understand my personal narrative as an individual born in Jamaica, a Caribbean island, whose history encompassed a clash of African and European civilizations originating with the Trans-Atlantic Slave Trade, and the subsequent creation of this phenomenon called Caribbean society and identity. In this quest to make sense of my identity, it was clear to me that it was part of a much larger socio-political and historical narrative of the region in which I was born. At the centre of this larger regional narrative quest was the pressing question of identity—who are we as Caribbean people supposed to be at our core given the disparate cultures and civilizations that brought us into being? This question resonated with me on a profoundly philosophical and personal level and had real-life implications for my existential purpose. It informed my values and motivation as a media and communication professional, spurring me to create the public works that I have submitted for this degree.

2.1 Embarking on a Path

I began to construct an epistemological and ideological framework for answering these fundamental questions during the pursuit of my Bachelor of Arts degree in French and Spanish at the very university campus that my parents had completed their degrees. Studying the literature of the French and Spanish Caribbean plunged me headlong into issues of race, the colonial experience in the Caribbean, and the knotty questions surrounding identity and belonging. Exploring the work of writers like Aimé Césaire from Martinique (*Notebook of a*

Return to the Native Land, 1939); Frantz Fanon, also Martiniquan (*Black Skin, White Masks*, 1967); and Jacques Roumain from Haiti (*Masters of the Dew*, 1978), laid bare the complexities of racial and identity politics for Caribbean peoples. These complexities include the difficulties posed for the project of nation building in these societies still wrestling with the socio-economic, cultural and psychological legacy of slavery and colonialism. I wanted to understand what this legacy meant for my understanding of self both personally and nationally. What does it mean to be Jamaican, Saint Lucian or Caribbean? And how does this understanding of what it means to be Jamaican, Saint Lucian or Caribbean guide how we constitute ourselves and make our way in this world both individually and collectively as a people? The aforementioned writers and philosopher-activists offered a kind of literary and philosophical model of Caribbean identity, which emphasized a syncretism of the different cultures although privileging the African dimension as the major component of that identity.

These ideas expressed in the works cited above in addition to others were the source of how I began to position myself ideologically. For example, Martiniquan writer Edouard Glissant's concept of '*antillanité*' resonated particularly with me due to its accent on the multiple and diverse nature of our heritage and the resultant self-invention that is uniquely Caribbean. While I understood the need for emphasising our African cultural legacy due to its denigration by the European colonial powers, I found it disingenuous to elide our European heritage, which is very much a part of who we are and how we understand ourselves. This is also the viewpoint of Saint Lucian poet and playwright, Derek Walcott, (the subject of one of my public works), who in his poem *Schooner Flight* (1987) declared that 'I have Dutch, nigger, and English in me, and either I'm nobody, or I'm a nation'. In light of these perspectives, the personal and regional

narrative had begun to take shape for me as well as the epistemological framework within which to consider them.

Carrying out the research for my Master of Philosophy (MPhil) in French Caribbean Literature cemented these ideas about Caribbean identity and was a real turning point in my quest to gain an understanding of myself and the wider context of the region. My research was focused on a Haitian writer, Marie Vieux-Chauvet, who I argued, represented the beginning of the postmodern phase of Haitian literature. I was influenced heavily by her landmark trilogy *Love, Anger, Madness* (originally written in 1968 but published in 2005) in which she depicted the terror-filled years of the Duvalier regime in Haiti. In the course of studying her work, I of course, had to delve into the tradition and evolution of Haitian literature and all the significant writers who preceded Chauvet. These readings introduced me to the theory of Indigenism conceptualised, most notably, by Jacques Roumain whom I have mentioned previously. Indigenism spawned a literary and socio-political movement in Haiti and its central thesis was that Haiti's folk culture and peasantry were the source of national identity. For Roumain and the other proponents of this movement and theory, it was the indigenous elements of that society and the inherent power of the peasantry that represented the authentic Haitian identity and the country's path to realising its destiny. It was the land and those who were connected to it that held the answer to Haiti's struggle with economic and social deprivation as Roumain argues poetically in his iconic novel, *Masters of the Dew* (1944).

The philosophical and literary movement of Indigenism made an indelible impression on my consciousness regarding the issue of a national quest for self-determination and making sense

of a Caribbean identity. It pointed towards an epistemological and ideological framework for considering what constituted national identity and how this translated into concrete ways of tackling economic, social and cultural challenges. Haiti assumed an archetypal significance in my enquiry into national identity and the attendant complexities of nation building. In the following chapter I will delve into this issue of national identity when I discuss the theoretical context for the creation of my public works so it is just to note here that it is a central concern in my works. In studying the Indigenist writers, what became clear to me was that for a nation to sustain itself in all the important ways, its citizenry needed to explore and come to terms with their history, their social and cultural evolution as a people and what kind of society they want to build. These were the kinds of larger questions that I wanted to be engaged with in my professional life and as a citizen of the Caribbean.

Coupled with this professional desire was a lifelong fascination and love affair with radio and television. This fascination was born out of my love for storytelling, which must have been inherited mostly from my father who is a playwright, director and poet. From childhood, I was glued to the stories that movies and television drama told and when I moved to rural Jamaica where there was no television at my grandmother's home, I would listen avidly to radio dramas both local and foreign, particularly those from England. There is something deeply satisfying psychologically about a well-told narrative and broadcast media for me, were one of the best ways of achieving that. As I matured and advanced through the education system, I began to make the connection between this love of narrative and the desire to make ontological sense of the place in which I was born and raised. Narrative was a way of making sense of reality and

the world. I realized gradually that there was a national and regional narrative the understanding of which was critical to the nation-building project in Caribbean societies. Two television series in particular, imprinted themselves on my consciousness due to their representation of the Caribbean region, *Caribbean Eye* (1992) produced by Banyan Productions, a Trinidadian company; and *CaribScope* (circa 1985), produced by a regional broadcasting entity, the Caribbean Broadcasting Union (CBU). Both these landmark series explored the national and cultural life of the Caribbean islands highlighting things such as the festivals and cuisine, in addition to the social and economic concerns that confronted these islands. I was struck by the similarities among our islands while noting the differences like dialect, for example. Every week I would watch these programmes absorbing all the details of not just the content but also the technical aspects such as the presenter's delivery, the camera work, editing, and the clarity of the images displayed on screen. I recall thinking after each episode of these two series that this is the sort of work that I would not only love to do but would also feel valuable and purposeful doing it.

2.2 Into the fray

Having completed my MPhil, I sought a job in broadcast media so that I could put the ideas and passion I had about national identity and development to work in a real-life professional context. I was fortunate to secure one as Information Assistant with Saint Lucia's Government Information Service (GIS) despite not being trained formally in the field. While I was a student doing Cambridge Advanced Level studies at the Sir Arthur Lewis Community College, I had worked at the GIS for a couple of summers as a student intern. Therefore the senior staff was

aware of my keen interest in broadcast media but beyond that, in the interview I communicated my belief in the sector as a vehicle of national identity as well as my genuine desire to learn as much and as quickly as possible. I was told later by one of my supervisors who had sat on the interview panel that one of the key reasons that I got the job was my hunger for and positive attitude toward the profession. The GIS has a strong tradition of training personnel on the job and this is how I began to learn and master the nuts and bolts of media and broadcasting. Using Stephen Billett's (2010) model of the 'four accounts of self', I would ascribe a blend of the categories of the enterprising and the agentic self to characterize my subjectivity and learning during this period at the GIS. While I sought a 'fit between personal goals and enterprise goals', I was also seeking a role and position within the organization that was 'consistent with (my) individual subjectivity and identity'. That role came when I was appointed Acting Manager of the GIS's newly established National Television Network (NTN). NTN's mandate was and still is to promote national development and identity through wholly indigenous programming and content; this mandate was in complete alignment with my personal and professional goal of exploring and stimulating national consciousness and identity for development. I was truly elated at being given this opportunity that allowed me to realise my deeply held values concerning the promotion of the indigenous as a vehicle of national identity and development.

I had been at the GIS for just over three years when I was appointed as Acting Manager of NTN. During those three years, I had risen up the ranks from being an information assistant to series producer and host of our flagship television magazine programme, *3-2-1*. Additionally, I had

been senior producer for numerous television and radio features as well as live broadcasts of national events. Apart from acquiring the technical expertise of broadcasting, this experience of being a producer had also sharpened and honed my sense of the type of programming that promoted national identity and consciousness. These were the attributes that NTN's senior management was seeking to safeguard and advance the channel's developmental mandate. As *3-2-1's* series producer and host, I had to visit and immerse myself in Saint Lucia's hinterland and rural communities where government improvement projects were being carried out. This exposed me to the island's creole-speaking population whose sensibility and worldview were understandably quite different from that of the urban and formally educated class. This exposure is what served as my creative source of what NTN's programming should highlight which was more of a balance between the rural and the urban communities and their concerns. It also influenced the issues that I selected to explore and how I treated them in my productions. For example, one of my public works is a feature on the National Arts and Craft Festival that was held in a rural village, Choiseul, known for its vibrant arts and craft industry.

NTN was the government's bold experiment with public service broadcasting and Saint Lucia's first public service television channel. As stated previously, its mission is to foment national development through stimulating an indigenous consciousness and identity among Saint Lucians. NTN is not just about information; it is also about the development and enrichment of the national self. Much like public service broadcasting's role in Ireland as vividly described by Richard Barbrook (1992) where 'the assertion of cultural autonomy was an integral part of the struggle for national self-determination' (p. 205), NTN was a critical part of Saint Lucia's own

'assertion of cultural autonomy' in the midst of an aggressively globalizing world. Therefore, being responsible for NTN's programming was truly a realization of my ideological and professional aspirations given my preoccupation with the quest for an autochthonous national identity and how this can be a powerful agent of development. This was the type of role that would put me at the leading edge of the profession in Saint Lucia since I was the programme manager of a media entity that was the first of its kind locally to provide wholly indigenous content.

In addition to coordinating NTN's programming, I produced television features that sought to represent national identity through artistic expression. This was achieved via my choice of subject matter that highlighted local artists and their exploration of what constitutes the Saint Lucian identity. Two of my submitted public works are features on Saint Lucian artists and how their work tackles themes surrounding the national self and character. This type of production and its thematic focus positioned me at the forefront of the field since the role of the visual arts in defining national identity had not been explored before in the television medium locally. Indeed, the use of the medium to contribute to the discourse on national identity and consciousness is quite sparse generally.

NTN had an immediate and profound impact on the local television broadcasting landscape and Saint Lucians responded enthusiastically to this local channel that showed them to themselves. There was a particularly exciting time when we broadcast a completely locally made film,

Ribbons of Blue (2002), that told the story of a single mother's struggle to raise her daughter and give her a better life than she had had. Days after showing the film, we were inundated with calls from viewers who wanted us know to how much they enjoyed the film and how they identified with the story. *Ribbons of Blue* had hit a social nerve and sparked the public's imagination; people were eager to see stories about the challenges and dilemmas that they had to contend with in their own lives. From that experience of the overwhelming audience response to this film, I knew that NTN had connected with Saint Lucians in the way that I had envisaged.

2.3 Strengthening Professional Knowledge

After a very rewarding experience as Acting Manager of NTN, I felt the need to gain formal university-level training in communication, and broadcasting in particular. I wanted to base my practice on firmer theoretical ground regarding media and communication in order to take my practice to a higher level. I applied to study for a Master of Arts in International Journalism with a broadcast focus at the University of Westminster in London. The Masters programme was the ideal blend of theory and practice comprising courses in audience theory, communication and development, and radio and television production. What was most significant for me, however, was carrying out research for my dissertation on the evolution of the television documentary genre in Saint Lucia. This gave me a theoretical grasp and understanding of the field as it is practised in Saint Lucia, which I did not have prior to this degree. However, the theoretical area that had the most telling impact on my epistemology was communication for development or development communication. The ideas surrounding what

the nature and role of media and communication should be in a so-called developing country intrigued me. I began to understand the socio-cultural implications of issues such as the imbalance of information and media production between the countries of the North and South. This concern came to global attention during the 1970s when there was discussion of a New World Information and Communication Order (NWICO). The NWICO was a noble attempt to bring about equity between the North and South in terms of the news flow and information gap that privileged the North. Sadly, this goal was never truly realised. Less powerful and developing countries continue to be mere consumers of the news and other media content emanating from the North while they struggle to produce their own indigenous content. Exposure to this theory of communication would have a lasting impact on my approach to media and communication strategy. I was now even more convinced of the socio-political role that the field should play in societies such as Saint Lucia grappling with issues of national identity, the legacy of colonialism and geo-political realities.

Having completed this Masters, I felt more equipped from an epistemological standpoint to tackle my next professional opportunity in media and communication wherever it presented itself. That opportunity presented itself as the Head of Information Services at the Saint Lucia Bureau of Standards (SLBS). This post was my first foray into a quasi-governmental arena where the public and private sectors met. Before then, I was always employed within the public sector/governmental context. Therefore, I saw the role of media and communication in national development from a wholly public sector perspective. This opportunity at SLBS gave

me a glimpse into the private sector realm and how it plays an integral part in national development.

The SLBS is the public sector entity whose mandate is to advance the island's socio-economic development as well as public health and safety through the promotion of standardization. Apart from being a regulator of the private sector regarding compulsory standards, the SLBS also actively encourages companies to use standards to increase their global competitiveness. It was here that I was really challenged in terms of communicating the role and importance of a seemingly remote phenomenon, standardization, to both the general public and the corporate community. The answer came through understanding for myself the critical link between standards/standardization and national economic development. I came to this understanding during the process of thinking through and planning the communication methods to be used as part of SLBS's public education strategy. Drawing on the development communication approach, I conceptualised a strategy that would be participatory and rooted in local culture. I will explore this strategy in more detail in the following chapter that looks at the theoretical context of my public works.

At this juncture in my career, I had only ever worked within the public and quasi-public sector and so was very curious about the professional experience of the private sector. I wanted to find out for myself what this much-demonized sector was truly like and I also wanted to explore uncharted professional territory. I wished to test or stretch my professional self and

work in an environment that I was not familiar with at all. An offer to become the Assistant Manager of Corporate Communications at a financial institution gave me this opportunity. The East Caribbean Financial Holding Company (ECFH) is a regional financial services company based in Saint Lucia. My tenure at ECFH represented the culmination of all my professional experience and learning of by that time a decade-long career in media and communication. This was the first purely private sector post that I had assumed and the fact that it was in financial services was quite ironic given my worldview. I saw this as a personal and professional challenge to apply my developmental thinking and approach to media and communication in a corporate context. I wanted to find a bridge between corporate and development communication. I will examine how I was able to do this in the next chapter but it was due to this quest that I was able to create substantive public works that had a tangible socio-economic and environmental impact on the island. This was in part due to the considerable financial resources of the company that allowed for the implementation of innovative projects. Using the company's corporate social responsibility (CSR) policy, which is a public relations and management tool in the current business paradigm, I was able to translate my political concerns with national identity and nation building into a multiplicity of community and school-based initiatives.

Working at ECFH was a turning point in my professional learning and shifted my thinking about the private sector as an actor in the process of national development and enrichment. Prior to joining the company, I had a rather jaundiced view of private or for-profit enterprise and its role in any given society but especially, in societies like Saint Lucia, which are struggling with the social and economic challenges of being post-colonial. I saw this sector as parasitic and self-serving, not interested in the ideals of nationhood nor in charting a path to real

development. However, upon assuming my role at ECFH and being responsible for the implementation of the firm's CSR policy, my view was challenged to some extent. Undoubtedly, profitability was ECFH's primary concern and it had to answer to shareholders in this regard. But profitability was not ECFH's *only* concern and the fact that a major part of my job description involved implementing its CSR policy was testament to this reality. Our CSR policy aimed to contribute to areas such as education, culture and youth development, and led to support of a plethora of projects and activities. While the underlying purpose was to create brand awareness and build social capital in Saint Lucia, for the staff members that volunteered in these initiatives, there was a relationship that went beyond the commercial connection between them and the communities that they assisted. My concern with national identity and using that as a path toward national and socio-economic development was still very much at the heart of what I saw as my purpose both on an ontological and professional level. The public works undertaken at ECFH were shaped by that concern. Initiatives such as Greedy for Green and the financial literacy television series, *Financial Focus*, demonstrated my ongoing passion for doing work that was engaged with the human and social dimension of national life.

In this chapter, I have identified and reflected on the roots of my ontological and epistemological positioning and how this has influenced the trajectory of my professional life and the nature of the public works that I have produced. Undergirding these public works is my ideological preoccupation with the theme of national identity as a path to socio-economic development, and the role I believe that media and communication can have in that complex

process. In the next chapter I will take a critical look at the theories underlying the creation of my public works and how they informed my practice albeit implicitly.

Chapter 3: The Theoretical Context for the Public Works

When one is engaged fully in the creation of the projects that then emerge as public works, one is not aware constantly of all the theoretical concepts that are significant drivers behind these projects and certainly not in a reflective way. Undertaking this professional doctorate has been fruitful and revealing because it has led to a critical reflection on the theoretical context of my public works. This context has to do with theories surrounding national identity, development communication, and corporate social responsibility as the synergy between corporate communication and development communication. These concepts have informed my public works, albeit often implicitly, and propelled my practice to the forefront of the media and communication field in Saint Lucia. What I set out to do in this chapter is to provide a critique of my public works in the light of these main theories. There are two main phases of my career and my public works reflect this bifurcation. The first phase is concerned with the promotion of national identity among Saint Lucia's populace via media production featuring the arts, hence the public works of this period focus on visual arts and a national literary icon. The second phase transfers this concern and sensibility to the sphere of the island's socio-economic development, resulting in an innovative approach to communication strategy within the quasi-public and private sector.

3.1 National Identity

Taking a retrospective look at the first cluster of my public works, it is clear that a core theme throughout is that of national identity. These works produced during my four-year tenure at the National Television Network (NTN) are primarily concerned with articulating this preoccupation, and the nature and content of these works reflect this focus. These works comprise three television features on the visual arts and one in-depth television interview with

a national literary icon of Saint Lucia, Nobel laureate for Literature, Derek Walcott. In the preceding chapter, I discussed my post-graduate study of Haitian literature and the exploration of the literary movement, Indigenism, which advocated the importance of national identity and cultural authenticity to post-colonial societies. Emerging from this theoretical and literary exploration for me was a profound appreciation of the role of national identity in charting a country's developmental path. I brought this appreciation to bear on the creation of my first set of public works and the professional context in which I found myself was ideal for producing these particular works – the National Television Network, NTN.

As stated in the preceding chapter, NTN is Saint Lucia's first public service broadcasting television channel. It was the realisation of Saint Lucia's prime minister, Dr. Kenny Anthony's vision of public service broadcasting for the island, and it was launched in October 2001. At that launch, Dr. Anthony stated the underlying principles of that vision:

1. To provide alternative programmes in public television
2. To increase the volume of local programming on television
3. To provide opportunities for local producers, communities and organisations to tell their stories through the broadcast medium
4. To serve as feedback channel for public sector agencies and national organisations

(Extract from Dr. Kenny Anthony's speech delivered at official launch of NTN, October

14, 2001. See full speech in appendices)

These principles, particularly the first three, encapsulate the core elements of traditional public service broadcasting (See Barbrook 1992; Hopkins 2009; Miragliotta & Errington 2012). The emphasis on the local is at the philosophical heart of public service broadcasting whether it is via radio or television. Prime Minister Anthony pointed out then and it is still the case that despite the wave of liberalisation of the Saint Lucian media sector and the proliferation of private media entities spanning radio and television there was still:

...a very disturbing “sameness” in the large volume of imported entertainment programmes on both radio and television. The media is bereft of educational programmes and features, which challenge the intellectual and creative capacities of our people.

(Extract from Dr. Kenny Anthony’s speech delivered at official launch of NTN,
October 14, 2001)

In light of this worrisome state of affairs in the local media, NTN’s launch heralded a revolution on the Saint Lucian media landscape due to its indigenous programming with some regional content from neighbouring islands. And the channel’s tagline, ‘Yes, that’s right...our channel!’ encapsulates the national character of NTN and the fact that it offers Saint Lucians a wholly local alternative audiovisual experience. More importantly, however, is what NTN’s tagline also points to, which is the channel’s role in fostering national identity and indigenous ownership of the televisual space.

At the time of creating this first cluster of outputs, I had not yet worked out a rigorous idea of what constituted national identity, and specifically what constituted a Saint Lucian national identity. I just knew that I wanted to promote and create content that is indigenous to us as a people and a nation. Undertaking this doctorate has made me confront this concept of national identity squarely and it turns out that from a theoretical standpoint, it is not quite so easy to pin down. A major reason for this is that national identity is of course intricately bound up with notions of nationalism and nationhood, which are sites of conceptual contestation. For instance, Tom Nairn (1975) contends that ‘The theory of nationalism represents Marxism’s great historical failure’ (p. 3). Part of this theoretical failure by Marxism may be explained by the fact that it was only in the 1920s that nationalism began to receive consistent academic attention (Özkirimli, 2000). Benedict Anderson in *Imagined Communities* (1991), states that:

Nation, nationality, nationalism – all have proved notoriously difficult to define, let alone to analyse. In contrast to the immense influence that nationalism has exerted on the modern world, plausible theory about it is conspicuously meagre. (p. 3)

Given Anderson’s above assessment, I am inclined to forgive my lack of theoretical rigour at the time regarding the concept, especially when he goes on to quote, Hugh Seton-Watson, who in *Nations and States* (1977), declares that he is ‘...driven to the conclusion that no “scientific definition” of the nation can be devised; yet the phenomenon has existed and exists’ (p.3). This absence of a “scientific definition” of a nation obviously has implications for a strict definition

of national identity. Furthermore, the concept of identity itself is rather mutable and not so easily pinned down. Stuart Hall in an interview with Chen (1996) about cultural identity posited that it '...is not fixed, it's always hybrid...precisely because it comes out of very specific historical formations, out of very specific histories and cultural repertoires of enunciation, that it can constitute a 'positionality' which we call, provisionally, identity' (p.502). In my view, Hall's acute observation about cultural identity and the 'provisional' nature of the term identity specifically, is equally applicable to defining national identity and particularly for post-colonial societies that were created by external powers. How these societies define their national identity is largely shaped by 'historical formations' and 'very specific histories' of colonialism. So national identity for countries like Saint Lucia is by dint of history, fluid, hybrid and always evolving.

To return to this question of defining national identity as a concept, amidst the theoretical uncertainty, as a starting-point, I wish to refer to Anderson (1991) who offers a thought-provoking definition of the nation when he writes:

I propose the following definition of the nation: it is an imagined political community...It is imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion. (p. 6)

In my view, Anderson's definition identifies what is at the heart of this idea called the nation, and that is the people's collective imagination of what binds them together. In other words, I think that what Anderson highlights is the phenomenological nature of this concept called 'the nation'; that it is how people *make sense* of this phenomenon that gives it concrete reality. As a media and communication practitioner, what appeals to me most about Anderson's definition is the phrase 'in the minds of each lives the *image* (emphasis mine) of their communion'. The profession's aim is to understand and connect with the collective imagination of any given group of people or audience(s) in order to influence and possibly transform their thinking and actions within a social context. Furthermore, for me as a media professional working in the television medium, the image that lives in the minds of people, to paraphrase Anderson, is of critical significance since it is via the image on the screen in concert with words that I seek to convey specific ideas and messages. In my first set of public works, to represent and convey my views surrounding national identity, I used the image on two levels in that the medium of communication was television and for all except one of the outputs, the visual arts were the conduit.

Taking Anderson's definition of the nation as 'an imagined political community', I would like to move to what constitutes national identity and how this is treated in my first series of works. Anthony Smith in *National Identity* (1991) provides a useful theoretical framework when he states that 'behind the rival models of the nation stand certain common beliefs about what constitutes a nation as opposed to any other kind of collective cultural identity' (p.13). Smith identifies these common components as:

- (1) an historic territory, or homeland
- (2) common myths and historical memories
- (3) a common, mass public culture
- (4) common legal rights and duties for all members
- (5) a common economy with territorial mobility for members (p. 14)

It is the first two components in particular that are conveyed in this cluster of public works. However, as Smith correctly points out, 'a national identity is fundamentally multi-dimensional' (p. 14) so there are two other aspects of Saint Lucia's national identity that emerge in these outputs, which are the creole language and the hybridity of our historical and cultural heritage.

My selection of the visual arts to foster a sense of national identity was due to personal and professional factors. I was drawn immediately to the subject because of my father's deep involvement in the Saint Lucian arts scene as a poet, playwright and director. Consequently, during our formative years, my sister and I were constantly surrounded by artists, visual and otherwise, thereby planting a profound appreciation of the arts in us that lasts up to the present. I observed that of all the artistic pursuits, the visual arts seemed to get the least attention from the Saint Lucian public despite the existence of a considerable number of visual artists working on the island. So my selection of this area was a deliberate attempt to address this glaring scarcity of output on this area of artistic and cultural endeavor by local media and

communication practitioners. Those working in broadcast media preferred to do live broadcasts of national musical events such as the annual calypso and soca competitions held during Carnival celebrations. Unlike in neighbouring Barbados where there is a weekly television show on its public service channel, Caribbean Broadcasting Corporation (CBC), featuring the visual arts called *Eye on the Arts* (2014), in Saint Lucia there is little focus on local artists, and visual artists suffer most from this lack of critical media attention. From my perspective, there are a couple of reasons for this: firstly, media practitioners and managers do not think that there is sufficient public interest in this subject to warrant the financial and technical resources needed to make these features; and secondly, most in the profession do not have the requisite background and knowledge to pursue a critical enquiry of the artists and the socio-cultural significance of their work.

In carrying out these works I sought to fill this gap and include the visual arts in the local television landscape; this also gave the artists a public platform to discuss their work and for the viewing public to appreciate the significance of what they were doing. I scripted each feature to highlight core elements of Saint Lucia's national identity and conceptual sites of belonging. The first work is the short television feature, *Photorealism: The Art of Peter Walcott* (2003) that looks at the painter, Peter Walcott, who is also the son of Saint Lucia's Nobel laureate for Literature, Derek Walcott.

Peter Walcott's paintings represent a good starting-point for my aim of using visual arts programming to promote a sense of national identity in Saint Lucian society. Although not identified in Anthony Smith's previously quoted list of common elements, having a sense of place is an almost taken-for-granted aspect of national identity and belonging. I would describe

this as one of the less complex but no less significant components of national identity and Walcott's work is a masterful exemplar of it. The body of his paintings depicts the Saint Lucian landscape and typical scenes of the island's national life and activity, which is an evocation of the first of Smith's elements of national identity, 'an historic territory or homeland'.

As the title of the production states, Walcott's genre of painting is photorealism (also called super-realism), which involves taking photographs of selected material (objects, places, people) that the artist then reproduces on canvas. It is an American art movement that began in the 1960s and according to Wainwright (2014) '...the Photo-realists were interested in breaking down hierarchies of appropriate subject matter by including everyday scenes of commercial life –cars, shops, and signage, for example'. Walcott's subject matter is also about 'everyday scenes' but instead of commercial life, he portrays scenes of everyday Saint Lucian life and locales. My scripting of the production focused on those of his paintings that depict immediately recognisable national landmarks such as the Central Library and the Derek Walcott Square in the heart of the island's capital, Castries; the popular sulphur mud baths in the southwest town of Soufriere which is home to the island's drive-in volcano and the iconic twin peaks, the Pitons, a UNESCO World Heritage Site. Additionally, there are vivid landscape paintings of banana fields, Saint Lucia's main agricultural produce for export and once its main foreign exchange earner; the tourist-lined beaches in the north of the island; the savannah-like open plains of Cas-en-Bas also in the north frequented by horseback riders; and boys playing the popular sport of cricket on an afternoon. Through these paintings which rather interestingly he does not give titles to probably because they portray images that are

immediately recognizable to a local audience, Walcott has captured in an accessible way, concrete symbols and scenes of Saint Lucia's national and cultural life that constitute an important part of our Saint Lucian identity, our sense of place.

In conducting the interview with Walcott, I deliberately steered him toward expressing his feelings of attachment and belonging to Saint Lucia. He had studied architecture in the United States but says, "I always wanted to return home. Who needs another artist or architect in the big cities like Paris, Manhattan or New York?" It is clear that Walcott has a strong sense of being Saint Lucian but his artistic influences reflect the ironic situation of Caribbean artists seeking to convey their feelings of national identity and belonging. In the interview, I spent some time exploring the hybrid character of Saint Lucia's national identity. In answering my question on the subject of influences, Walcott talked about being influenced by the riotous colours of Carnival and the tropical environment of the island as well as by the European classical artists such as Monet, Michelangelo and Rafael. He recounted how he spent hours as a teenager copying the work of these European masters learning their techniques and styles of painting. The irony of course lies in the fact of copying the artistic styles and expression of the former colonial powers to portray scenes and symbols of national identity. Nevertheless, in explaining his choice of the photorealism genre, Walcott was clear about being faithful to the authenticity of the Saint Lucian land and seascape:

I preferred to do realism because I found the quality and the cleanness of the Caribbean was so sharp that I didn't want to fuzz it up with any impressionistic work... I just love the Caribbean and the sea. The beau-

tiful sea water, the relation of the land to the sea. I find it's fantastic.

His love for the Caribbean and of course, Saint Lucia, and his concomitant desire to portray its landscape and people as truthfully as possible render his art emblematic of these elements of national identity.

The paradox of Peter Walcott's artistic influences is rooted in a crucial dimension of the Saint Lucian national identity, and indeed of the Caribbean region as a whole, and that is the hybrid nature of our historical and cultural legacy. Rex Nettleford (1997) described the Caribbean as '...the creation of that awesome process of cross-fertilization resulting from encounters that occurred on foreign soil among the civilizations of Europe, Africa, and Asia, and the ancient Amerindian civilizations' (p. 8). Nettleford posited that what emerged from this 'cross-fertilization' is a 'creole lifestyle, a nascent ontology, and a Caribbean epistemology that all speak to the Caribbean experience' (p. 8) and at the heart of this experience is a hybridity that is reflected in national identity. Paul Gilroy (1993) articulates this hybridity of identity via the concept of 'double consciousness', which describes the 'unhappy symbiosis' of the psychological condition of blacks in America as people of African descent trying to internalise that nation's identity. However, Gilroy states that this condition does not just apply to the specific difficulties of blacks in America but it 'illuminates the experience of post-slave populations, in general' (p. 126). While the concept of double consciousness emphasizes the psychically traumatic experience of these populations ('two warring souls in one black body' (p. 127)), including those of the Caribbean, the concept of creolization highlights the openness and possibilities created by the collision of cultures brought on by colonialism. According to Balutansky and Sourieau (1998), '...Caribbean creolization offers a glimpse into a phenomenon

that is fundamental to the New World experience' (p. 1), and they argue that its 'genius rests on its being always open; ...this explosion of cultures does not mean their scattering nor their mutual dilution [but rather] their assented, free sharing.' (p. 1). The artistic works in the second television feature in this cluster of outputs are an embodiment of this 'assented, free sharing' of the cultural encounter between Africa and Europe; the artist's work demonstrates the complexities of national identity in Saint Lucia and the rest of the Caribbean.

In the second public work, this hybridity is explored from the point of view of another Saint Lucian artist, Cedric George. *Organometrix: the world according to Cedric George* (2002) is a fascinating collection of paintings that is diametrically opposite in stylistic terms from the work of Peter Walcott. Like Walcott, George's work also draws on classical European influences and he cites the French painter, Georges Seurat, and his style, pointillism, as a major influence on his work. Instead of pointillism's dots, George uses lines to create his paintings. But it is the Spanish artist, Pablo Picasso as well as prominent local artist, Dunstan St. Omer who had the most important influence on his artistic style. *Organometrix* is the product of all these influences, (local, classical and avant-garde), and is described by George as "an amalgamation of two elements, that is the organic and the geometric". This "amalgamation of two elements" represents the creolized or hybrid character of the Saint Lucian national identity and its fusion of different cultural and historical influences. One could even hypothesize that the 'organic' element represents the African heritage while the 'geometric' represents that of Europe. George also states that this style is his "deliberate attempt on realism but moving away

slightly” and that it is “not pure realism, it is not pure impressionism”, which points to the creolized nature of his artistic production.

In filming this feature, I directed the shoot to highlight those paintings in the collection that were particularly emblematic of this hybrid and creolized nature of the Saint Lucian national identity. *Mystery Woman* is an unusual and striking combination of bold colours, imagery and symbols as George explores themes of the Christian portrayal of womanhood, the temptation of money and the importance of spirituality. *The Chosen One*, arguably the most heavily influenced by Picasso, is another work that exemplifies this creolized fusion of influences and it depicts clearly his Christian beliefs regarding sin and redemption. This religious dimension of his work is indicative of the dominant place that religion and specifically, Catholicism, occupies as part of Saint Lucian national identity. *The Apple* is even more explicit in its exposition of the Judeo-Christian doctrine as George takes on the creation myth of Adam and Eve and the complementarity of man and woman, and the symbolism of the apple in the fall of humanity. Works such as *Invincible Woman* portray the other aspect of this hybridity, which is the multi-racial composition of most Caribbean societies in which populations are a combination of African, European and Asian peoples. George’s work also incorporates the island’s colonial history in a painting such as *Josephine Baker* in which apart from featuring the famous entertainer also has images recalling France, a former colonial power in Saint Lucia’s history. Cedric George’s collection is an artistic representation of the complex nature of Saint Lucian national identity and the rich possibilities of invention and re-invention that it presents. This collection demonstrates how the various elements of Saint Lucia’s national identity and other related themes may be explored in an artistic and visually surprising way that is accessible to both a local and international audience.

I continued my exploration of national identity through the visual arts in the next public work that featured The National Arts and Craft Festival of 2001. In this production, I highlighted the linguistic dimension of Saint Lucia's national identity via the inclusion of interviews in Creole, the second language spoken by Saint Lucians. However, before discussing this aspect, I think that it would be useful to provide some background on the event itself. The National Arts and Craft Festival of 2001 was hosted in the rural and culturally rich district of Choiseul on the west coast of the island. Choiseul is known for its preservation and promotion of the indigenous arts and craft forms on the island so it was the natural choice as the venue for this type of event. The festival brought together artists and craftspeople from across the island to not only show their work but for commercial activity as well. It is not held frequently so this was a rare opportunity for arts and crafts persons to have an event dedicated to their sector and for the public to see and purchase their handiwork. What was unique about this festival was that prior to the event, there was a workshop that gave participants a chance to hone their skills or learn new ones in preparation for the festival.

The festival was also of particular interest to me because it represented the State's recognition of the value of the arts as a vehicle of socio-economic development, especially in the rural part of the island, which is sometimes overlooked. It was organized by the government's Community Development Department and coordinator, McArthur Phillip, a Community Development Officer, highlighted that the aim of the festival was to "organise and mobilise craftspeople" and to teach them new ways of producing or enhancing their craft. He pointed out that local craftspeople often lacked the organizational skills that were needed to market their products and generate meaningful income for themselves and their families. As mentioned previously, Choiseul has a strong tradition of arts and craft with several of its

villages known for specific crafts: La Pointe for coal pot making, Morne Sion and Morne Gouge for chair making and D'Aquitain for basket weaving. Each of these communities has the potential to develop thriving cottage industries based on these traditional crafts if the artisans acquire solid business and marketing skills.

As stated previously, in this production I bring the language dimension of Saint Lucia's national identity to the fore since the French-lexicon Creole (also referred to as Kwéyòl) spoken on the island is included as an important element of the feature. Similar to the other two features, the focus was on the artists and craftspeople and there was now the added element of the Creole language that was spoken by a number of them in the interviews. I wanted to capture this linguistic aspect of the Saint Lucian national identity and deliberately excluded the use of English subtitles to drive home the point that this language should have an equal status to that of English on the island. Language is inseparable from the notion of national identity and so any attempt to represent this notion must include any critical language issues. In Saint Lucia, the use of Kwéyòl, which is also spoken in the neighbouring islands of Dominica and Haiti, has been a highly contested socio-linguistic issue with very strong views expressed regarding whether it should be an official language or not. The issue of course, is historical since this is the language that was derived and spoken by the African slaves who were brought to the island to work on the plantations during slavery. Consequently, the language did not escape the customary stigma and prejudice associated with this enslavement period. Noted Caribbean Linguistics scholar, Hubert Devonish (2007), contends that:

One area in which class conflict expresses itself in language is
in the relationship between the language(s) used as the medium

of informal spoken communication among the mass of the population, and the language(s) used for official purposes by the State and those who control it. (p. 1)

This is indeed the case in Saint Lucia with regard to Kwéyòl as it is seen as the language of the uneducated, the poor and the dispossessed, or as expressed in Kwéyòl, the malawé (Carrington, 1981). Alleyne (1994) reinforces this fact when he points out that due to their socio-economic and political marginalization 'creole speakers generally have not had the chance to develop styles, registers or strategies of discourse such as political speech making' (p. 16). However, in Saint Lucia there has long been a nationalist drive to recognise Kwéyòl as an official language since it is spoken by the majority of the population and has deep historical and cultural significance. Devonish (2007) notes that during '...the 1970s, the St. Lucian government confronted the language question and with Folk Research Centre support and involvement started efforts to institutionalize the language via orthography' (pp. 77 -78). He also cites the example of post-colonial Tanzania's similar efforts regarding its language and makes the point that a country's 'decision to make an indigenous language the "national" and official language in place of the former colonial power [is to]...assert the national identity' (p. 24).

While Saint Lucia is not seeking to replace English with Kwéyòl, there is a drive to have it recognised officially and although this has not yet happened due to the class tensions surrounding the issue, the island's Governor-General (a trained linguist), delivers her annual throne speech in the house of parliament in both English and Kwéyòl, an unprecedented development in Saint Lucia's history. There is now a Kwéyòl dictionary and the Bible is now available in Kwéyòl. All these efforts signal a desire to incorporate the language as an integral part of Saint Lucia's national identity. Therefore, from an ideological perspective, it is for these

very reasons that I intentionally excluded the use of English subtitles or voiceovers for the interviews in Kwéyòl; I wished to emphasise that Kwéyòl was just as much our nation language as English and that no translation should be needed. I concur with Winford (1994), who states unequivocally that 'creole vernaculars are valid linguistic systems in their own right, representing the normal expression of the social identity and cultural experience of their speakers' (p.58). However, in retrospect, I missed my own point regarding the hybrid nature of our national identity by not providing English subtitles. I alienated the English-speaking audience who would have benefitted from understanding what was conveyed in the Kwéyòl interviews, and as a media and communication professional my first duty is to communicate using all available means.

Although I have emphasised the linguistic aspect of Saint Lucia's national identity in this public work, there is another important element that is present, which I will discuss briefly. The interviews with the artists and craftspeople revealed a profound connection with the island's African heritage and colonial past, which represents one of Smith's components of national identity, 'common myths and historical memories'. Several of the artisans showcased pieces that recalled this heritage most notably Dermot Theodore whose wooden sculpture, *Free at Last*, depicted a male slave atop a sugar mill breaking free from his chains. Theodore explained that the position of the slave on top of the sugar mill symbolised the reversal of the condition of slavery in which Africans used to work the sugar mills and were under the burden of the plantation owners. Theodore comes from the village of Morne Sion that has three sugar mills and is certain that his ancestors would have worked on those mills during colonial times. Matthew 'Edge' Paul, a painter, displayed a painting in which *The Last Supper* was portrayed with Rastafarians instead of the disciples as described in the Bible. He wanted to represent this

religious iconic scene in culturally relevant terms to show the integral role that the Rastafarian movement played in the national life of Saint Lucian society. The use of traditional technology was also a highlight of the festival with Emmanuel Alphonse demonstrating the traditional art of making chairs that he learned from his father and grandfather. This production was particularly rich in its representation of the island's cultural heritage via the indigenous arts and crafts, which is all part of national identity. I was personally and professionally gratified that I was able to produce this feature and have it in the public domain via the television medium.

The final public work in this first series is my hour-long television interview with Saint Lucia's Nobel laureate for Literature, Derek Walcott. This interview is significant to understanding and fostering the notion of Saint Lucian national identity. Derek Walcott is not only an iconic figure in the national and cultural landscape of Saint Lucia but he is also the embodiment of the nature of national identity in the post-colonial Caribbean society, an issue that he confronts in his work repeatedly. For example, in the poem, *Schooner Flight*, he writes:

I'm just a red nigger who love the sea,

I had a sound colonial education,

I have Dutch, nigger, and English in me,

And either I'm nobody, or I'm a nation (1987, pp. 345-361)

Walcott captures in poetry the complexities of national identity in postcolonial societies such as Saint Lucia and in the interview he gives his perspective on the historical and social factors that have created this identity. I interviewed the celebrated poet, playwright and theatre director in 2004 as part of the island's observance of Nobel laureate Week, which is held annually in January because both Walcott and Saint Lucia's first Nobel laureate, Sir Arthur Lewis, the economist, were born on the same date of January 23rd. I was nervous about doing the interview given the sheer magnitude of Walcott's achievements and his iconic status nationally and beyond. I was keenly aware of the Saint Lucian public's total admiration of Walcott and I would not be spared if they thought that I had not handled Mr. Walcott with the requisite respect and gravitas. This was one of my most daunting assignments as a media professional. Fortunately, my nerve and preparation was bolstered by the fact that I was well acquainted with his work as a student.

However, it was not the content of his vast body of work that I wanted to focus on in this interview. This was not a literary interview (See John Rodden's *'The Literary Interview as Public Performance'* (2013) for an in-depth look at this type of interview). I was mindful that the audience for this interview would be a wide cross-section of the Saint Lucian public since it would be broadcast as part of Nobel laureate programming. There would be interest in Walcott the person, his childhood, and his path to international success and recognition. However, there would also be persons who would want to hear his views on writing, the role of the arts, and social issues such as the status of the Creole language that was discussed earlier. Therefore, according to a typology of interviews outlined by Păunescu (2014), I crafted the interview as a 'mixed interview', which is a combination of a portrait and discussion of issues. The interview spanned his childhood; his development as a writer and director in pre- and

post-independence Saint Lucia; his views on the role of the arts in a postcolonial society such as Saint Lucia and his opinions on the Creole/ Kwéyòl question.

Walcott shared valuable insight into the various facets of Saint Lucian national identity as he talked about among other issues, the powerful influence of Catholicism, which was brought to Saint Lucia by French clergy during the colonial period. As pointed out earlier in the section on Cedric George's art, Catholicism is a fundamental part of national identity in Saint Lucia and Walcott explained the historical process by which this came about. He also talked about his own experience of growing up in pre-independent Saint Lucia when this Catholic influence was present in almost every aspect of Saint Lucian society. For example, Walcott related how he and his twin brother, Roderick, wrote plays that were banned by the French Catholic priests, who deemed the content as pagan and anti-Christian. Interestingly, on the Creole language issue, the interview revealed that he is critical of the movement to make Kwéyòl an official language, which he described as a 'fake, belligerent nationalism'. Walcott's criticism of that movement demonstrates the schism that exists within Saint Lucian society on the Creole question and its role in defining national identity. As Walcott's depth and range of insight is revealed on the issues surrounding Saint Lucian national identity in this interview, it can be considered as a major contribution to the national discourse on this complex question.

In carrying out this series of media productions featuring the arts, I sought to foster an awareness and appreciation of national identity among the Saint Lucian public. These works represent my deliberate use of the television medium to promote my ideological and ontological preoccupation with understanding and defining the narrative of national identity. I saw broadcast media as a tool in this process and one that should be used in a sustained way to

engender that feeling of belonging and collective identity within post-colonial Saint Lucian society. The underlying theoretical approach that I had regarding the role of media at that time echoed a much earlier theory of communication which is the hypodermic needle or magic bullet model (see Davis & Baron, 1981). Popular in the 1930s and 40s, this theory proposed that the media had a direct and powerful influence on audiences and so people could be ‘injected’ with messages by the various channels of mass communication. This model has been replaced by more sophisticated theories of the interaction between media and audiences; however, its central claim about the power of media to influence audiences remains influential. As a budding media practitioner, I certainly implicitly believed that the messages I wished to convey via television would influence the local audience in the way that I wanted. However, in my next professional capacity, I would take quite a different approach to communication strategy as I matured in my understanding of the role of media and communication in society.

3.2 Development Communication: A Participatory Approach to Communication

When I became Head of Information Services at the Saint Lucia Bureau of Standards (SLBS) this signaled a significant turning point in my career development as a media and communication professional. The post represented a shift from purely media production to the entry into communication strategy and tackling the socio-economic dimension of Saint Lucian society. The public works of this period of course, reflect this shift and point to the theoretical approach that I would take to media and communication in the more mature phase of my career. The public works that I produced at the SLBS include a series of four animated public service announcements (PSAs), and a national secondary schools oratorical competition. I was

unaware of it at the time of carrying out these works but this reflective process has revealed that I was enacting some core principles of the development communication approach, which was new to the SLBS in its public education efforts up to that point. Theoretically, these works are located within the realm of development communication since they represent a strategy of ‘communication with a social conscience (and one that) seeks social change in the direction of higher quality of values of society’ (Kumar, 2011, p. 2). The defining elements of development communication, which will be discussed in more detail, are salient to the mandate of the SLBS that is not just concerned with Saint Lucia’s economic development but also with the general well-being of Saint Lucians.

The SLBS is a quasi-governmental organization and its aim is spelled out in the following:

The Standards Act gives the Bureau the mandate to develop and promote standards for the improvement of local goods and services in order to encourage industrial and economic development, and to ensure the health and safety of consumers as well as to safeguard the environment. www.slbs.org.lc (accessed June 10, 2014)

The SLBS has a developmental mandate that spans both the economic and social dimensions of the society. Its work in standardization impacts the development of the private sector as well as the health and safety of the Saint Lucian public. So it has a dual developmental responsibility making it one of the pillar organisations in Saint Lucia’s nation building process. However, communicating and promoting the SLBS and its work constituted a major professional challenge for the local media and communication practitioner. Saint Lucians had a poor understanding of what the entity did and of its social and economic relevance to their lives.

Prior to joining the SLBS, I was not certain about the SLBS's purpose other than to issue recalls of unsafe products. The organisation had not done an effective job of explaining its mandate and the role of standardisation to the Saint Lucian public. A major reason for this is the poorly defined role of the SLBS's Information Services Department. It serves multiple functions including providing technical information on standards to industry and other interested parties; it is the enquiry point for the World Trade Organization Technical Barriers to Trade; and it performs public relations activities or as Kellerman (2004) puts it, ' a little bit of marketing, radio and TV, brochures, etc.' (p. 51). The department lacks focus and its functions need to be separated between the technical and public relations/marketing services. I attempted to do this but there was not much support for this from the executive because it would mean hiring additional staff.

It must also be said that standardisation is not an easy area to communicate to those outside of the field but this is the entire *raison d'être* of the communication professional – to make the inaccessible accessible and understood by the intended audience(s). So my challenge was two-fold: (1) how to explain the defining elements of standardisation in comprehensible terms and (2) how to convey the relevance of standardisation to not just national life but to Saint Lucians' everyday lives as well. The SLBS's previous communication strategy tended to use the one-way top-down methodology wherein people were told about the benefits of standards via the mass media conduits of radio, television and print. However, equipped with the epistemological framework of development communication that I had learned doing the Masters in International Journalism, I was determined to use a radically different approach. This approach would involve the use of culturally relevant material as well as an interactive and participatory

method of communication, which are the core elements of development communication theory.

It is useful at this point to look at the definitions of development communication and the implications for my SLBS public works and those produced at a subsequent stage of my career. Quebral (1975) defines it as 'the art and science of human communication applied to speedy transformation of a country from poverty to a dynamic state of economic growth'. Kumar (2011) echoes this transformative role in his definition when he states that 'development communication seeks to create an atmosphere for change, as well as providing innovations through which society may change' (p. 2). The emphasis in development communication is effecting change of a social nature and it is always 'purposive communication (and)...value-laden' (Kumar, 2011, p. 2). The ways in which practitioners implement development communication vary according to their understanding of the role and nature of communication itself. According to Steeves (2000):

Development communication scholars and practitioners still tend to be split between those who view communication as an organizational delivery system versus those who view communication more broadly, as inseparable from culture and social change. (p.12)

Locally, the widely held view of media and communication by many in the field is that of ‘communication as an organizational delivery system’. Most Saint Lucian practitioners see their role as delivering a message to the public on behalf of the entities for whom they work. However, given my theoretical preoccupation with culture and national identity, I am solidly in the latter camp of communication being ‘inseparable from culture and social change’ and I will demonstrate how my public works reflect this. A participatory approach is another defining element of development communication wherein the target audience is integrated in the process of knowledge sharing and sensitization. They are not merely told information but are part of the dynamic of learning about the subject being communicated.

The first public work I conceptualised and implemented at the SLBS was a set of four PSAs which highlighted the following: the importance of labels; how standards are developed; the importance of metrology regarding products adhering to the specified weight and volume; and finally, the significance of the SLBS’s Standard Mark which is given to products that have been certified by the Bureau as meeting the requirements of a national standard. Despite using the traditional mass media tool of the PSA, I sought to present it in a different way from SLBS’s previous use of this tool, which tended to be purely informational. I wanted to alter the public perception of the SLBS as a remote, technical and almost inaccessible organization that only high-level experts could understand. I sought to create PSAs that were, according to development communication scholar A.F. Mathew, ‘rooted within the local cultural milieu’ (2010, p.44). The initial way to do that was to change the look of the traditional format and introduce a method that had never been attempted by the SLBS before – the use of animation.

I contracted a talented young local cartoonist, Ted Sandiford, who was and is still very well known for his animation skills and productions. Saint Lucians loved Sandiford's work and his style was immediately recognizable and accessible. He was able to portray typical Saint Lucian personalities –speech habits and register, mode of thinking and dress etc. He and I collaborated on the scripts for these PSAs and I ensured that one of them was produced entirely in Kwéyòl. This was the first time that the Bureau had ever promoted its message in this animated format with the use of Saint Lucian dialect and typical characters. The public response was immediate and overwhelming, particularly to the PSA in Kwéyòl that featured a scenario with two women lamenting how quickly their cooking gas finished because they were not receiving gas cylinders that had been inspected by the Bureau for the correct weight and volume. My colleague who handled complaints from the public actually came and complained to me that she was receiving a barrage of telephone calls from people who finally understood that this issue was part of the Bureau's mandate. The SLBS had achieved increased visibility due to the unconventional format of these PSAs that had connected with the Saint Lucian public at large. Critical to the success of these PSAs was the use of culturally relevant characters and idiom that Saint Lucians could identify with and therefore a channel of "communication as shared meaning, versus information transmission" (Steeves, 2000) was made possible.

The other public work that I launched at the SLBS epitomised the participatory nature of the development communication approach – a national secondary schools oratorical competition. In thinking about how to improve the Saint Lucian public's understanding and appreciation of the role of standards in society, I determined that any effective communication strategy must include the youth as a target audience. Yet, this was the very audience that had been neglected by the Bureau's previous public awareness efforts due to a gap in understanding how to

connect with this group. Communicating effectively with youth can be a more complex task for the media and communication practitioner than one might expect. There is the challenge of the oft-cited 'generation gap' that must be bridged if they are to be reached. Couple that issue with the very technical nature of standardisation and one is confronted with a major communication hurdle that is difficult to overcome. However, being a former secondary school teacher with experience in interacting with this demographic, and adopting a participatory strategy proved to be an innovative solution.

The national secondary schools oratorical competition exemplified the participatory model of development communication according to Pasha and Riaz (2012) who emphasise that in this model 'the transmission of information is not a vertical process of information flow from the knowledgeable to the less knowledgeable; instead it is a horizontal process of information exchange and interaction' (p. 6). I came up with the idea for an oratorical competition because debating competitions abound locally but there had never been a competition that featured the art and skill of pure oratory. The rationale for the competition was that participating students and their teachers in order to prepare would need to visit the SLBS to learn about the entity and its work, interact with the staff and consult the library for relevant material. This was not going to be a mere public awareness exercise but a real learning experience for students and teachers resulting in a shift from a one-way linear communication model to a 'process-oriented two-way approach to communication [wherein there is a] facilitation of information exchange' (Pasha and Riaz, 2012, p. 7). Senior management and staff embraced the idea eagerly because they were keen to find a way to target the youth and it was a collective effort to ensure that the competition became a reality, which it did with remarkable success. It was broadcast live on

NTN thereby gaining national exposure for the competing students and the importance of standardisation expressed from their perspective.

My tenure at SLBS was a threshold experience in terms of clarifying how I could apply my ideological position on national identity and the epistemological framework of development communication to innovate communication strategy. The resulting public works brought increased visibility to the Bureau but more significantly, and particularly via the schools oratorical competition, they made the Bureau's work more accessible and comprehensible to the Saint Lucian public. The SLBS became a less remote entity in the public imagination and given the Bureau's developmental mandate this was a significant achievement. The SLBS experience cemented the fact that my profession has an integral role in the wider socio-economic context of national development and it is not merely an information delivery system. My next professional capacity would challenge me to enact this realisation within the context of the private sector and in an industry that is not associated with the lofty goals of national development –the financial services industry.

3.3 CSR: Bridging the Gap Between Corporate and Development Communication

As stated in the preceding chapter, after leaving the SLBS I became Assistant Manager of Corporate Communications and Customer Care at East Caribbean Financial Holding Limited (ECFH), a regional financial services group based in Saint Lucia. I welcomed the challenge of applying my concern with national identity and development communication within an organization that had a wholly commercial mandate. This post offered me the opportunity to

meet this challenge as I realised that a synergy could be created between corporate communication and development communication, two diametrically opposite branches of the field in terms of their inherent values and aims. I wanted to find a workable framework within which I could devise a communication strategy that characterized this synergy. The practicable solution that emerged was corporate social responsibility (CSR), widely considered as a business and management tool. However, I took a radically different approach to how this tool was traditionally utilised in the corporate world resulting in a more developmental CSR strategy for ECFH. Although implicit, underlying this approach was a more sophisticated and nuanced theoretical understanding of communication and the possibilities for innovation within the field.

Before delving into how I used CSR in the creation of this final cluster of public works at ECFH, it would be apt to provide a working definition of corporate communication to demonstrate the contrast with development communication. As mentioned, the objective and scope of corporate communication is in quite a different theoretical realm from development communication and a definition provided by a leading expert in the field spells this out clearly. Joep Cornelissen (2011) states that:

Corporate communications is a management function that offers a framework and vocabulary for the effective coordination of all means of communications with the overall purpose of establishing and maintaining favourable reputations with stakeholder groups upon which the organization is dependent. (p. 23)

Immediately, one sees that this branch of communication is focused on promoting a positive image and reputation of itself to its stakeholders. There is no mention here of aiming for any social or developmental impact. The primary concern of corporate communication is to leverage the power of communication and its various channels for the achievement of specific goals, which are of course bound to profit. Nevertheless, I was convinced that there had to be a way to serve these two theoretical opposites in the field of communication. Ontologically, I could not embrace wholesale the aims and values of corporate communication even if it was my job to do so. I had to innovate a communication strategy within that space that incorporated my preoccupation with national development and identity. Fortunately, one of my key responsibilities provided that space - the implementation of the company's CSR policy. This led to the creation of leading-edge public works in the context of the local media and communication profession, and particularly as it is practised within the financial services industry.

A good starting-point for the discussion on how I utilized the CSR space to bridge the gap between corporate and development communication is ECFH's CSR Policy. The policy's aim is:

...to articulate the organization's commitment to the overall sustainable development of Saint Lucia, its people and the environment.

As such it delineates and defines the parameters of both the Group's internal initiatives and its external philanthropic activities geared at achieving this national objective. (pp. 3-4)

ECFH's CSR policy objective contains the developmental element that I was keen to implement but simultaneously it espouses the philanthropic approach that I wanted to supplant with a new participatory model inspired by development communication. What I found myself

enacting was a redefinition and reinvention of ECFH's approach to and implementation of CSR, which distinguished it from the other organisations in the industry. However, the definition of CSR itself is a site of contestation that opens it up to multiple interpretations; this is a welcome theoretical space for a media and communication practitioner who wants to innovate and experiment with practice.

A scholar in the field writing back in the 1970s seemed to express frustration regarding the multiplicity of meanings surrounding CSR when he wrote that, 'The phrase *corporate social responsibility* has been used in so many different contexts that it has lost all meaning. Devoid of internal structure and content, it has come to mean all things to all people' (Sethi, 1975, p.58). I think that Sethi is going too far by saying that the concept 'has lost all meaning' but there is no doubt that it has different dimensions that co-exist and sometimes clash with each other. The debate over what constitutes CSR has been around since the 1930s according to Michael Hopkins (2012). At that time, Hopkins states, the debate surrounded the issue of whether business had a social obligation or was just a profit-making venture. In the 1990s, the debate shifted away from whether business had a social responsibility to the question of how business should meet that responsibility. This is where the multiplicity of meanings arises ranging from CSR as philanthropy, a profit-making strategy or corporate citizenship (see Meehan et al, 2006, for a comprehensive overview of the evolution of CSR).

In the Saint Lucian context, most companies view CSR as a philanthropic effort wherein they make financial donations to social causes. This was ECFH's prevailing understanding of how CSR should be implemented before my arrival. The company's CSR activities consisted mostly of financial contributions to the areas identified in its CSR policy. However, this philanthropic

approach has been challenged to a large extent as more sophisticated views of CSR have emerged with its growing popularity as a business tool. For example, Nwagbara and Reid (2013) argue that 'corporations' CSR strategies could be a...platform to maximize capital employed' (p.13). They view CSR as a way for companies to be competitive and responsive to what they call 'the heartbeat of changing times for sustainability' (p.13). In other words, for Nwagbara and Reid among others, CSR is a strategic tool in a corporation's quest to be profitable and successful in the ever-changing market conditions of capitalist societies.

In contrast to the above view, I took a decidedly developmental approach to implementing ECFH's CSR policy and its objectives. Given my ontological position and ideological leaning, I was not concerned with the 'business case' for the company's CSR. Fundamentally, managing its reputation was not the foremost consideration for me. I had a genuine desire to implement initiatives that had a concrete impact on the socio-economic development of Saint Lucia and its people. Therefore, all the public works that I carried out under ECFH's CSR programme had a developmental agenda beginning with the television series, *Financial Focus*. I conceptualised the series as one that promoted financial literacy (one of the key elements of ECFH's CSR policy), and which highlighted the developmental aspect of ECFH's offerings. Each episode was a ten-minute programme, produced and hosted by me, and aired weekly on the two most popular local television stations during primetime to ensure the widest possible audience reach.

With the guidance of the Group Managing Director, I scripted episodes that featured ECFH's investments that had a socio-economic impact via loans in the education, agriculture and tourism sectors, which constitute the foundation of the Saint Lucian economy. For a significant

number of episodes, the script featured a customer whose personal goals and ambitions in either of these sectors had been achieved due to a relevant loan package. Depending on the particular story, we would visit the customer's farm, hotel or other place of work to show how the customer's life had been transformed in a positive and developmental way. This was followed by an interview with the appropriate ECFH personnel whom I would interview sometimes on site at the customer's business, for instance. Apart from giving information on the loan products etc., I always ensured that the interview emphasised the developmental dimension. Consequently, *Financial Focus* was the only finance-related television show of its kind locally; no other financial entity produced a similar series and so we had introduced a new type of television programming regarding financial services. This meant that while fulfilling the CSR objective of financial literacy, ECFH's corporate communication goal of enhancing its corporate brand and identity in the market was also achieved.

The next public work epitomised that synergy that I wanted to create between corporate and development communication. Greedy for Green, was an environmentally focused initiative that was the first of its kind at ECFH. My rationale for introducing this programme was that to ensure the developmental nature of our communication strategy, the environment had to become a central part of what we were doing. Undeniably, environmental and ecological issues are a major priority on the global agenda as evidenced by environmental sustainability being one of the eight United Nations Millennium Development Goals. Greedy for Green was an environmental programme that promoted conservation and environmentally responsible practices both within and outside the company. The idea behind this programme was that the company should not just support environmental and conservation projects outside its walls but should also practise these principles. I found that too often, companies (including ECFH)

sponsored or supported environmental activities that they themselves did not practise which amounted to organisational hypocrisy in my view. Meehan et al (2006) support my viewpoint in their '3-C SR' model of CSR that involves 'commitment, connections, consistency' (p. 395). This means that companies should practice actively what they promote in their CSR pronouncements. And so I wanted ECFH to communicate its commitment to sustainability to its internal and external stakeholders via concrete initiatives at the organisational and societal level. Therefore, under the umbrella of Greedy for Green as I conceptualised it, we undertook activities such as implementing an electronic and internet-based facsimile system (e-fax) that replaced our paper-based one; promoting more efficient use of water by posting awareness messages in bathrooms and lunch areas; and ensuring that energy efficient air-conditioned systems were installed when they had to be replaced. Greedy for Green not only gave financial support to environmental projects in the wider community but ECFH staff volunteers actively participated in these projects such as beach clean ups decked out in our Greedy for Green t-shirts. Again, this was a first not just for ECFH but also for the local financial services sector generally. In Saint Lucia, the environment is still seen as a 'soft' issue and not necessarily one that is attractive to finance companies as deserving corporate support. Coming from a development communication perspective, I wanted Greedy for Green to change that perception and ensure that environmental conservation and protection would become an integral part of ECFH's corporate identity, which led to my next public work –the review of ECFH's CSR policy.

The final intervention that I undertook to cement this developmental approach to our CSR strategy was the review of the policy itself. During my tenure at ECFH, the policy was due for a review according to the company's governance procedures. I immediately saw my opportunity to incorporate a more robust environmental dimension into the policy so I persuaded my

senior manager to give me the task of reviewing the document. Given my Bureau of Standards knowledge and experience, I thought the review should be guided by the international standard on social responsibility, *Guidance on social responsibility, ISO26000: 2010*. By doing this I was including the essential element of ensuring that the ECFH CSR policy had global legitimacy. According to Waddock (2004), using external 'Responsibility Assurance Systems' such as the ISO standard, as a guide or the basis of a firm's CSR strategy, gives it credibility, which she argues is critical to the company's CSR profile. Therefore, apart from boosting the sustainability aspect of the policy, I had also enhanced its external credibility by using the ISO standard as the frame within which to make the revisions. The Board accepted the review of the policy and it now guides the company's social responsibility activities, which form an integral part of its corporate communication strategy. Consequently, ECFH is the only local financial services company to incorporate the ISO standard for social responsibility into its CSR policy, which places the company on par with international firms.

Carrying out this final cluster of public works under the umbrella of CSR refined my understanding of the diverse nature and role of communication. From a theoretical standpoint, these works expanded my view of what constituted communication and the varied ways in which this could be enacted. CSR emerged as the catalyst for this expansion in my thinking about communication and according to Schultz et al (2013) there is a rationale for why this had occurred. They point out quite accurately that 'Communication is in the CSR discourse in line with the instrumental view, often conceptualized as public relations, marketing communication, or reputation management' (p. 682). This was the view largely held by ECFH's executive management and the firm's CSR policy articulates that. However, Schultz et al propose an unorthodox theory of CSR which defines 'CSR as communication' (p. 682) and being

'communicatively constituted in complex and dynamic networks' (p. 685). In other words, the CSR activities and projects that I carried out represented a particular mode of communication about the issues that these initiatives were seeking to tackle. So from this perspective communication is not just the transmission of messages nor meaning, it is also a process in which phenomena are constituted via symbolic action i.e. environmental programmes etc. This theoretical approach to communication as enacted through CSR allowed me to push the boundaries of my practice and imagine new possibilities for the role of the field in society.

Throughout this chapter, I have sought to analyse my public works by discussing the underlying theoretical constructs of national identity, development communication and corporate social responsibility as a synergy between development communication and corporate communication. What I have attempted to demonstrate is how the works have been shaped by these ideas albeit implicitly in terms of the choices I made first as a television producer and then later as a corporate communications professional. As media practitioners we do not often reflect on theory and how it informs our practice but this doctoral process has revealed that it is always an inherent element of what we do. At the same time, however, these public works were also shaped by the organisational and professional contexts in which they were created. In the following chapter I will discuss the more practical dimension of context in terms of process, ethical issues, and impact of my public works.

Chapter 4: The Public Works: Process, Ethics, Learning and Impact

The trajectory of the production of my public works reveals the contours of my professional evolution as a media and communication practitioner. Undertaking this professional doctorate has made me take a critical retrospective look at these contours of my growth and development as a professional. I can now see the progressive phases of that development in the scope and nature of my public works. My professional journey in the media and communication field has progressed in three main stages, namely: (1) a preoccupation with the promotion of national identity within the Saint Lucian context; (2) the entry into communication strategy for the advancement of socio-economic goals at the national level (3) the merging of both a developmental and corporate approach to innovate and implement communication and public relations strategies that have both an organisational and a wider social impact. In all three phases, I have produced public works that have had leading-edge outcomes in the context of Saint Lucia's media and communication field. Through these works I have also sought to innovate within the specific spheres of my respective professional contexts in order to communicate effectively with various audiences. My professional development and impact could be represented as an expanding series of concentric circles as my career progressed from one stage to the next.

In this chapter I will discuss each of these career phases in terms of the processes involved in implementing the public works; the ethical issues and challenges that arose and how I navigated these; the professional knowledge and skills developed from each of these phases; and then the impact of these public works at the organizational and societal level. Finally, I will

look at the impact on the community of practice within the Saint Lucian professional environment. Each of these phases progressively deepened my understanding of the critical and facilitating role that media and communication can play in fostering national consciousness as well as in socio-economic development. This was largely due to the fact that each phase unfolded in a markedly different organisational and operational context, which allowed me to implement communication strategy in innovative and unorthodox ways. Each of these work contexts presented its unique professional challenges to which I had to find constructive responses thereby enhancing my development and perspective as a practitioner.

Since the area of impact is a significant component of this chapter, it is important to address the critical issue of the lack of audience research before delving fully into the following discussion. Audience research is a key method of measuring the impact of media and communication activities and of determining whether their objectives have been met. However, this is not standard practice in Saint Lucia due largely to limited financial resources to carry out this kind of research. Media houses will have annual surveys done to find out where they rank in viewership and listenership and invariably they will claim that they have the number one spot, which throws doubt on the validity of the data. Local companies spend considerably on advertising and public relations but balk at spending additional money on audience research. A major reason for this is the relatively small size of the Saint Lucian population that is approximately 170,000 from the last official census done in 2010. It is a small society in which the informal channels of communication such as ‘the word on the street’ are still influential. Companies feel that they just need to remain visible and in the public eye via their advertising and they rely on the informal communication channels for feedback on what works and what does not. This was true for all the organizations that I worked for

throughout my tenure with them. It will be some time before they and other entities can be persuaded that the money spent doing audience research is worth the investment.

4.1 The National Television Network Public Works: Processes

Looking back, I can now see that The National Television Network (NTN) was an ideal starting point for my career in media and communication. Its mission as a public service broadcasting channel sowed the seeds of my appreciation of the developmental role that the profession can play in national life. Unlike private sector media entities which of necessity are driven by commercial concerns, NTN has the freedom to produce programming that may not be commercially lucrative but has developmental value. So it provided the ideal environment within which I could create my first set of public works listed below that sought to foster national identity:

(1) *Photorealism: The Art of Peter Walcott*

(2) *Organometrix: the world according to Cedric George*

(3) *The National Arts and Crafts Festival 2001*

(4) *Interview with Hon. Derek Walcott: His Life and His Work*

Reflecting on the processes that I used to create this first series of public works, I see now that they did not involve a collaborative approach and this was largely due to my professional identity at that time in my career. I have found that this concept of professional identity has

been a useful tool in my understanding of the 'how' of the processes that I undertook to achieve the public works which I am now reflecting on critically. Professional identity has been given scarce attention in the professional studies literature according to Trede et al (2012) who conducted a survey of extant writing on the subject of how professional identities are developed. They found that the fundamental task of even defining the concept was largely glossed over by scholars writing on the subject, which was surprising to me. Trede et al did find one article that offered a definition of sorts, which states that professional identity is, 'the sense of being a professional' (Paterson et al: 2002, p.6). This definition seems inadequate but the authors do go on to say that 'the use of professional judgment and reasoning...critical self-evaluation and SDL (self-directed learning)' (2002, p.7) are vital elements surrounding the concept of professional identity. Trede et al summarize their findings on this question of definition by positing that the authors on the concept 'all point towards the notion that professional identity is a way of being and a lens to evaluate, learn and make sense of practice' (p.374).

I think that Trede et al's summary statement is a useful framework within which to consider professional identity because it contains two central ideas that appeal to my own sense of what the concept entails: (1) 'a way of being' and (2) 'a lens...to make sense of practice'. At the heart of any concept that has identity as a core constituent, the notion of being must be reckoned with since this informs how one perceives or makes sense of whatever phenomenon is under consideration. Consequently, it is within this conceptual framework of professional identity that I will discuss how it impacted on the approaches and processes that I used as I carried out

my public works, and how these changed as my professional identity evolved over the course of my career.

Prior to joining NTN, I had been a high school teacher for four years and so I brought this 'teacherly' or pedantic attitude of 'having to have all the answers' to my new post. My professional identity was still tied to that of being a teacher and in the absence of any formal training in media and communication at the time, it was the only professional identity that I could call upon in my new work context. I felt that it was my job, my duty, in fact, to know everything without having to consult others on projects to which I had been assigned. This was the lens through which I saw my professional self; I was still the teacher. Therefore, for the most part, I took a rather solitary approach to the production of these public works in terms of the research, scripting, and overall look and feel of the productions. I trusted my cameraman and his expertise to get the kinds of shots that were needed for the particular feature hence I would give him minimal directions while on the shoot. I was more collaborative in the editing phase of the production when the editor, (who was also often the cameraman who had done the shoot), would inform me that the feature was ready for my review. We would sit together to review the production and discuss issues such as the pace and feel of the feature, shot selection, and I would often leave the choice of background music to him after explaining the mood that I wanted to evoke. However, it was still very much a one-way process of me giving directions and instructions about the production rather than an exchange of ideas and viewpoints between the cameraman/editor and myself. I never shared my thinking on national identity with my colleagues and how I wanted to convey these ideas via the production work

we were engaged in. In retrospect, I now think that these television features would have benefitted from a far more collaborative approach and process. The cameraman has his/her specialised skills and perspective that can inform how a production is conceptualised and then scripted, a valuable contribution that I missed out on due to my solitary and one-way approach to work at that time.

Fortunately, this approach that I had while at NTN, did become less pronounced as my career progressed and as I entered different work contexts. An important factor that contributed to my solitary approach then was the organisational culture that existed at the Government Information Service in which NTN operated. It did not necessarily encourage collaboration as the culture was based on hierarchy with clearly delineated roles. Organisational culture is a significant determinant of one's behavior and attitudes within the professional context. Referencing Cameron and Quinn (1999), Acar and Acar (2014) define organizational culture as 'an enduring set of the core values, assumptions, interpretations and approaches that characterize organizations and their members' (p.20). According to Acar and Acar, Cameron and Quinn identified four main types of organisational cultures namely: hierarchy, market, clan and adhocracy. Cameron and Quinn in their description of the hierarchical type stated that 'This is an organizational culture type in which the leadership is effective because...it gives importance to order and rules' (p.20). GIS's and by extension, NTN's organisational culture was certainly characterized by 'order and rules'. As mentioned previously, there was a strict differentiation of roles and responsibilities with very little room for flexibility unlike an adhocracy, which represents the other end of the spectrum of organisational culture due to its

high degree of flexibility and innovative approach to roles. My subsequent work environments tended to be less hierarchical and more collegiate in nature, a factor that encouraged me to be more collaborative in my approach to work and the related processes of implementing projects and initiatives.

4.1.1 Professional Knowledge and Skills Developed

Carrying out these productions was my introduction to being in a managerial or supervisory role. As I have stated before, prior to joining NTN, I was a high school teacher and I reported to the head of my department so I had had no managerial or supervisory experience. As NTN's programming manager and a producer, I had to manage others and at that time I was younger than most of those whom I supervised. This posed the usual challenge of those whom I managed feeling that I was too young to direct them but it was made even more difficult by the fact that I was a woman. The media industry in Saint Lucia and the rest of the Caribbean is male-dominated (De Bruin, 2002). So at NTN, all the camera operators and editors were male and initially I had real challenges as a manager. This issue of the impact of gender dynamics in the workplace has been widely discussed in the public domain even though it may not be written about as much in the Caribbean where it is rare to find any academic writing on the issue. A rare and very useful exception to this scholarly scarcity on the subject is Jenny Rodriguez's article 'Joining the Dark Side: Women in Management in the Dominican Republic' (2013).

Rodriguez's analysis is particularly relevant to my situation at the time not just because she looked at the issue of female management in the Caribbean country of the Dominican Republic but also because she examined it in the context of the public sector, which was also my work

context at NTN. Writing about her findings on the issue of gender and management, Rodriguez states that:

The themes arising from this research show that women in management perceive that men present them with difficulties because they think these women 'don't belong', and women vilify them as renegades of femininity and accuse them of betrayal. (p. 14)

From my own experience, this attitude did prevail among my male colleagues and it was compounded further by the fact that I was not a trained technician even if I did have a solid academic background. The men on my team clearly showed that they did not like being told what to do by a younger woman and would engage in passive aggressive tactics such as delaying preparations when we had to go out on a shoot or not complying with instructions that I had given about how the broadcast should be carried out.

It was a difficult adjustment period for me as I assumed this role of supervisor. I had no idea of how to navigate this issue of gender dynamics and at first I tried to be very direct and authoritative in my management style, which was not well received by my male team members. Over time, I learned to use other much less direct strategies and this proved more effective. Rodriguez's research demonstrates the very experience that I had had as a young female manager:

The research found that managerial identity is fragmented because women in management struggled to perform different roles associated

with the managerial identity. Some said that they played the expected feminized (submissive) role and engaged in forms of game playing...This allowed them to exercise their role while blurring their managerial power.

(p. 12)

As an example of this 'game playing' strategy, Rodriguez quotes one of the female managers she interviewed as saying that it was necessary to act as if you were asking the male employees to do something when in fact you were telling them to do it. I definitely adopted this tactic when dealing with my male team members after some time as a manager. Rodriguez hits the nail on the head when she states that 'By choosing a non-confrontational strategy, women negotiate with men's egos in what could be interpreted as an empathic way of directing or managing' (p.12). Negotiating the male ego was a skill that I had to learn as a supervisor and with time I developed a managerial strategy that was less direct and got the results that I wanted. This would serve me well since this was not the only time that I would have to supervise men in my career. Navigating the gender issue also led to another key lesson, which was how to enact leadership as a female in a male-dominated profession.

Gender is often the elephant in the room when a female manager is having difficulties with supervising male and sometimes even female staff. In my experience I have found that leadership is often synonymous with being male. For Sinclair (1998) 'images of leadership and masculinity have been interwoven' (p.37 cited in Binns, 2008, p.601). This is true also of the scholarship on the topic. According to Binns, there is a 'heroic archetype' of leadership that has

a masculine connotation. ‘The heroic leader is a tough, self-reliant, combative man who works long hours, prioritizes results over family and relationships, controls his emotions and never shows weakness’ (p.601). She then proposes an alternative conceptualisation of leadership that ‘recovers the feminized qualities of connectedness, empathy, emotional sensitivity and vulnerability’ (p. 601). These are the elements of what she terms ‘the relational ideal’ of leadership that involves care for one’s colleagues, allowing others to act, identifying and learning from mistakes, and practising emotional authenticity.

In retrospect, I see now that early in my career I was enacting the ‘heroic archetype’ of leadership because I had accepted the dominant narrative of masculine leadership. So at NTN, I worked long hours, was direct and authoritative with my colleagues and did not consider them as individuals. I was completely results and task oriented— I did not see people. I was trying to lead like a man would. However, as my career progressed, I realised that this was not effective and taking into account Binns’s ‘relational ideal’, I was not being ‘emotionally authentic’. The irony for me is that if I had been true to my feminine instincts, I would have been a more effective leader earlier on in my career. However, by the time I got to ECFH, I had learned to trust my instincts more regarding how to manage situations, people and challenges that arise. Further, I began to understand that I did not have to have all of the answers and that self-doubt and looking at issues several times before acting was not just acceptable but also advisable at times. By honouring my feminine instincts and acting in concert with these I am a more effective leader in the workplace. I concur wholeheartedly with Binns when she posits that the ‘embodied estrangement of the feminized subject from the ideals of heroic leadership creates

spaces for a transgressive reflexivity that can reshape leadership constructs and practices as relational and ethical' (p. 616).

Finally, this series of public works produced at NTN, gave me deep appreciation of the very concrete role that television plays in inserting issues into the national discourse as part of the process of a society trying to understand itself. In chapter two, I described my natural love and affinity for this broadcast medium but it was while actually undertaking these productions that I got a tangible feel and understanding of the powerful role that television can and does play in national life. While conducting the interviews with the subjects, doing background reading, scripting, shooting and producing the final cut of each of these features for national broadcast, I was struck by the medium's capacity to capture issues via images and persons' expressed thoughts and have these become part of the national dialogue. This aspect points to the larger concept of agenda setting which refers to the power of media in general to influence which issues get national attention. Writing about the role of media, Littlejohn and Foss (2014) state that 'Scholars long have known that media have the potential for structuring issues for the public' and that 'agenda setting establishes the salient issues or images in the minds of the public' (p. 341). This is precisely what I was seeking to capitalise on as a television producer wanting to foster greater awareness of the Saint Lucian national identity via these arts features.

4.1.2 Impact of the National Television Network Public Works

I believe that the impact of this cluster of public works can be best understood in terms of the role that the arts play in the national identity of a given society. This is what I was seeking to explore through these features on the visual arts and the interview with Nobel laureate, Derek

Walcott. Dacres (2004) articulates the multi-faceted role of the arts when she contends that they are 'for political expression, or as a site for mobilization. In the public-historical sphere visual arts and monuments are...a nexus of reclamation and invention significant to the making of history and identity' (p. 1). These public works contributed to that process of 'the making of history and identity' of Saint Lucian society. Their repeated broadcast re-tells and reminds the national audience of that ongoing process. Writing about national identity and the visual arts in Grenada, a neighbouring Eastern Caribbean island, Benoit (2011) reinforces this idea by declaring that 'art [is] the articulation of the national consciousness' (p. 563). In light of this, the impact of these productions can also be explained in ideological terms as they are my representation of Saint Lucia's 'national consciousness', which can be either embraced or contested by the local audience. So the most significant impact is at the abstract level of ideology and political consciousness of the need for dialogue on national self-definition.

The less abstract dimension of the impact of this first series of public works produced during my tenure at NTN was evident in two main areas: (i) the enhancement of the technical staff's practice and expertise; (ii) the repository of television output featuring iconic figures and events of major national significance. Concerning the first area of impact, from the perspective of the practice of television production, the subject and content of these works was very different from what the technical staff (cameramen and editors) at NTN would work on usually. Shooting and editing a production on the visual arts requires a different technical and aesthetic sensibility from that which is applied to producing the programmes that the technical staff worked on as a matter of course. The vast majority of productions that the cameramen and editors turned out dealt with government projects such as the opening of a bridge in a rural community, the commissioning of a fire station, or the launch of a social development initiative.

Therefore, in working on these visual arts features, there was considerable impact on the expertise and professional development of the technical staff due to the radically different nature of the subject matter. The range of their camera and editing skills was at once broadened and refined due to the more subtle and aesthetic treatment that these productions required.

I will now turn to the second area of impact, which has to do with the Derek Walcott interview as the final production in this first series of my public works. Its national impact is quite demonstrable since it has been broadcast every year as part of the island's Nobel laureate celebrations in January since its initial airing in 2004 on NTN. Anecdotally, it has been described as one of the most comprehensive and insightful interviews with Walcott conducted by a local media professional. The interview has become an integral television production in the repository of audiovisual material that is of national and cultural significance to Saint Lucia such as interviews with the island's first Prime Minister, Sir George Charles and its first female Governor-General, Dame Pearlette Louisy, which I also conducted. It is a vital part of the island's story of socio-historical evolution and affirmation of its national identity because Derek Walcott's personal history is emblematic of the nation's history story, so to speak. The interview reveals important aspects of this personal history such as the coercive power and influence of the Roman Catholic Church, which has shaped the island's national identity and character. In light of this, the annual broadcast of this interview with Derek Walcott is a re-telling of not just his story but that of the nation as well.

The final area on which these public works had an important impact was the local landscape of television programming. In previous chapters, I have underscored the fact that the visual arts

in particular receive scant attention by the local media practitioners and I have posited several reasons for why this is so. In light of this, despite these productions being aired originally about a decade ago, they continue to represent a novel and more cerebral approach to Saint Lucian television production and programming. This series of features on the two local painters, the National Arts and Crafts Festival and the Derek Walcott interview remain unique on the local media landscape in their depth and treatment of issues concerning national identity, indigenous artistic expression and its potential commercial value. For this reason, they remain at the forefront of my community of practice and their continued airing on NTN signals the production gap that they continue to fill. They represent a path in the local practice of television production that very few in the Saint Lucian field have been able to follow to date. So this cluster of public works have made a significant impact in terms of leaving a legacy of visual arts programming that newcomers to the field may use as a model of how to do this type of production.

4.2 The Saint Lucia Bureau of Standards Public Works: Processes

My tenure at The Saint Lucia Bureau of Standards (SLBS) represents the transitional period of my career as a media and communication practitioner. It was at SLBS that I began to experiment with how media and communication strategy can foster Saint Lucia's socio-economic development. For me, this had to mean going beyond just stimulating public awareness and disseminating information. The public works that I produced at the SLBS were a series of four public service advertisements (PSAs) and the staging of a national secondary schools oratorical competition. In my implementation of this set of public works, I adopted a

very different approach regarding the processes and techniques employed to bring them to fruition and get them into the public domain. This was due to a major shift in my professional identity as a media and communication professional. By the end of my four-year tenure at NTN, I had made the transition from seeing myself solely through the professional lens of a teacher to that of a media and communication practitioner. When I joined the SLBS, I had recently completed my Masters degree in International Journalism with a focus on broadcasting and this training reinforced this shift in my professional identity. Another significant reason for this difference in my approach was the organizational culture and nature of the work environment at the SLBS, which I will elaborate on in the following discussion.

Being responsible for increasing public understanding of the Bureau and its work, I determined that the immediate task was to make the SLBS a far more visible and accessible organization. From a practitioner's perspective, television is the most effective medium to achieve these goals of visibility and accessibility. When I joined the SLBS, it did not have a significant television presence except for several PSAs that were aired during the annual observance of World Standards Day in the month of October. Additionally, the PSAs tended to be presented in a mostly informational way with very few visually appealing images and I am making this comment as a member of the viewing audience myself. They did not capture the public's interest or attention sufficiently. Therefore, my priority was to create a new series of PSAs that addressed these flaws and to ensure that they were aired far more frequently on the most popular commercial television and radio stations.

The production of these PSAs is what introduced me to a more collaborative process and approach to work than I had experienced at NTN. SLBS's organisational culture featured a consultative approach to initiatives or projects that were to be undertaken. Recalling Cameron and Quinn (1999) and their typology of organizational culture, SLBS represents the clan or cooperative category which is '...shaped between the dimensions of organization focus and flexibility/dynamism. The clan culture possesses high affiliation and concern with teamwork and participation.'(p. 20). At SLBS, both staff and management believed in a participatory approach with every team member contributing to the decision-making process regardless of rank or position. I think that an important factor that contributed to this 'clan' culture was the size of the organisation, which was relatively small with a staff complement of approximately twenty-three persons. This created a familial atmosphere in which people felt personally invested in the organization and identified with its achievements. According to a 2004 *Harvard Business Essentials* publication on work teams, this was due to the SLBS staff manifesting team identity resulting in 'a greater willingness to collaborate, share information, make a greater effort, make joint decisions and put team goals ahead of personal goals' (p. 78). This was an entirely new scenario for me and it took some time for me to adjust to this culture of consultation given my previous unilateral approach to projects at NTN. Gradually, I did make the shift in my thinking and the production of this series of PSAs was the beginning of this transition.

Coming out of this consultative process with staff, the priority areas identified for public dissemination and understanding: (1) the work of the metrology department; (2) the promotion of the Standard Mark, the SLBS's certification of quality; (3) public participation in the development of national standards; (4) the importance of labeling. My colleagues also

embraced my proposal for the use of animation despite some initial fears about the possible effect on the Bureau's public image. I persuaded them to trust my expertise and instincts as a media professional that this new approach would work and rejuvenate the SLBS's public profile. This new approach for me represented a maturing of my professional understanding of team dynamics and how this can improve output. When the PSAs were completed, we had a review session in which everyone gave their feedback on what worked and what needed to be improved, which produced a satisfying outcome for this production.

In the implementation of the national secondary schools oratorical competition, I continued with this collaborative approach, which I found led to a sense of ownership among the entire staff and not just my department. Putting on the competition epitomised the collaborative culture of the SLBS and the process was a completely consultative one. After I had proposed the idea of the competition to my colleagues in management and they endorsed it, the entire staff rallied in a collective effort to make the event not just possible but successful. The lines of communication between my department and the staff from the other departments were kept open constantly throughout the planning and implementation process. I enjoyed this new collaborative experience in which everyone was invested in the successful delivery of this activity. The staff welcomed the students who had to visit the various departments in preparation for the competition and they shared their knowledge and time with the students willingly.

To get this secondary schools oratorical competition into the public domain, I capitalized on being a former employee of NTN and persuaded the production team there to do a live broadcast of the event. This was significant due to the magnitude of broadcasting such a

competition that was of considerable duration in television terms, approximately two and a half hours. If we had gone to the commercial media houses, this would have been extremely costly for the Bureau and so we would have had to forego the live broadcast of the competition. The fact that I could call upon my former NTN colleagues to do this pointed to the real value (sometimes in monetary terms as in this case) of engendering and maintaining professional relationships and networks within one's community of practice. It is true that as a governmental entity the NTN would have had an interest in this SLBS event since the Bureau is a quasi-governmental body. However, the NTN team could have opted to just cover it as a news item and not do a live broadcast which is a major production event requiring considerable human and technical resources. So NTN's collaboration was indispensable to the process of getting this initiative into the public domain via one of the most effective means available to the media and communications practitioner—live television.

4.2.1 Encountering an Ethical Challenge

It was at the SLBS that I encountered my first major ethical dilemma and concerns as a professional. I have referred to this ethical issue in a previous chapter but would now like to elaborate on it and how I was able to find a solution and avoid a serious conflict with executive management. The issue arose when it was time to produce and publish the SLBS annual magazine, *Setting Standards*. Prior to my joining the SLBS, it was customary for the magazine to be produced using financial resources from companies that were regulated by the Bureau. I have explained my objection to this modus operandi in a previous chapter so what I would like to focus on here is the attitude of management to the issue. What struck me was the lack of

concern about the ethical issues posed by accepting financial resources from the very companies that the Bureau regulates. It seemed that what was more important to executive management was the publication and dissemination of the magazine by any means necessary.

Setting Standards is a major public relations tool for the SLBS because it contains the Bureau's most significant achievements and developments for the year so one can appreciate the necessity of ensuring that it gets into the public domain. However, given the nature and mandate of an entity such as the SLBS, this should not be achieved by the 'any means necessary' approach. The SLBS has a serious regulatory function and the public sees it as an independent body that is supposed to guard its health and safety against possible detrimental practices by companies. It must never be perceived as having a bias towards any entity or having any vested interest in any private entity. This principle seems to have been overlooked totally by management. The overriding concern seemed to have been with maintaining the image or profile of the SLBS via this magazine's publication and the 'how' of this process was not of paramount importance. Frankly, I was shocked by this attitude on the part of SLBS's executive management whom I thought should be the guardians of the organization's values and integrity.

This was my first experience of an organisation's values coming into conflict with other pressing concerns that its management deems important, and the choices that are made to serve what they see as critical. Looking at the problem from a media professional's perspective, I found a solution to this ethical challenge by proposing to executive management a digital version of the magazine. This would require substantially less financial investment since the

major cost of printing would be removed. I also presented examples that I had found of magazines done by other standards bureaus in North America and Canada that did not contain advertisements by private companies. Despite concerns about not reaching all stakeholders via this method, the proposal was accepted but unfortunately, I left the SLBS before I could implement this digital alternative. However, my recommendation was implemented after my departure regarding the Bureau's quarterly newsletter, *The Standards Link*. This ethical concern that I confronted at SLBS was my first experience of this kind in the workplace but it was not my last. At ECFH I was faced with an even more serious ethical challenge that was not as easily overcome. I will discuss this issue in the section devoted to the ECFH public works.

4.2.2 Professional Knowledge and Skills Developed

A vital skill that I learned from carrying out this second set of public works was resource mobilisation and allocation. Both initiatives required considerable personnel and financial resources and it was my responsibility to garner both these resources and make the most effective use of them. As a media professional working in the Saint Lucian context, gaining this type of expertise is significant. Typically, local media practitioners are not expected to deal with the financial resources and planning. Secretary-General of the Caribbean Broadcasting Union (CBU), Sonia Gill, saw this as a major problem for the profession. In an interview with me, (conducted 24/3/2014), Gill said that more media professionals with management skills, financial and otherwise, were needed in the field if standards were to improve. So my acquisition of these skills was a significant professional gain. SLBS was my first experience of having to lead the process of creating and managing a budget; ensuring that the rules of tender

were adhered to during procurement of services; and guarding the integrity and reputation of the organisation while seeking to obtain what was needed from external sources such as private companies who came onboard as sponsors of the schools oratorical competition. Getting the PSAs into the public domain involved ensuring that there was an adequate budget for sustained and optimum airtime on the leading commercial television stations. This type of knowledge and experience would prove very useful later in my career when I entered the private sector as a corporate communications professional.

4.2.3 Impact of the Saint Lucia Bureau of Standards Public Works

The SLBS public works have had an important impact at both the societal and organisational levels. To appreciate the societal impact, one has to consider the expected socio-economic benefits of standardisation for a developing nation. Vorley et al (2002) point out that in the debate on development, 'advocacy and research on competitiveness, trade and business development [occur] on one hand, and on poverty alleviation on the other, often take place in separate camps' (p. 3). Standards, they argue, are one of the most effective strategies to create complementarities between these two camps and 'to operationalise sustainable development' (p. 3). Environmental, labour and product standards promote economic and social wellbeing in developing societies such as Saint Lucia since they facilitate participation in international trade and the protection of the public good. It is against this background that the success of the SLBS public works has a vital national impact. Increased public understanding and awareness of the role and benefits of standards to society translates into wider use by industry as well as public support for their implementation.

At the organisational level, the national secondary schools oratorical competition in particular, had a transformative effect on the SLBS in several ways. As discussed previously, the competition represented a new tactic for the Bureau in terms of its public education and outreach strategy. It was a different way in which the SLBS engaged the public to promote awareness of its work and the developmental role that it plays in the society. Due to the nature of the competition, which involved students and teachers, it engendered a more interactive relationship between the organisation and this vital audience. I introduced it in 2008 and was gratified that it was continued by my successor after I left the SLBS. In fact, the competition was expanded to primary schools and a wider geographical area than was covered in the first competition. Its continuation demonstrated that the management and staff saw the impact of the competition and wanted to sustain this. The competition became the flagship event of SLBS's World Standards Day programme of activities and continued to be broadcast on NTN and covered by the local media annually.

4.3 The East Caribbean Financial Holding Company Public Works: Processes

My tenure at the East Caribbean Financial Holding Company (ECFH) represents my coming of age as a media and communication practitioner. My experiences at the NTN and SLBS had taught me valuable personal, professional and technical skills. By this time, my professional identity as a media and communication practitioner had been solidified by these experiences and the attendant knowledge that I had gained. I brought this professional solidity to bear on my work at ECFH and the final cluster of public works embodies this, which for ease of reference I have listed below:

- (1) *Financial Focus*, a financial literacy television series
- (2) Greedy for Green, an environmental sustainability programme
- (3) Revised edition of the ECFH CSR policy

These works represent a particularly exciting period in my career given the diversity of processes and approaches that I used to implement and get them into the public domain. My natural bent towards rigid structure and predictability was challenged by how flexible I had to become in this private sector context. I was certainly stretched personally and professionally in this phase of my working life.

As mentioned above, at ECFH, I used a variety of approaches and processes to achieve this cluster of public works. This varied strategy reflected the diverse reasons for the creation of each of the works and the relative complexity of the private sector context. It was quite revealing for me to observe how in the corporate setting the rationale for developing initiatives was based largely on the competitive environment rather than on core organisational values. The first public work exemplifies this fact. The financial literacy television series, *Financial Focus*, came into being as a response to the popularity of a rival banking institution's own television programme. ECFH had a television series, *Money Matters*, which was aired monthly. However, its hour-long panel discussion format was not as engaging as the rival programme's much shorter magazine-type format, which seemed to be more lively and attractive to viewers. Via anecdotal evidence, it was found that ECFH was losing the television audience to this bank so management was anxious to turn this situation around and quickly. Given my professional background in television production and broadcasting, I was given the responsibility of

conceptualising a programme that would replace *Money Matters* and compete effectively with the rival bank's production.

Due to the demand of time, I had to take a unilateral approach to the creation of this programme. My senior manager was relying on my expertise to devise the programme and then get feedback on the concept from the rest of the team. So I started by ensuring that I watched the rival programme more critically although I was already familiar with it. I noted the programme's core characteristics to ensure that my conceptualisation would incorporate different elements and distinguish our programme from that of the competition. I identified financial literacy as the key distinguishing feature for our programme since that was the missing element in that of the competitor. I then connected this element with the promotion of our services. Additionally, I designed it as a ten-minute presenter-driven format that featured a mix of on location interviews and limited narration thereby abandoning the panel discussion format of *Money Matters* all together. The idea was to present a fresh image of ECFH to the Saint Lucian viewing public and market and the *Financial Focus* format achieved that objective.

I found it interesting that despite ECFH being a private sector company its organisational culture was quite akin to that of the Government Information Service, a public sector entity. ECFH's management structure was highly hierarchical with a very strict differentiation of roles and decision-making was entirely from the top down. This became quite evident during the process of coming up with a title for the new television programme. Despite our department's participatory process of inviting staff to suggest possible titles, the approved title came from senior management. However, our Marketing and Corporate Communications team was given

full latitude in our negotiations with the leading television stations to have the programme aired and so placed in the public domain.

By contrast, the environmental conservation initiative, Greedy for Green, was realised via a highly consultative and communicative approach. I have explained in the preceding chapter how I came up with the idea for this initiative so I will proceed with the actual process of bringing it into being. This was a collaborative effort between our communication team and the Human Resource Department although I had lead responsibility for the programme. I remember the initial meeting between our two departments to thrash out the details as being one of the high points of my time at ECFH. The meeting was truly an exchange of ideas about the most effective way to implement this organisation-wide programme. There was a genuine feeling of excitement about doing something entirely new and this spirit continued to infuse the programme long after executive management had approved and it was launched officially.

The strategy we adopted was to invite the entire ECFH staff complement to share their ideas for the kinds of projects and activities to be carried out under Greedy for Green. We collated all the suggestions and selected those for implementation that represented the values and goals of the initiative. This was a truly democratic process that had buy-in from the over four hundred staff members who work for the company. Due to this buy-in from staff coming out of our consultative approach, it was not difficult to get staff to volunteer for the various community environmental projects that we carried out. However, I believe that this approach and process was a rare departure from ECFH's organisational culture. It was only possible due to the nature of the Greedy for Green initiative. Environmental awareness and conservation is viewed as a

'soft' issue so it did not command executive management's attention and therefore we had a free hand with its execution.

To underscore my point above, I now turn to the final public work in this cluster –the revision of ECFH's CSR policy. This was a solitary exercise. Executive management knew that the review had to be done according to the company's corporate governance guidelines. However, because this was about CSR, which is seen as a 'soft' issue, they were not very interested in the review process. They just wanted it done to ensure compliance with the company's stipulations. Given my ideological preoccupation with national development, I saw our CSR policy as critical to how ECFH contributed to that process. For me, it represented the social conscience of our company and a core principle of the organisation. Therefore, its review should not be taken lightly and so I volunteered to undertake this important task.

Drawing on my prior learning and experience at the SLBS, I determined that the revised policy should be guided by the international standard on social responsibility, *ISO 26000:2010 – Guidance on social responsibility*, developed by the International Organization for Standardization (ISO). We purchased the standard and I studied the document thoroughly to see which elements could be incorporated into our policy. The environmental component was one that I thought we should adopt given the pressing issue of climate change and its implications for small islands such as ours. I incorporated the standard's environmental guidelines into the revision thereby making the policy far more robust in this regard. The ECFH board accepted my revision of the policy and it now guides the company's CSR initiatives. In retrospect, I think that I should have looked at CSR policies from other financial entities around

the world as part of my research process to get a broader view of what other components could have been included in our own policy.

The diversity of approach and process employed in the creation of these public works represent the impact of the competitive nature of the private sector on communication strategy. Unlike in the public sector where approach is determined by organisational goals, my ECFH experience revealed that in the private sector, the external market-driven environment is more important than a core set of organisational values. This had implications for me as a media and communication professional because the strategies I used were not always determined by best practice but by what the competition was doing.

4.3.1 Confronting Challenge to Professional Ethics

It was during my tenure at ECFH that I was confronted with my most difficult challenge in terms of professional ethics and being asked to compromise them for the sake of corporate goals. The company had made a major acquisition that represented a significant achievement toward realizing its corporate vision. Naturally, the corporate communications team was tasked with publicising this achievement and ensuring that it got the widest possible news coverage. The Group Managing Director at the time was anxious that the story received as much publicity as possible, which was understandable. What alarmed me however, and raised my personal and professional hackles was his suggestion that we pay the local newspapers to place the story of the acquisition on the front page of their publications. Not being a media professional, I am certain that he did not understand the gravity of his request and the ethical

implications of such an action. But I was well aware that this was totally unacceptable on ethical and professional grounds.

As a media student, one of the fundamental values that one is taught is the independence of the news media. News should never be for sale. It is simply unethical. Nichols et al (2007) discuss the importance of teaching ethics to future professionals. They posit that there are three questions that a professional should ask him/herself when confronted with an ethical dilemma: (1) Is it legal? (2) Is it balanced in the sense that all stakeholders involved would consider the decision to be fair?; (3) Is it right in terms of if one can feel proud about the decision or action taken? (p. 38). In my situation, the first question would be a tricky one to answer since there is no domestic law explicitly preventing a private entity from paying a newspaper to print a story. However, I would have had an emphatic no to the other two questions and the final one especially, regarding my feelings about taking the decision the executive manager was suggesting.

Nichols et al go on to stress the importance of students and practitioners who have been in the field for some time remaining 'informed about ethical considerations that apply to their professions' (p. 38). I would like to add that it is not only critical to stay informed, it is also important to actively practise those considerations in real-life situations such as the one I have just described. In spite of the foregoing points, I still had to have the courage to reject the suggestion of a very senior executive who had a major influence on my future at the company. I did find the courage to say that we could not carry out his suggestion on the grounds of my professional ethics but that I would do my utmost to ensure that we got the widest possible coverage across all media channels. I could see that he was not satisfied but he acquiesced and

the matter was put to rest. My senior manager told me some time later that he did say to her that while he was not pleased that I did not carry out his request, he still respected my professional stance on the matter. This was a major hurdle to overcome in my professional life, that of being true to my professional ethics even while fearing the loss of my job.

The above scenario illustrates sharply the importance of ethics to professionalism and in that vein Brinkmann's *Business and Marketing Ethics as Professional Ethics* (2002), is particularly relevant to how this issue could have been dealt with at ECFH. Brinkmann posits that there are four approaches to professional ethics: (1) the moral conflict approach in which workplace conflicts are dealt with by introducing a moral dimension; (2) the professional code approach that handles ethics via an appropriate set of rules; (3) the professional role morality approach in which the conflicting roles and norms of persons in a work context is analysed; (4) the moral climate approach which is a 'wide umbrella term for a profession's normative socialization environment' (p. 165). In retrospect, it is clear to me that to avoid the conflict that arose between the executive manager and myself, ECFH needed to have either a professional code approach in place or that of a moral climate regarding ethics. I would endorse the latter due to its all-embracing nature and especially in light of Wimbush and Shepherd's (1994) definition of the approach as 'stable, psychologically meaningful, [based on] shared perceptions employees hold concerning ethical procedures and policies existing in their organizations' (p. 636). The management should have instituted general ethical guidelines that would include public relations matters with advice from the media professionals, and how they should be handled. These guidelines should then be circulated to all staff thereby establishing a moral climate or environment in which everyone is aware of what is permissible and so reduce the likelihood of the kind of conflict that occurred.

An important factor that also has to be considered in this matter of ethics is an organization's mandate. While I was not in favour of the SLBS accepting financial support from the private sector nor the ECFH paying the media to be placed in the news headlines, I had no difficulty with paying for the television placement of ECFH's Financial Focus programme. This may seem contradictory at first glance, however, it is not when one takes organizational mandate into account. As stated previously, the SLBS's mandate involves a regulatory role in the private sector; it has to ensure that companies comply with standards and so it should not solicit support from those very companies. ECFH, on the other hand, is a commercial entity that is free to negotiate with television stations that are willing to sell airtime in an open and transparent process. It is not crossing any ethical boundaries by doing so.

The final point that I wish to make on this issue of professional ethics is a personal one in terms of the impact that it has on one's psychological wellbeing. Being true to one's professional ethics is a serious matter of character and personal integrity. Compromising one's ethics for the sake of an organization's goals can lead to low morale and dissatisfaction on the job. If I had felt coerced to carry out the executive manager's request, I would have been very distressed by that and would have had to contemplate leaving my job, which I did not want to do. My potential distress is something that scholars have taken into consideration. Lawrence Krieger (2005) contends that being an ethical professional is inseparable from being a satisfied one:

Those values and motivations that promote or attend professionalism
have been empirically shown to correlate with well being and life
satisfaction, while those that undermine or discourage professionalism

empirically correlate with distress and dissatisfaction...(p. 427)

A core value of professionalism is practising ethical behavior in the workplace and worthy organizations should reinforce this in their employees because as Krieger's quote implies, people are happiest in their jobs and life when they are encouraged to be true to their ethical obligations as professionals and as human beings.

4.3.2 Professional Knowledge and Skills Developed

The learning and skills that I obtained from carrying out this cluster of public works were transformative and expanded my professional field of vision. My decision to transition from the public to the private sector allowed me to experience the wide range and diversity of my profession's role in a variety of work contexts. My SLBS experience had prepared me with the skills to allocate and use resources effectively in the implementation of Financial Focus and Greedy for Green initiatives at ECFH. I was able to evaluate tenders and other procurement material from external parties and negotiate contracts that were in the best interest of the company. The knowledge and technical skills gained from the NTN cluster of public works was indispensable to the production and technical oversight of *Financial Focus*. Without that fundamental broadcasting and production expertise, the series would have been a far more difficult undertaking for me.

A rather significant professional gain from *Financial Focus* was a more solid and intimate institutional knowledge of ECFH itself. This is an important point because as media and communication practitioners, we are often given the summary version of information i.e. just the core elements so that we can then disseminate these to the public in an accessible way; at

least, this has been my experience in the Saint Lucian context of the profession. As presenter, researcher and producer for the first two seasons of *Financial Focus*, I was plunged headlong into the panoply of ECFH's offerings, the thinking behind them and the related processes. My task as the communication practitioner was to translate these for my viewers so that they would be motivated to access them. I learned tremendously from this translation process and got to engage with a wide range of staff and their respective areas of work, spanning almost the entire organisation. Were it not for *Financial Focus*, I would not have gained this in-depth knowledge of and exposure to ECFH's organisational life and the multi-faceted nature of its services to a diverse customer base.

Project management and coordination was another important skill developed from these public works. The Greedy for Green initiative in particular demanded this expertise if the various community projects that we undertook were to be successful. Logistical planning was vital to implementing these activities because if the most minor practical detail was omitted or not dealt with, that could adversely affect the entire undertaking. I was humbled by the experience of being in charge of the Greedy for Green programme in that I had to attend to seemingly menial tasks such as ensuring that meals and transportation were in place. But I realized that it was this attention to these tasks as project manager that encouraged staff to participate since they felt that their time and effort were not being taken for granted. It was vital to encourage my co-workers' sense of community and collective responsibility so that Greedy for Green could meet its objectives. Finally, the exercise of revising ECFH's CSR policy exposed me to an area that I did not know well prior to joining the company, that of policy formulation. This revision process gave me real insight into how policy was truly at the heart of any enterprise and that as Derek Walcott said in my interview with him, "A policy is a creative

act". I found that it was in fact a creative process that involved thinking about the company's core values and how to translate these into meaningful action.

4.3.3 The Impact of East Caribbean Financial Holding Company Public Works

This final series of public works may be the most significant of my career thus far in terms of their scope and level of impact. Nationally, each public work in this cluster had real implications for the socio-economic dimension of Saint Lucia's development. On an organisational level, as pioneering initiatives they were transformative for both ECFH's corporate identity and its staff members. The impact on me as a practitioner has been transformational since carrying out these public works raised my skills and knowledge to a new level of authority and expertise.

All three public works had considerable impact on the socio-economic development of Saint Lucia and its people albeit in different ways. Financial Focus, by providing financial literacy to its audience, did contribute to the island's economic development because according to García et al (2013) 'Financial education...can help...address both the needs of the growing middle classes, and be an important complement to financial inclusion and poverty reduction measures' (p.9). They also emphasise that the private sector has an important role in assisting Caribbean and Latin American governments with the financial education of their citizens. Through Financial Focus, ECFH was already playing this role in the Saint Lucian context and having a positive impact in this regard. The environmental sustainability focus of the Greedy for Green initiative had more of a social impact or more accurately an ecological impact via the community clean up activities and other initiatives. However, it has been established that environmental issues are intricately bound up with social and economic development,

particularly for small-island developing states like Saint Lucia whose economies are dependent on tourism while also being vulnerable to the dangers of climate change. The Greedy for Green initiative had an impact on mitigating these dangers. Regarding the final public work, the revised ECFH CSR policy, this has far-reaching implications for the company's contribution to the socio-economic development of Saint Lucia. With its expanded environmental dimension, the policy now guides ECFH's corporate thinking and approach to the critical issue of sustainability.

At the organisational level, this series of outputs brought concrete changes to ECFH in terms of its corporate image, its relationship to its various stakeholders, as well as having a tangible impact on its staff. Both *Financial Focus* and Greedy for Green were new programmes for ECFH so they gave the company a fresh public image and corporate profile. It was the first time that ECFH would be promoting financial literacy and environmental responsibility as part of its CSR and public relations efforts. Another vital impact was that on ECFH's relationship with its diverse customer base and other stakeholders. *Financial Focus* took its television audience out of the corporation's offices and into a multiplicity of varied locations around the island representing its wide customer base and the diverse sectors in which it is involved. Through its interactive format that featured interviews with customers and other stakeholders, the programme revealed to the viewing public the more personal dimension of the company's operations. It demonstrated that at the core of ECFH's business is the relationship that it cultivates with its customers over time. It is not just about terms and conditions. In the case of Greedy for Green, the various activities allowed staff volunteers to engage informally with communities and social institutions some of which were ECFH's customers.

The company's employees were also impacted by these two initiatives but in different ways. Financial Focus increased the visibility of ECFH's staff members as they explained the various products, services and processes featured in the respective episodes. Greedy for Green, on the other hand, allowed staff to connect with the wider society through the different projects under the programme thereby fostering their sense of community and awareness of environmental concerns. The impact on ECFH's staff was significant as they implemented both internal and external activities to promote environmental sustainability. The community projects were particularly impactful as the staff interacted and worked alongside residents during cleanup activities across the island. This brought the staff in direct contact with the people whom they served as a financial organisation but this also brought a human dimension to the relationship. The interpersonal contact benefitted both the staff members and the people in the various communities as they both got to see a more personal side of each other. External recognition of the impact of ECFH's CSR programme came when we won The Best Corporate Citizen Award in 2010 given by the Eastern Caribbean Central Bank (ECCB). This was especially rewarding since the company was also singled out for its environmental initiatives as part of how it prevailed against the other competing financial entities in the sub-region for the prestigious award.

4.4 Impact on Community of Practice

It is difficult to state definitively that there is a community of practice with regard to the media and communication field in Saint Lucia. The profession has had a vicissitudinous development with periods of exciting growth followed by stages of stagnation. This has made it challenging

to foster the conditions necessary to create a consistent community of practice. The leading authority on communities of practice, Etienne Wenger (2006), defines a community of practice as 'groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly' (p. 1). So, similar to reflection, the underlying aim of a community of practice is to improve practice by learning and sharing knowledge with fellow practitioners in that community. Wenger (2006) identifies three salient characteristics that define a community of practice as distinct from any other grouping: (1) the *domain* of interest in a field in which the practitioners have a shared competence and commitment; (2) the *community* in which professionals learn and share experiences about the field in a structured and consistent manner; (3) the *practice* in the sense of a 'shared repertoire of resources' meaning tools, experiences and information that members have access to and learn from on a sustained basis (pp. 1-2). Using Wenger's conceptual framework of what constitutes a community of practice, Saint Lucia's media practitioners have not formed such a community although they have done so in the past.

In an interview with one of Saint Lucia's most seasoned and veteran media and communications professionals, Jerry George (conducted 28/11/2014), I discovered that there was a community of practice for media practitioners in the late seventies and early eighties. Due to the political nature of some of George's comments, he asked that I not record this interview. George was one of the founding members of the island's first media association, which functioned like a community of practice following Wenger's model. He stated that the radical politics of the Black Power movement and Saint Lucia's gaining of its independence at that time energized the media fraternity who saw the profession playing a major developmental role in the society. This led to local media and communication practitioners

wanting to share knowledge and expertise on how the field could contribute to this process of nation building and achieving political and cultural sovereignty. However, the government at the time was often at odds with the media and this made it difficult to sustain the community of practice as professionals felt under attack. So the momentum of that period was lost and has never been fully regained. Other factors such as the proliferation of private commercial media, which is driven by profit and whose programming schedules are entertainment-led have adversely affected the re-establishment of a proper community of practice. George feels that one of the only ways to develop such a community is for more formally trained practitioners to enter the field and bring a developmental consciousness to the profession.

George paints a rather pessimistic picture of the prospects for developing a proper community of practice among media and communication professionals in Saint Lucia. However, it is critical to point out here that defining the very concept of a community of practice is not as straightforward as one may think. In an insightful paper on the subject, Li et al (2009) trace the evolution of the term and how its meaning has shifted considerably over time. They contend that:

The different interpretations of CoP make it challenging for people to apply this concept or to take full advantage of the benefits that CoP groups may offer. It is also difficult to objectively evaluate the effectiveness of these groups as there is no consensus on what is, or is not, a true CoP group. (p. 7)

In spite of their argument above, Li et al are not suggesting that there is no merit in the idea. In fact what they advocate is the use of the notion of a community of practice as a conceptual tool to guide the formation of different types of groups interested in networking and learning from each other. Saint Lucia's media and communication practitioners could benefit from such a discussion on what type of structure would best facilitate professional learning and sharing with the concept of a community of practice as a guiding principle.

In light of the above discussion, it is difficult to delineate the impact that my public works would have on my community of practice. However, it is possible to speak in general terms about how the works contributed to the state of the field at the time. Financial Focus certainly had an impact in that it was the first financial literacy television series to appear on the local media landscape. There were various short radio programmes that shared financial tips but never a television series dedicated to financial literacy. The blend of financial literacy and development issues was original in content and demonstrated how financial entities could participate in the socio-economic development of the island. Greedy for Green impacted a particular group of media and communication practitioners –corporate communicators. This was a relatively small group within the media sector since it was just the larger companies that had the resources to employ a corporate communications or public relations professional. Greedy for Green's impact was its originality within the local context of CSR as a tool in a corporate communication strategy. This was the first time that a financial entity was implementing an environmental conservation programme both internally and externally. Other

local corporate communicators in the finance industry who also implemented CSR environmental activities had not done that before in their own practice.

Chapter 5: Conclusion

This professional doctoral journey has been a revelatory one on several levels. Certain attitudes and beliefs that I had about the role and nature of my profession have been unearthed and scrutinised. I now understand and appreciate the relationship between theory and praxis, and I have a new conception of what constitutes knowledge. However, what is particularly significant is what has been revealed regarding the catalytic role the profession can play in shaping a response to issues of social and national importance. Through this critical appraisal of the public works submitted it is clear that the field of media and communication can be at the forefront of the dialogue on issues of national identity, socio-economic development and environmental sustainability in Saint Lucia. This study has demonstrated that the profession has been under-utilised within the Saint Lucian context and practitioners need to challenge traditional expectations of their role in organisations and society. This is an imperative for the practice of the profession in countries such as Saint Lucia confronting postcolonial challenges. As postcolonial scholar Robert Young (2003) argues, these societies 'are largely in a situation of subordination to Europe and North America, and in a position of economic inequality' (p. 4). He goes on to state that postcolonial countries are not just battling against this 'economic inequality' but they also have to be asserting 'the dynamic power of their cultures' (p. 4) and I would add to this, their identity. The public works discussed have demonstrated the important role that media and communication can play in confronting these challenges. This leads me to some observations that I would like to make in this concluding chapter regarding improving local praxis and finally, how this professional doctorate has pointed me toward the next step of my career and how I can contribute meaningfully to the field.

5.1 Criticality and Praxis: A Necessary Nexus

The most valuable lesson gained from this doctoral process is the criticality that it has given me about my own practice and the profession as a whole. In the preceding chapters, I have discussed the lack of theoretical awareness and attention to the context of the profession in Saint Lucia. There is hardly any critical inquiry into how and what we do as media and communication professionals; praxis is carried out in a near analytical void. Preparing this context statement has unveiled the theoretical assumptions that do pervade our work in Saint Lucia, which we hardly question or challenge. Maguire (2013) emphasizes the importance of criticality to any field when she writes that ‘Criticality is the ability and the capacity to question the object or the process of the functioning of the object and its relatedness to other things, the object being both the thing which is being critiqued and the self of the one critiquing’ (p. 53). To advance the field, our practice and we as media and communication professionals in Saint Lucia need this development of ‘the capacity to question the object’ i.e. praxis and ‘the self of the one critiquing’ i.e. ourselves as practitioners. Doing this doctorate has provided me with the tools necessary for this criticality to happen via concepts such as reflective practice and understanding one’s ontological and epistemological positioning. Sharing this knowledge with my community of practice is a goal that I would like to pursue in the future.

5.2 The Path Ahead

This professional doctorate has distilled for me the critical role that my profession can have in national development. Media and communication are not solely means of transmitting or disseminating information in an accessible way to various publics to achieve organizational goals. Through this critical and reflective examination of the public works that I have

submitted, I believe that I have demonstrated that this profession can have a catalytic and transformative impact when practised innovatively. This role is even more pressing and relevant in the context of a postcolonial society such as Saint Lucia that is very much in the midst of defining itself and its developmental journey. Media and communication are then an important means of shaping that process of national self-definition and charting a course for social and economic development. Through my public works, I have shown how this can be done whether one is operating within the public or private sector. The upcoming generation of Saint Lucian and Caribbean media and communication practitioners generally, must embrace this developmental role of the profession fully. The explosion of social media channels in the last decade or so presents threats and opportunities for the profession in that the region's communication spaces are more swamped than ever by North American media with their own cultural and ideological ethos. At the same time however, Caribbean media professionals can use these same platforms to foster an indigenous response that is focused on issues of identity and its nexus with development.

The other major area that I have alluded to previously that needs attention from the current and upcoming regional media practitioners is research. For the profession to truly grow and have a real impact, its members must engage in primary research on the media environments of their respective countries. During the summer of 2014, I undertook research to get a picture of what the media industry looked like in the CARICOM Member States. My methodology consisted of a combination of desk research, gathering secondary data from the Member States themselves and primary research whereby I conducted a field study in Saint Lucia to collect quantitative and qualitative data on the media sector there. A copy of my findings and the country report done by the Media Association of Saint Lucia (MASL) are in the appendices

section of this context statement. What my research found was that the media industry is quite heterogeneous across the region with some islands having a burgeoning sector while others tended to be less so. A major factor that contributes to this heterogeneity is the role of the state in the industry and how dominant a player it chooses to be. I presented the research and my findings at the forty-fifth Annual General Assembly of the Caribbean Broadcasting Union (CBU) which brings together media practitioners, media houses/outlets and major industry movers from the around the region. The research and my presentation were well received because it had been quite some time since any research of that kind had been conducted on the industry. There was lively discussion on what the findings meant for the industry's future with a diversity of opinions and ideas expressed by the wide range of players represented. It has motivated me to continue with my research of the industry in the various islands, asking different questions and probing further into the particular nature of the relationship between the sector and the state, for example. This is the kind of theoretical and practical enquiry that should be undertaken by the upcoming generation of Caribbean media professionals.

Regarding the next step in my own career, I would like to take on the challenge of formulating communication policy on behalf of governments within the Caribbean region. I am aware that the Government of Saint Lucia, for example, does not have an official policy that guides how it communicates with the citizenry nor how it manages its various communication organs. And I am near certain that if I were to take a look at the other islands around the region, I would find very few with a coherent and well-articulated communication policy that for example, spells out the frequency of prime ministerial or presidential addresses to the nation. All our governments in the region are democratically elected and so I believe that these governments have a duty to communicate with the people on matters of national import as regularly and as

clearly as possible using the wide variety of media channels that are now available. An official communication policy would guide this process in a rational and coordinated manner while ensuring transparency and accountability to all. For me, a governmental communication policy would represent the ultimate public work that my profession could offer – a document that holds within it the duty of a government to communicate with its people and the recognition of the public’s right to know what its government is doing in its name.

The corpus of my public works represents the multi-faceted nature of media and communication and the developmental potentialities inherent to the profession. The diversity of the contexts within which I implemented these quite varied works demonstrates the field’s capacity to respond to a multiplicity of issues whether social, economic or ideological. This capacity is only limited by the imagination of the practitioner and the requisite resources available to him or her. This is particularly relevant to the sphere of development communication, which is under utilized but sorely needed in the postcolonial context of Saint Lucia and the wider Caribbean region. There is a tendency in the profession to employ well-tried strategies and tools to address issues before studying what is the precise nature of the challenge. Development communication offers an open-ended approach in which the practitioner can engage with the issue at its core before applying a strategy; he/she can get to understand the anatomy of the problem at hand before prescribing which tools to use. This allows for innovation and creativity in devising a communication response that is effective, impactful and hopefully, transformative for society.

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Appendix I List of Submitted Public Works

1. *Photorealism: The Art of Peter Walcott* (short television feature)
2. *Organometrix: the world according to Cedric George* (television feature)
3. *The National Arts and Craft Festival 2001* (television feature)
4. *Interview with Hon. Derek Walcott: His Life and Work* (television)
5. Series of 4 animated public service announcements for Saint Lucia Bureau of Standards (television)
6. Saint Lucia Bureau of Standards National Secondary Schools Oratorical Competition (public education and outreach activity)
7. *Financial Focus*, financial literacy series produced for East Caribbean Financial Holding Company Ltd. (selected television episodes)
8. Greedy for Green, environmental conservation programme established at East Caribbean Financial Holding Company Ltd.
9. Revised corporate social responsibility policy document for East Caribbean Financial Holding Company Ltd.

Appendix II Complete List of Public Works

1. *Photorealism: The Art of Peter Walcott* (short television feature)
2. *Organometrix: the world according to Cedric George* (television feature)
3. *The National Arts and Craft Festival 2001* (television feature)
4. Interview: Nobel laureate for Literature, Derek Walcott (television)
5. Interview: Saint Lucia's First Female Governor-General, Dame Pearlette Louisy (television)
6. Interview: First Principal of Sir Arthur Lewis Community College, Saint Lucia's sole tertiary institution, Mr. Leton Thomas (television)
7. Interview Series: *Saint Lucia's Television Pioneers* (television)
8. *La Véyé: A Saint Lucian Tribute to Seamus Heaney in Poetry* (television feature)

9. Television magazine series, *3-2-1*, for the Government Information Service of Saint Lucia

10. Series of 4 animated public service announcements for Saint Lucia Bureau of Standards (television)

11. Saint Lucia Bureau of Standards National Secondary Schools Oratorical Competition (public education and outreach activity)

12. *Financial Focus*, a financial literacy television series produced for East Caribbean Financial Holding Company Ltd.

13. *Financially Speaking*, a weekly financial literacy newspaper column for East Caribbean Financial Holding Company Ltd.

14. Greedy for Green, an environmental conservation programme established at East Caribbean Financial Holding Company Ltd.

15. Revised corporate social responsibility policy document for East Caribbean Financial Holding Company Ltd.

Appendix III Derek Walcott Interview Transcript

Transcript: Interview with Nobel Laureate for Literature Derek Walcott – His Life and Work

Ayodele Hippolyte: Mr Walcott, thank you so much for being with us. It's a pleasure to have you here. Mr Walcott, does it ever seem weird...?

Derek Walcott: I have to interrupt this programme to tell you to call me Derek. We are friends.

AH: Fine Derek, just as long as everybody heard you said it. Does it ever seem surreal to you? The Nobel Prize, interviews, books written about you? Does it ever feel weird?

DW: Yeah, because none of the books, not even your own books, define completely who you are. And when another person takes on the job, it's a little, not presumptuous, but a little frightening since you want to correct nearly everything that's said about you.

AH: So, I guess the biographies and all that's written about you, these are things that you're not so sure about.

DW: There are certain facts you can't evade, you know. But I think it's very very hard. That's the whole purpose. The art of biography is probably the most difficult of all the versions of writing since you take on a third person who is yourself, an autobiography. When you're writing about another person, that's a character and you have to write about a person with a real life. So, I think it's extremely difficult to do a biography.

AH: Were you pleased with Bruce King's in particular? Or that's another story?

DW: Yeah, there are a lot of things that I feel dissatisfied about. It's a big endeavour, an honour.

AH: Did you always want to be a writer?

DW: Absolutely.

AH: Ever since you knew yourself?

DW: From childhood. I knew it because I think the reality of it is that my father wasn't around, my mother was a teacher. And I think I wrote for my mother's admiration and for my father's memory. I am nearly dramatising this but I think that's genuinely what I felt. So, I remember writing from very very young knowing this is what I wanted to do.

AH: From very young? Really? You never flirted with the idea of being anything else?

DW: No, well to be a painter too, I think. But not outside of the arts. Well, I had a big romantic thing of going to be on a schooner going up and down the islands.

AH: Sailor kind of thing?

DW: Going down to the wharf and looking at the schooners here, I always felt I would like to travel between the islands on a schooner. I don't know, doing what? Maybe smuggling, ha ha.

AH: Ok, but apart from this you've always seen yourself in the arts? Any other profession?

DW: No, I didn't have any vocation for anything else but that.

AH: Ok, very single minded. Now what was your boyhood like when you grew up in Castries? We always hear about teacher Alex and the whole kind of thing. But your experience of growing up as a boy, give us an idea of what this was like.

DW: I can't think of my boyhood or childhood without my twin brother Roddy. Whatever experiences I had, I shared very intimately with him. We had an identical sense of humour which was very corny. I think we had the same disposition actually. I mean, he was a great tease, he would provoke a lot. My sister wanted to kill him and so would my mother and I. But this was part of his nature. He was very frenetic and funny. But that boyhood was shared by him. I think there was a certain point where I slid away from everybody's company and tried to write for myself. But we lived on Chaussee Road in a very good, well-kept house. My mother was very fanatical about neatness. But we were surrounded by people who were not as well off as we were. There was a lot of drunkenness and stuff around, unfortunate business. And then my whole parameter extended from our house on Chaussee Road down to the wharf. So, I would go down quite a lot on afternoons for a stroll. This was a conventional thing for boys to do. Somewhere you'd bounce up with some other school boy and choose a particular corner in town. There were certain corners where certain guys met.

AH: A lime?

DW: Yes, we didn't use this expression then.

AH: What did you use?

DW: I don't know, we didn't have one all-embracing word. There were certain corners in town that belonged to certain people. Like some of the older guys would meet at the corner of X and Y and they'd be there, three or four of the older guys, and you didn't go there because this was kind of their hangout. College boys would hang out a little more, I think, near the convent. There was a block there we would meet and just obstreperously give a lot of bad jokes and

stuff, you know. That was how you aligned. The other thing was that going up to Vigie after the huge fire, life had changed completely.

AH: Really?

DW: Yes, it broke the life that I lived in half. So, life began on the Vigie Peninsula and another kind of life began after the fire. Our house wasn't burnt but the thing about the fire that's caught in your memory is that you would get out, you would open your front door and walk out and then you turn a block and there was no town.

AH: At all?

DW: No. You just saw the sea. Shocking.

AH: Oh gosh. Wow.

DW: Absolutely, I guess it must have been like the Blitz in London or any European city after a bombing. It was utterly devastating. So, you adjusted to that kind of life because it began to happen outside of town up on Vigie but it was a desolating experience to walk through Castries with more than half of the city gone.

AH: Yes, like an amputation almost. So, that was definitely a scorching experience of your boyhood. Forever embedded

DW: Absolutely.

AH: What did you like reading around that time?

DW: I read very well. There was a whole little library of books there that included an Italian, I think Italian, not Spanish, writer of romances called Rafael Sabatini who wrote *Captain Blood* and adventure stories. I remember reading a book called *St Martin's Summer*. Lovely titles here, I can't remember all of the other titles, but there was Walter Scott and there was Dickens. And I tried to read. I was a voracious reader and I read books nobody's ever read like *Barnaby Rudge*.

AH: Such obscure books.

DW: But I did read them through, you know. And I think that the fact that the books were there and were so well bound. You know what I mean. To open them and read them and have that achievement of reading them felt good to do.

AH: Are you a sports person at all? You were such a voracious reader.

DW: I think I was very briefly a wicket-keeper. Don't start laughing. I don't blame you. So, anyway here was one afternoon and the guy who was batting swung a full ball right around and hit me on my Adam's apple.

AH: Ouch.

DW: In the area of my Adam's apple. And I thought I am gonna teach these guys a lesson. You can't just hit me like that. So I laid down behind the wicket and pretended to be dead. So, I let them all come up and stand over me. Then I got up and threw away the gloves and then I walked away from the experience.

AH: Never to return?

DW: Never to return. That was a lesson that I taught them. I could have been a great cricketer but they hit me with a ball in the thing.

AH: And that's the end of that. Alright, then you moved on to St Mary's college like most boys around that age. What stands out for you attending St Mary's college at that time? Were the teachers fantastic and the brothers were fully in charge at the time? What do you remember most about that?

DW: Well, the brothers came in towards the end of my secondary school career, 5th or 6th form. Maybe a little earlier. Prior to that we had an English headmaster called Fox-Horse, very eccentric.

AH: Wow, with a name like that.

DW: Hyphenated man. He would lose his temper at the slightest provocation and sent people up to be caned. Complete tyrant. But underneath of that all he was a very lonely guy when he was the headmaster. After that the Brothers came. I think I never felt any attachment to Fox-Horse. He didn't have that visible affection for the school or school boys.

AH: He just ran it.

DW: And very, how would I call it? Temperamentally. Like fits of anger he had. And then the Brothers came. The St. Lucia of that time prior to the Brothers coming was a ferociously dynastic kind of Catholicism. It considered my brother's and my work to be blasphemous.

AH: Really?

DW: Yes. They sometimes threatened actors with excommunication.

AH: You must be joking?

DW: No, I'm not joking. We already had bad time with Father Benjamin and I had a bad time with Father Matthew. There are things in there that would get any priest vexed but that was ok. But what we saw, being the Protestant minority on the fringe of what went on in the life of Castries, was an exclusion of the Protestant minority from the Catholic vision.

AH: And fiercely so.

DW: Yes, in other words, I would have very furious arguments with boys who were Catholics about going to Limbo and the total lack of redemption once you were a Protestant. So this is the kind of medieval thing that would happen with intelligent boys who were so completely Catholic in their belief and would not tolerate the slightest deviation. I am relieved and amazed that I can talk like that in St. Lucia still as I never thought it could happen. I think, I suppose if I talked to Father Anthony he would understand that too. What we had was white priests teaching, lecturing or guiding a black population with a French provincial stubbornness that was incredible. I think if you combine St. Lucian Patois stubbornness with French provincial stubbornness you have a winner. Two kinds of very serious people. And the thing fused, you know. And the Catholic Church in many cases and its predatory ownership of the souls of people would not allow any deviation. So, a lot of my experience in the college meant a sense of being put aside.

AH: Outside of everything, yes.

DW: Yes, because you weren't supposed to be in the vicinity when they were teaching apologetics.

AH: Gosh, it was that fierce?

DW: The obvious quarrels that happen to a young writer is a quarrel with faith. It happens in Joyce, it happens in everybody else.

AH: Right, I was about to ask you about that. How did you deal with that kind of fierce Catholicism? Did you have quarrels with your own Protestant faith as well?

DW: No, not really. The clarity of Protestant belief when making comparisons is that you are allowed to free-think. You are not allowed to think for yourself in that kind of medieval Catholicism. To think for yourself is blasphemous. You have think for god alone. So at one point I had a poem published in *The Voice*. I think I was 14. And the archbishop of Port of Spain wrote a letter condemning me for pantheism. It was a big honour.

AH: So the Archbishop of Port of Spain saw this poem or was told about it and you were condemned for this?

DW: Yes, for pantheism. Totally innocent Miltonic poem saying I'd like to learn about god through nature and trees and things. And for him that's wrong. That was pantheist. You learn through god.

AH: So, from an early age you definitely had quarrels with this medievalCatholicism. But this has changed somewhat now? I am not Catholic, I don't know. With Father Anthony that's different now anyhow.

DW: Yeah, it's different, I don't know. It's different but it's also very rich. In a kind of malign way it was rich. I mean to have a criticism by Father Jesse here writing a poem. He wrote a

reply in verse to the poem that I wrote. I was just 14 years old. And I am a Methodist, so it kind of launched my career.

AH: Well, alright let's talk a bit about Harold Simmons. Much has been written about your relationship with him. For you what was the single most important thing that Harold Simmons gave to you and Dunstan and the others?

DW: I've written a lot about Harry Simmons, and in some ways I'd imagine that anything you write becomes aggrandised by publication, scales differ. Now my view of Harry is too grandiose in terms of his achievement as a painter. I don't think I have ever claimed him to be a great painter.

AH: No, I don't think so.

DW: A very good painter and certainly someone who liked to teach painting but I only learned later that reason why Harry had become a painter was because my father encouraged him. So that became cyclical, so in other words my father helped him to become a painter and then he, in turn, helped me to think about painting. I think what he provided for the school boys who were my good friends and interested in painting, who would include Claude who is in St. Vincent and works for the radio I think, Chadwick Henry has gone somewhere, Dunstan St Omer and people like that was another big world, that of art. But the other thing is Dunstan, for instance, is a man of formidable conceit, unshakable arrogance but in a nice way. Dunstan had never any belief that he was less than the best. I am the greatest. He said it before Cassius Clay. So, it's ok to have that attitude to painting. That whole fierce competitive ambition is very good for a young painter.

AH: Makes you fearless.

DW: Yeah and daring and stuff like that. The praise that I would lavish on Harry or anyone else might have been out of proportion but not if you measure the reality of trying to be a painter as a young St. Lucian way back in 1940 something and deciding that maybe that's what you do with your life. That's very, very serious. And there has never been anything else. Harry had a very tough life and he could be irritating to a lot of people.

AH: In what way?

DW: He was always right. He droned on and dismissed people. A lot of people were fools and that kind of thing.

AH: A concept of his own rightness.

DW: Absolutely. There was that. There was a lot of affectation in him but there was genuine love. I think the most genuine thing about him was his relationship to people in the country. Country people. I learnt from him how to look at country people and I have never lost that. We didn't go out that often but if we went out into the country anywhere up in the bush...we weren't using that expression...go up there and meet people. You see, I think if you look at Dunstan's paintings, for instance, one of the things you get is smell. The way people smell. Earth smell, you know. Sweat smell.

AH: Work smell. Manual labour work smell. That kind of life.

DW: It comes off the person. We're talking about black people working really hard. Black people praising or black people celebrating and part of that was that element that had to be

felt. I tried to write about that too. The odoriferousness, not just smell. That something odoriferous coming from the earth and to relate to, I know this is very corny, say to the beauty of a black woman who works in the earth. She doesn't smell but she may have just had a bath or come to the river or done something but there is something she carries with her that is really the muse of all our work. They have to be beautiful, they can be beautiful in their own way. In other words, the proportions of the features do not have to be classical. That's very, very radical. Because when you are learning to draw what you drew was features that were not your features or other people's immediate features but features that came out of illustrations or paintings. But if you started to broaden a nose or thicken the lip which was at that time considered ugly in a way. Mimetically in a way they had to look as if they were white black people.

AH: Classical features, the aquiline nose etc. But it's funny you should mention about your father inspiring Harold Simmons. We hear a lot about teacher Alex. I know he died when you were very, very young. But what sort of image did you have of him? Who was he from what you gathered from your mother?

DW: I had no image of him. The thing I always remember is not real, it's just an illusion and phantasy of a child. I remember kind of a shadow, a blur going upstairs and going.

AH: That's it?

DW: That's it. My father or somebody going upstairs and he turned right. That's the biography. But in terms of what he seemed to be to people, we knew him. My mother pounded this image into our heads every day of our lives that he was nature's gentleman. She would go on about

my father as if he was a saint. Be totally swept up in her admiration of him. That love that continued beyond his death was a great example for us. But he was genuinely skilful. I read a couple of poems of his that I found that were comical satirical poems.

AH: He wrote poetry as well apart from being a painter?

DW: Yes, he wrote very good comic verse which I think they used for concerts that they gave. And he also did very good watercolours and oils. So that was there, that was hereditary. To feel that this was inheritance. So, I think the absence of my father and the whole thing may be an attempt to re-embodiment my father in my work. I know this is very basic and poor psychology.

AH: I gather though that he was a talented man reading stuff about him.

DW: Yes and the talent is not to fake and to make grandiose or bigger than that it was. It was delicate and very good.

AH: Ok, let's go to when you went to university in Jamaica. I myself don't know much about you as a student there. Were you stellar?

DW: I will give you an example of how my life was like as a student there. I remember my Latin professor saying to me Mr. Walcott, we haven't seen much of you lately, have we? I mean, I missed a lot of classes.

AH: What were you doing?

DW: I was doing a whole lot of other things. I found the whole university thing phenomenally boring, really.

AH: I think a lot of people share your view but they went to the classes, Derek.

DW: There were very brilliant people who liked going to classes and who were good and great at history, whatever it was that they were good at and languages and so on. The great excitement was meeting people from other islands. Going up to Jamaica which for us was a huge place and meeting people from Trinidad particularly, talking their own dialect and having their own kind of jokes and making friends with those people who were from other places. It was the first arts group, arts or humanities so French, Latin and stuff like that. But it was also joining people you could work with. I painted a mural there which took a lot of time. I did a lot of stuff that wasn't related.

AH: To the academic programme...

DW: I got nearly thrown out of university.

AH: Really? Why? Because you were doing so abysmally?

DW: People say this. I did a diploma in education which I thought was beyond...

AH: You did a diploma in Education?

DW: Yes I didn't quite finish it, let us say. And I was furious that I had to study the history of Harrow or Eton or somewhere like that. History of the English public school which I imagined now would be beneficial to anyone understanding the process of education. But to me, being a young Caribbean guy starting art...we have to remember what was happening. This was the beginning of the Federation. The excitement was phenomenal, so I could not find myself sitting down in a lecture and try to find out what happened in Harrow or Eton.

AH: While this thing was going on...

DW: The education programme had nothing to do with the Caribbean as far as I was concerned. I just got fed up with it. I had to sit an exam and one of the questions was what is the height of a ruler or something? Well, Jesus Christ, I said I was 6 feet tall and this is the size of a ruler or something stupid. And the principal called me up to say I had to leave.

AH: So how did you rescue yourself?

DW: The students protested and said you can't do that.

AH: Really?

DW: Women led that protest.

AH: The women? Oh, I see.

DW: In the classes.

AH: Ok, so we won't go into why they were protesting. But seriously though, you mentioned the Federation, it must have been an exciting time for the student body. There was a real sense of hope for the Caribbean, wasn't there?

DW: It's a bitterly upsetting thing, the loss of the Federation. You see because it's continuously surfacing every day here. Why do I have to fill out three or two pages of forms every time I got to Trinidad? How many times have you visited Trinidad? Where are you staying? Are you staying in a bungalow or are you staying in a hotel? And so on...do you intend to come back? And so on...you know the amount of money that paper costs? How much you could save? You could make a wild guess but it would be a hundred of thousands of dollars to print forms. Useless. Utterly useless.

AH: And the Federation would have prevented all of that.

DW: The Federation would have given freedom of movement. The bureaucracy involved in nationalism is heavier than it would be federally. I know people put another argument forward but I don't think so. If you don't have to fill out forms for every island in the Caribbean going and coming from Antigua to here, that's a few million dollars in paper. Don't you think?

AH: Alone. What do you think happened? Who lost their nerve?

DW: People they didn't lose their nerve. They decided that what was more important was to keep the vote. To say save Jamaica from hordes of invading Montserratians is crap. Just that they wouldn't give up their power. Individual power. So none of them is really a federalist. It's treachery and when they talk about it now they're lying. They don't mean it. Anybody can get up and say we should get together as a Caribbean unity and I'm president. I don't care where they're from, deep down they're lying.

AH: You mean they don't mean it.

DW: No, they don't mean it because they want to remain president of St. Lucia or president of Montserrat. Even Manley. In fact Manley was the one who did it out of necessity apparently. And Bustamante would have done maybe the same thing. But Manley was a visionary. We would have had somebody who would have been the first Caribbean prime minister. There are difficulties because of the islands, difficulties in transportation between places but this is not the current thinking. An example I make today is that the Trinidad Theatre Workshop is in Trinidad theoretically but now I have been bringing over actors from Trinidad that I have worked with for years. They are a troupe, they're my company. So when I bring them over from

Trinidad to come and work here with St. Lucian actors, it's a fantastic feeling. They happened to be rehearsing yesterday. And this is what's gonna happen out of necessity. It costs money to bring them but there were some people generous enough to pay for tickets to bring the Caribbean actors and Trinidadian actors over. And everything can only work in terms of scale if there is a sharing and a direction because one island doesn't have everything.

AH: That is what Carifesta is trying. That was the idea behind Carifesta, isn't it?

DW: I hate Carifesta.

AH: I know.

DW: Because Carifesta doesn't give anybody scholarships. It doesn't give, it celebrates but what is it celebrating?

AH: And after that what happens?

DW: Exactly that. What happens afterwards? I don't like it.

AH: Let's move on a bit from that. Let's go to your theatre. You are mostly known as a poet but you're a wonderful and major playwright. Does this interest in theatre happen from early as you said you always wanted to write? What about your interest in theatre and plays? Was that always there as well?

DW: Well if you go very, very far back...Roddy, my brother and I used to do puppet movie theatres. He did it for such a long time that I was disturbed. When I gave it up, he was still doing it. And I would think oh my god Roddy is still playing with sticks behind the house. And I was thinking, Jesus Christ, this guy is gone. We were making our own stories up. Not like puppets

with masks and costumes. Sometimes it was just sticks. So he would be doing the sound effects and all of that. So you had to think maybe this guy was a little off as he did it too well.

AH: And for so long.

DW: Exactly. For so long. Another thing he did he used to invite his school mates in class to come to our house. Now under the upstairs there was a little alleycove which was dark. He would draw a lot of cut off pages that would represent scenes in a movie or shots. He would ask some guys to come and look at these things. He would take a sheet, pin it up, next shot, next shot and those guys would be looking at those movies that me made. It was a little mad but it's significant of how from very early there was an interest in theatre even if you express it in that way. We've always worked with other boys in terms of putting on plays or whatever. It was very, very difficult. When you start as an actor from here it's very possible that you recognise the mentality. A guy once told Roddy, "I have some news for you. I can't make the show but I will definitely be there for dress rehearsal".

AH: So this is what you were working with. So you always had that interest in theatre.

DW: We formed a group from schools and do shows and plays. When I realise it now, it's the same thing my father did. My mother used to act in my father's group and other people who were part of that company. My mum would tirelessly recite Portia's speech. She would recite Cromwell's farewell in the house and it was great poetry. Farewell along, farewell to all my greatness and she would do it. So, my sister and I would say, "Oh Ma, shut up". Even when we heckled her she continued.

AH: So, you were surrounded by all this, Derek. All this theatre.

DW: I knew my mother because she married my father and because I think they must have been extremely happy together. She understood what it means for someone to be an artist. She never, never told us to be anything else.

AH: You were never discouraged.

DW: Never told to become a doctor or so. Never, never.

AH: It was funny for the time, eh? Even now.

DW: Remarkable, even for now.

AH: Yeah, even for now, people frown on it. By the time you've finished university, what had you written that was major? The major one that had emerged by that time?

DW: I think the most ambitious thing I did then was with Roddy's encouragement because he showed me a book and he said I should read this. One book that was the history of Haiti. And I read it and I got really turned on by it and I thought I'd give him a present. So I wrote a play that I dedicated to him and gave it to him to read. The first one, I was about 17 or 18 I think. I am not saying this for you to say wow but then we had all these actors who are still around like Kenneth Monplaisir and people like that.

AH: Alright, when did you go Trinidad? Was it right after university?

DW: When did I go to Trinidad? Oh, I went to Trinidad, that was long after, for the first Federation celebration. The first federal parliament thing. I was commissioned to write some work to celebrate the inauguration of the Federation. *Drums and Colours* was what I wrote.

AH: Oh, you must have been well known to have been commission for something like that, Derek.

DW: Well known? By then I had been published I think. People didn't know that I wrote, you know.

AH: Ok, but you were still steadfastly becoming a writer. You were still on this track.

DW: You know in Henry V, the night before or on the night of the battle King Henry is talking to the soldiers? My Henry V story was that I was in Trinidad, staying due to the hospitality at a friend's somewhere near the botanical gardens where they were staging this huge thing. And I left home leisurely at around 8.30/9 o'clock. I walked up to the savannah, I could still hear the actors doing the thing so I went in and there was a watchman by the gate and I said, "The play is still going on?" He replied, "Boy, this thing long, boy." How embarrassing, he didn't realise he was talking to me.

AH: What made the Trinidad Theatre Workshop work so well?

DW: At the beginning it didn't work at all.

AH: Really? Why not?

DW: Having been in America I wanted to have a company. Not even a company necessarily, I wanted the actors to examine who they were first of all before they could act. In other words, if I give you the part of Cleopatra, your reaction of a Caribbean woman would be...Cleopatra is not easy, she is dark. You have to do this and you say my name is X, I am gonna play Cleopatra, who is from another culture. She is superior, which is a presumption you immediately have, so

therefore I have to bring myself up to a certain level and have to have a kind of speech that would be the equivalent of a king or queen. So there is a whole social thing of self-disintegration that goes on and used to go and maybe still goes on in terms of black actors doing other roles or whatever. I am not advocating this kind of black find yourself, I am not doing that. I am just saying that the psychological process was difficult. There is terrible joke that is true: I once did a production of Machado in Trinidad and there was a terrific actor in it called Harris James. White producers had made the usual mistake trying to lighten a black skin to look yellow. So, Harris asks David Solomon what do I look like? I look like a black man playing a...whatever. So it was horrible. So you didn't need to do that but the whole concept of make-up, the whitening itself, trying to straighten their hair and the whole thing of colour, of the self-degradation that went on in the Caribbean. At my age now I have been through the whole process of feeling. I am not sure I want to see black people handling my money. When I was very, very young, let's say someone would tell you about a black pilot, you would say they're mad.

AH: It was that bad?

DW: Well yeah, this is what colonialism is. It's not your fault. You're inducted into this process where you have self-contempt. I am saying that part of that was that people would come to the workshop at first not understanding what I was trying to do. Come on Friday, let's improvise, let's examine and let's do something. And I would go home and wait for people on the little steps and nobody would appear and one day I went home and just wept. This is it. And it's still touching when I think of it. And Margaret said just wait. And I would go back home and maybe two people would come and I learnt to work with no matter who came.

AH: And you worked with whomever.

DW: Yes and then it grew and grew and grew, until it had at one point an entire dance company. Great actors. The actors were so good and up till recently the actors were brought here straight. You have seen them. Anyway, that came through the whole exercise of doing it. I tell the story a lot but at one point recently in the workshop we had a meeting and I said I'd like to do Hamlet. I didn't tell them that but I looked around and I thought I can cast Hamlet entirely with first rate actors. He could play X, he could play Y, she could do that etc. knowing it would be good. Oh Christ, I've forgotten Nigel and he could play Claudius. You know what I am saying? It was wonderful.

AH: Yes, yes...

DW: I am not just endorsing my own work but I am just saying there were directors who came from England and from America who saw the company work and had great praise for them. The reviews that they got were great reviews.

AH: What I find though is there seems to be your quest to show that the Caribbean can do as well as anywhere else. The Trinidad workshop seems to have been the seminal that could prove that. Is that right?

DW: I've never given up the idea of working with a company, an entity. I think now that what I would like to do since I am not living in Trinidad any longer is maybe to find the basis of a national St. Lucia company. But one that doesn't restrict itself to St. Lucia and would bring in people from anywhere and I am gonna talk to people about it. You see, whenever you talk well

about the Caribbean, it sounds like provincial boasting. That's the danger. We are as good as anyone else and so forth.

AH: But it's necessary, isn't it?

DW: But look at the reality of it; the reality of the number of first rate Caribbean writers in our generation. I wouldn't include your or my generation. If you go down the archipelago and just start with Antigua, bam, here you are in Antigua. Jamaica Kincaid, first rate writer in the English language today. Better than a lot of people. St Kitts, Caryl Phillips, very good novelist. You go down to Dominica, Jean Rhys. I am just jumping. You go to Barbados, you have George Lamming and so forth. If you take a combination of what the islands have in one discipline alone and you start to include the other islands...now listen to this: Martinique has produced not only Aimé Césaire but Patrick Chamoiseau and Édouard Glissant. Trinidad has produced not only C. L. R. James but Sam Selvon and so on. We're not doing like a cricket team, who's the best and so on; a reality that people who run our lives and our governments do not recognise.

AH: No, they do not get it.

DW: You see the pretext is that if you are living in ancient Greece when Sophocles and Aristophanes were writing, and you would be saying I am from Athens and we take a lot of interest in our writers and so. Bullshit. They do the same thing. But what I have hoped would have happened is that people who are a little younger than my generation would do something really practical. Do not let your talent run into the ground and dry up because it's your fault. You're the one who's got the money to do it. You can say that. Take a fifth of this bread and give

it to the development of art in the Caribbean. What is the difficulty in that? And people tell you how your vision is impractical. You're a dreamer, this is a consistent argument.

AH: Yes, this is what has been said.

DW: The consequences have been depressing. A lot of suicides. People killing themselves out of despair. Who is to blame? Whoever could have redeemed them.

AH: Which is sad.

DW: Sad? It's tragic.

AH: Well, let's talk about a bit about this thing, Derek. The Caribbean writer. Now you've lived a lot outside of St. Lucia. Does it ever bother you at all, that a lot of St. Lucians find your work too complex, inaccessible, that they don't understand it. Or it doesn't it bother you at all?

DW: No, I don't have a job to educate them.

AH: Ok, do you have an obligation to them at all?

DW: No not really. If you're falling into the trap of being told to write for somebody, try and write for the masses, whoever...any *for* is dangerous. The answer to the *for* is that you didn't do what we've asked you. A black person writing at one point in America would say everything has gotta be black and the treachery, betrayal and anger that went on in the black power movement is sad because people were condemned for not being black enough or not being something enough.

AH: And you don't want to fall into that trap?

DW: No, you really have to be some kind of dwarf lesbian if you want to please everybody, I don't know.

AH: Fine. What is the point of a writer?

DW: In these interviews you have to avoid pomposity and you have to talk the truth, you cannot fake it. I think the strongest thing that happens to a writer, particularly in an area like this and I mean the whole Caribbean, is the depth of love which is the depth of responsibility that a writer has for his land and his own people. Now this is not a contradiction of what I've just said.

AH: Show me how.

DW: No, don't tell me to do that. If I am feeling that, don't tell me how to do that. Don't tell me to be blacker, stop being red, be Lucian or whatever. That's just dangerous.

AH: Now, if a writer has a lot of love and responsibility and so on for his people but the people don't understand him or her? What happens there?

DW: You cannot accommodate at the cost of your own talent. You can't say I am writing something and you want to write for George. So I am going to try and write only monosyllables because you're insulting George. And that's what I mean by writing to accommodate people in kind of a national or patriotic or racial movement as it's an insult to the people you're trying to help. Because you're saying the stuff I write only white people can understand so I am writing at your level.

AH: Fair enough, that makes sense to me. Speaking of that, let's talk a bit about Creole. Everybody keeps asking you about this, not sure why. But for me, the only reason why I am asking is what place you see Creole taking in St. Lucian society in particular? Now there is a TV series educating people how to write Creole, speak Creole. Where is this leading us? What does this all mean from your perspective, Derek?

DW: First of all I've always hated the orthography of the writing of Creole. This hotel is called Creole right?

AH: Coco Kreole or something?

DW: But it's spelled with a K. The hard C and the K are identical in sound so there is no reason why this hotel shouldn't be spelled Cr. The other thing is what we call *We Culture* is to distort the spelling. The origin of the word is Creole, the C is hard and will always be hard. It's whether you argue about elegance and derivation and whether Patois has any elegance compared to French. If you want to ditch that phony anti-colonial elegance and all that crap that can happen in terms of what you're spelling. A very good argument has been made by Hunter Francois and he has said and, I think it is true, that if you listen to the pronunciation of the people who can really can talk Creole it is much more elegant than that kind of urban jargon. And that can happen to languages. You see, I can't read Creole and when I read it I feel I am being turned into Tarzan.

AH: Ahem, now careful, Derek.

DW: Me Tarzan, you...and that's not the depth and variety of a language. Not our language, not the Creole we talk. I tried to write some French Creole or Patois poems and the greatest thing

in it was that it preserved the metaphorical delicacy that could happen out of the language. Not because I wasn't doing direct translation, I felt if something came out that needed its own metaphor in Creole I would let it happen. A poem might have a succession of metaphors that came out of the feeling of Creole. And these things were beautiful, so beautiful they were frightening and I thought I don't really know this language. If I approach a certain limit in terms of being articulate, without forcing it or cramming it into the poem then...when people ask me for instance why don't I write in Creole. The thing is I don't think in Creole. That is the response.

AH: You think there is a forcing going on with this whole thing?

DW: Yeah I think there is a lot fake nationalism that can lead to a lot of belligerent defiance in terms of everything in terms of grammar, spelling, in terms of whatever.

AH: Even the way of thinking, who knows?

DW: That quarrel is present among the people who advocate Creole themselves. The delicacy and elegance with which some of our commentators speak Creole which is beautiful is not equal to the kind of crassness of someone talking Patois on the street. All languages aim towards a kind of refinement. The best language in whatever form. Dante wrote in dialect and he's a great poet. The equivalent would be if Dante wrote something in Creole. But the thing is when it becomes belligerent and gets political and is exploited by someone banging the drum saying this is our language we have to talk it.

AH: We actually have 5 minutes left, Derek. Where do you see the Caribbean writer going next? There is a sense of doom in the Caribbean. I don't know what's happening.

DW: Really? You think so?

AH: I do, I am sorry. What are you doing in the Caribbean? You want to do theatre or film and nobody has any money, that sort of thing. What do you think? You sense that kind of doom? No, you don't have that?

DW: This is so repetitive, I've said it all my life. I've said this forever. There can be a tremendous amount of inspiration given if Caribbean governments would make...this is the only thing we have, you see. We don't have any nuclear power. More and more you realise how helpless we are in terms of technology. But where we are not hopeless and extremely formidable and complex is in the arts. If you have that belief that the arts have in themselves, then you do some very simple things. One has heard this so often. For me to look at a bunch of young actors anywhere in the Caribbean and I say well I wish you well but at the heart of everything you could be wasting your time, that's a crime. A crime of the state, a state crime to neglect, not the arts...you inherit this attitude we have from the English, it's not something you inherit from the French or the Italians. We are British still, so we have this British idea of art as a hobby. What else do you do? You know...how much does it take to give five scholarships a year to any five disciplines even in St. Lucia? To send somebody somewhere anywhere they want. They have the programmes but they don't have the policy. The policy is a creative act.

AH: Isn't this why it's a bit pessimistic or depressing? Which is why I am telling about the sense of doom. I don't know if that has changed.

DW: Absolutely, if you're saying to me that you feel that...how old are you?

AH: 30.

DW: And I am 74. 44 years of difference. If you said to me nothing has changed, that's a condemnation of our country. And it's perfectly justifiable.

AH: So, that means that the Caribbean writer has nowhere to go?

DW: No, you write about everything. About the fact that you have nowhere to go. There's a novel.

AH: Well, thanks a lot, Derek.

Appendix IV- ECFH Corporate Social Responsibility Policy



CORPORATE SOCIAL RESPONSIBILITY POLICY

Version 2

CORPORATE SOCIAL RESPONSIBILITY POLICY

TABLE OF AMENDMENTS

Policy Approval Date: June 14, 2006

<u>DATE</u>	<u>SECTIONS AMENDED</u>	<u>DATE</u> <u>OF</u>
March 2012	General review	June 14 2012

ECFH CORPORATE SOCIAL RESPONSIBILITY POLICY

1. INTRODUCTION

1.1 In preparing this revised policy, reference has been made to ISO 26000 a voluntary International Standard providing guidance on social responsibility.

1.2 There is no standard definition for Corporate Social Responsibility (CSR), however the International Organization for Standards (ISO) has taken it to mean “a balanced approach for organizations to address economic, social and environmental issues in a way that aims to benefit people, communities and society.”

1.3 There are several potential benefits of CSR for an organization cited by ISO including:

- a) Enhancing the reputation of the organization and fostering greater public trust
- b) Improving competitiveness of the organization
- c) Improving the organization’s relationship with its stakeholders
- d) Enhancing employee loyalty and morale
- e) Contributing to the long-term viability of the organization by promoting the sustainability of natural resources and environmental services

f) Contributing to the public good and to strengthening civil society and institutions

1.4 In the strictest sense CSR covers all organizational governance and as such core areas of CSR as articulated by ISO 26000 include Human Rights, Labour Practices, Fair Operating Practices and Consumer Issues. However as ECFH has other governance and Human Resources policies in place, the scope of this CSR policy is limited to the other ISO stated CSR core subjects of Community Involvement and Development and the Environment.

2. POLICY RATIONALE

The aim of the ECFH CSR Policy is to articulate the organization's commitment to the overall sustainable development of Saint Lucia, its people and the environment. As such it defines and delineates the parameters of both the Group's internal initiatives and its external philanthropic activities geared at achieving this national objective.

3. GUIDING PRINCIPLES

3.1 There are **seven principles** of CSR articulated by ISO 26000 as follows:

- a) Accountability
- b) Transparency
- c) Ethical Behaviour
- d) Respect for stakeholder
interest
- e) Respect for the rule of law
- f) Respect for international norms of
behavior
- g) Respect for human rights

3.2 **The philosophy** that underscores and guides the CSR policy of ECFH encompasses a perspective driven by the Group's core values of:

- a) *Service Excellence* – an uncompromising commitment to satisfy the financial needs of our customer.

- b) *Results Orientation* – holding ourselves accountable for actions and behaviours that lead to the realization of our vision, mission and values.
- c) *Respect for Individuals* – committed to building strong relationships by respecting each other.
- d) *Integrity* – dedicated to upholding high moral principles and ethical standards.
- e) *Teamwork and Collaboration* – committed to use our complementary and collective knowledge, skills and creativity to execute the organizational plans.
- f) *Professionalism* – demonstrate the highest level of skill in executing our day to day activities.
- g) *Social responsibility* – contributing to the development of ethical and social values in our communities.

3.3 The operating principles for the CSR Policy are as follows:

- a)** Those affected by the ECFH's business activities have a right to be informed about our CSR activities
- b)** ECFH commits to building strong, lasting relationships with all stakeholders to achieve its CSR objectives
- c)** ECFH cares about people and demonstrates this by working with stakeholders to support the development of the nation
- d)** ECFH will endeavor to benchmark its approach to CSR against the criteria utilized by ECCB for assessing Good Corporate Citizenship.

4. CSR POLICY FOCUS

4.1 For the purpose of this policy and in the context of its mission, ECFH will be a catalyst for national development and creating meaningful change in the communities we serve through the execution of CSR initiatives.

4.2 ECFH CSR efforts will focus on the following

areas:

- a) People development and stakeholder relations
- b) Enterprise and economic development

- c) Education and leadership development
- d) Adult and financial literacy

- e) Health and wellness promotion
- f) Natural disaster relief

- g) Environmental conservation and sustainable development
- h) Youth development

- i) Community-based initiatives
- j) Staff Volunteerism

4.3 **Community Involvement** - Our operations touch members of the community

daily, whether as customers, neighbours, employees, businesses or residents.

We are committed to fostering good relationships with the communities in which we work and building community partnerships that deliver positive change. Our community strategy incorporates the following elements:

- a) promoting engagement between our staff and the community through staff volunteerism;

- b) supporting local community groups and charities;
- c) improving the environment in and around our operations;
- d) supporting local initiatives for the development and education of young people in the areas we serve; and
- e) providing support to community based charities and projects, including support for employees' efforts in fund raising and for small-scale projects.

4.4 **Activities in the Community** - ECFH, through its subsidiaries, commits to sponsoring a wide range of activities in the community that impact on national and social development. These range from sponsorship of events – sporting, educational and arts and culture – and other community initiatives.

4.5 **Environmental Responsibility** - ECFH understands that its activities affect the environment and the communities in which we operate. We believe that we have a responsibility to identify and manage the impact as effectively as possible. The Group aims to:

- a) Seek to implement energy efficiency programmes and practices and generally to manage energy wisely in all operations (e.g. lighting, air conditioning, water).

- b) Reduce, whenever practicable, the level of harmful emissions from our office premises.
- c) Introduce programmes that aim to minimize waste.
- d) Promote the ownership and control of environmental issues at business level.

5. SPONSORSHIP SELECTION CRITERIA

5.1 Sponsorship criteria and guidelines are outlined in Appendix 1

5.2 Requests from national or umbrella bodies whose programmes impact the wider community are generally preferred and should be given priority over an individual organization's request, particularly for larger contributions.

5.3 In the case of similar requests from similar organizations the impact on the community must be assessed, and support should be given to those with greater impact on the community.

5.4 Timing of the request and the budget allocation under the programme area for a particular month or quarter should also be taken into consideration in the decision-making.

6. PUBLIC RELATIONS

6.1 The Marketing & Corporate Communications department will leverage the PR opportunity out of as many donations as possible.

6.2 For larger contributions discussions are to be held with the partnership organizations on the level of PR that will be received through the efforts of the receiving organization, in order to determine the extent of the Group's own PR that will be required.

7. RESPONSIBILITIES

7.1 The ECFH Group Managing Director (GMD) has overall strategic direction for the ECFH CSR policy.

7.2 ECFH Group Corporate Communications is responsible for executing the CSR strategy and implementing approved initiatives.

7.3 For the purpose of this policy the Group Managing Director is the authorized spokesperson for ECFH however he may delegate to Group Marketing & Corporate Communications.

7.4 All subsidiary and branch CSR initiatives must have the approval of the ECFH Group Marketing & Corporate Communications.

8. BUDGET

8.1 The annual budget for the CSR initiatives will be no more than 5% of the Group's net profit, except with prior approval of the Board.

9. MONITORING AND REPORTING

9.1 This policy will be reviewed at least every two years.

9.2 A summary CSR Report will be submitted to the Board of Directors quarterly and a comprehensive annual report will be submitted to the Board of Director within the first quarter of the following year.

9.3 A summary report of CSR activities will be reported to stakeholders through the Group's Annual Report or its annual Corporate Social Responsibility Report.

APPENDIX 1:

ECFH SPONSORSHIP CRITERIA & GUIDELINES

The following criteria are proposed for the consideration and approval of sponsorship/donation requests submitted to ECFH or any of its subsidiaries:

- § The request must fall within the areas outlined in the company's current corporate social responsibility policy (reference ECFH CSR policy section 4)
- § The nature of the request should not have an agenda that is political, doctrinal or that contravenes the laws of Saint Lucia.
- § Requests should come from organizations, clubs etc. and not from individuals in their personal capacity. This is due to the fact that the aim of the CSR policy is to have widespread social and developmental impact.
- § Requesting organizations should be legally registered entities with a proper governance structure in place.
- § If the request is from a youth and /or sports organization, that organization must be registered with the Ministry of Social Transformation, Youth and Sports.
- § Requests for financial contributions of EC\$1000.00 and above must be reviewed and approved by the Senior Manager for Marketing and Corporate Communications.

- § For sponsorships/donations of EC\$5000.00 and above that have been approved, the recipient entity must submit a report for the attention of the Senior Manager Marketing and Corporate Communications on completion of the activity.
- § Request for sponsorship that is not an approved covenant in excess of EC\$10,000 must be referred to GM Corporate Services for approval.
- § Request for significant sponsorship outside of the CSR policy and above budget must be referred to the GMD for approval.
- § Request for significant sponsorship outside of the CSR POLICY and above 10% of the Group's approved budget should be referred to the Board for approval.

Appendix V- St. Lucia State of The Media Report

Country Report on the State of the Media in Saint Lucia for the period 2012 to 2014

published by secretary on Thu, 05/22/2014 - 07:54

Saint Lucia Country report presented at the 7th ACM Biennial General Assembly, held at Port of Spain, Trinidad and Tobago on Saturday 26th October 2013 and updated for the 1st Biennial Meeting of the MASL, held at Castries, Saint Lucia on Sunday 18th May 2014

PREPARED BY: Richmond C. Felix, Secretary, MASL

NAME OF ASSOCIATION: MEDIA ASSOCIATION OF SAINT LUCIA (MASL)

COUNTRY: SAINT LUCIA

- Land Area: 617 km²
- Population: Census 2010 - 173,720. The Population level of residents – private households for the Census year 2010 was 165,595 on census day in May 2010; consisting of 82,227 Males and 83,368 Females.
- 2012 Per Capita Income: USD\$5,544.20
- 2012 GDP at Market Prices – Million EC\$3,560
- 2012 GDP at Fixed Prices – Million EC\$2,604
- 2012 GDP Growth Rate – 0.84%

BREAKDOWN OF MEDIA HOUSES: (See Appendix I for details)

- Estimated number of working journalists – 70

- Estimated number of media professionals - 300

LEVEL OF MEDIA FREEDOM: SOMEWHAT WEAK – A number of factors have contributed to a compromised and somewhat weakened state of media freedom in Saint Lucia. Many in the media attribute intimidation, victimization and lack of free expression to the influence of political authorities and abuse of power especially during their reign in Government. Politicians and their party faithful are quick to criticise and use various methods of persuasion and coercion when the media does not report in their favour, but will not hesitate to use that same media as leverage against their opponents or to support their causes when convenient. A free thriving press is also negatively affected given the fact that many practicing Journalists are young, inexperienced and lack the skill and knowledge needed to assert, articulate or cope when confronted with stringent targets and demands from media owners, managers, editors and news directors. Added to this is the reality that clients, sponsors and advertisers in the commercial media dictate what they want to pay for and exert their own pressure either directly in sales and marketing negotiations or through well oiled communications departments via a constant barrage of so called “press releases” and other announcements.

Despite the reconstitution of a representative media organization for professionals on Saint Lucia – the MASL; the establishment of numerous channels, including visits to media houses to receive input, feedback and solicit concerns on issues affecting press freedom; individuals have been reluctant to make use of these new opportunities or come forward to testify, confidentially or otherwise. MASL strongly advises that Media personnel must be willing to provide evidence and accounts so that the Association can speak authoritatively

and fully aware of the issues that affect them and the industry. It would be mutually beneficial to individuals, the industry and the fraternity if they join the MASL to ensure that it is in a position of knowledge, influence and strength.

THREATS TO THE FREE PRESS:

1. Political Pressure
2. Nature of Press Ownership
3. Economic Climate and Technology Trends
4. Conflicting Commercial Interests, Poor Competitive Practices / Undercutting Market
5. Lack of Training & Guidance
6. Poor Leadership
7. Regulations & Laws
8. Violence
9. Unprofessional Conduct

Provide three incidents (if any) in which you believe freedom of the press was threatened in your country.

1. On 25th October 2013, two (2) media houses republished or rather retransmitted an account emanating from a foreign based online media entity that made some serious accusations that could implicate a number of Saint Lucian public officials if proven true. Two days after saw the commencement of legal proceeding against one of the media houses – and to-date only one. Law suites were served to Radio Caribbean International (RCI) and Timothy Poleon, by three public officials – Legal Affairs Minister Phillip La

Corbiniere; Tourism, Heritage and Creative Industries Minister Lorne Theophilus; and Senate President Claudius Francis. On Monday 14th October, some members of the MASL Executive led by President Clinton Reynolds visited RCI as part of an initiative to meet with staff of all media organisations on the island in fulfilment of its mandate and to show support for the News Editor Timothy Poleon and the newsroom staff. The MASL has neither condemned nor endorsed the reading of the article, however MASL is concerned about the intention of the threatened defamation actions and believes that it is important to show solidarity with the colleagues at this trying period. The MASL has offered RCI any assistance it can give to the organization in that regard. During the visit the Executive made an appeal to staff to commit to the MASL by becoming members and through their active participation in the organization. The International Press Institute (IPI) has also expressed concern over the intent behind the lawsuits, noting that questions have arisen not only as to which content the officials found objectionable; but also as to why the latter have chosen to sue a broadcaster who read a publicly-available news item without comment and not the regional, United States-headquartered online news site (CaribbeanNewsNow.com) that actually wrote the article. The MASL notes that IPI has issued a statement expressing concern “that the decision to target Mr. Poleon and Radio Caribbean for legal action may be designed to intimidate local Saint Lucian media in particular from covering controversial topics, including by not carrying international content in the public interest.”

2. The current merger of the National Broadcasting Network (NTN) – that operates out of the Government Information Service and state-owned Radio St. Lucia – to form the National Broadcasting Network (NBN) is of grave concern, in particular, that taxpayer funds will be used to finance and support a new entity that would eat into the continuously shrinking “commercial pie”. The MASL Executive was given a mandate from the membership and met with officials from the Ministry of the Public Service, Information & Broadcasting (Dr James Fletcher - Minister for the Public Service, Information and Broadcasting, Mr Philip Dalsou – Permanent Secretary, Dr Cletus Bertin – Director, Division Public Sector Modernisation, Mr Kerwin Xavier – Principal Information Officer, Government Information Service and Ms Signa Matthew – Legal Officer) on 11th April 2013 to get clarification on the implications of the imminent merger, particularly how it would impact on the commercial space or result in providing an advantage to a Government funded entity as it takes on a new role that competes with private enterprise. There is much concern about lack of prior consultation before moving forward with such a major initiative. It has also been suggested that the merger may potentially impact negatively on Freedom of Information to the public and also result in the staff members of the entities directly involved being sidelined, the latter of which the trade union representative of RSL and NTN, the Civil Service Association has inquired. The MASL notes a number of steps indicative that the merger is in progress including the redeployment a number of staff members at the Government Information Service to various government ministries, departments and agencies at the end of September; and the appointment of a new Director of Information Services on 1st October 2013 who will have among other duties the responsibility to: Supervise the operations of the National Television Network

or its successor entity; Monitor media houses for payment of licensing fees; Liaise with any relevant regulatory authority on the monitoring of national broadcasting legislation; and serve as the official medium of communication between the Government and the media fraternity.

3. Increasingly a number of statements have been made – including releases and commentary published by Public Officials, Political Party Operatives & Loyal Followers, and members of the general public and even from colleagues within the media fraternity – that are critical of the Media in Saint Lucia. Most of these have been given birth at Political meetings, but have also spread to new age social media and traditional media. Criticism, malicious or constructive by the public and our very own, will not only further erode confidence in the press, but also our credibility and sustainability. It is expected that this threat especially emanating from our politics will increase and intensify even more during the period of the next MASL Executive 2014-2016 as the election machinery ramps up. Strong leadership and camaraderie will play a critical role in ensuring that the MASL fulfils its mandate and responsibilities.

RESPECT FOR MEDIA: Moderate – Most people depend on the media for their information; notwithstanding they feel the media could do a better job. Expectations are high as it relates to the role of the media in educating; clearing up fear, doubt and uncertainty; providing fair and balanced reporting by presenting of all sides of arguments – the full story or the whole truth; in-depth treatment on evolving issues and investigative journalism. However a number of constrains and threats in the current environment as

detailed in “Threats To The Free Press” make it difficult for the media personnel to rise to the occasion, especially considering that access to public information is not always readily available.

NEEDS:

1. Better representation by trade unions and other organisations
2. Legal Support
3. Job Security, More Employment Opportunities and Upward Mobility
4. Training
5. Better Working Conditions
6. Recognition and reward for work well done

There is dire need to focus on the professional development of the media in Saint Lucia in order to address the perception of declining standards in the media. It has also been observed that many trained, experienced and qualified individuals have exited Journalism in order to pursue greener pastures in other fields while the pace of recruiting replacements has not kept up. Often media workers are required to follow the directives of owners and managers that are not aware of the core principles and values related to the media profession.

There is especially need for training in proper information gathering & research techniques and hands on technical training. Over the past few years, observers say the electronic media have been very “Talk” oriented and biased to opinions, rather than education and holistic development especially at a wider regional and international level. Do we give the

people what they think they want or what we know they need? It may be worthwhile to ensure that producers of shows and news editors/directors are separate individuals from those who report, create or present.

Access to facilities, public officials and public records is also critical in order for proper treatment of national issues; ensure a health democracy and the public right to know.

FREE MOVEMENT OF MEDIA WORKERS: There are encouraging indicators that the free movement provisions of the CARICOM Single Market in relation to media workers are being honoured by CARICOM countries, as evidenced by the recognition of accreditation and validation of Media Professionals by the ACM and the MASL. MASL has facilitated applications for CARICOM Skill Certificates and Accreditation at Public Events in a few instances. Some hurdles remain, especially when officials are selective in granting access to certain functions and special events (e.g. Carnival, Jazz, Parliament and Official Residence).

LEGAL FRAMEWORK: MASL has closely been following the process for the development of a number of pieces of new legislation and reforms to certain existing suites including: the Draft Broadcast Bill; the Draft Electronic Communications Bill; St. Lucia Broadcasting Corporation Act; Freedom of Information Bill; Report of the Saint Lucia Constitution Review Commission; and the Privacy & Data Protection Act. There is particular concern about the current structure of the Draft Broadcast Bill because it contains several clauses that appear to censor and control the electronic media and provides opportunities for abuse. The MASL is also concerned about lack of progress on the Freedom of Information Bill that guarantees the right of citizens to be informed in a timely on the operations of Public Sector and state institutions; and the conduct of Government Officials.

OTHER OBSERVATIONS: The elections on Sunday 12th February 2012 saw the establishment of a new representative body for media workers after an almost yearlong preparatory process; and filling the void created by the previous and now defunct St. Lucia Media Workers Association.

The Media Association of Saint Lucia (MASL) is the umbrella media establishment in country. MASL was duly recognised by the Association of Caribbean Media Workers (ACM) as the official representative organisation for media workers in Saint Lucia in April 2012. The MASL therefore forms a vital part of the regional community of representative media organisations with all regulatory entitlements and obligations under the constitution of the ACM.

MASL Executive Members for the period February 2012 to March 2014 are:

- President: Clinton L. Reynolds
- Vice President: Delia Dolor
- Secretary: Richmond C. Felix
- Treasurer: Glen Simon
- Communications Officer/Assistant Secretary: Maria Fontenelle
- Floor Members: Jerry George and Alisha Alley

Why does the MASL exist?

1. To improve your standards through training and networking with finest in the industry internationally, around the region and locally;

2. Provide access to the many opportunities available for professional development and career advancement;
3. Foster participation in international and regional fora;
4. Get greater understanding of media issues through research, seminars and conferences;
5. Safeguard and protect your rights, privileges and access facilities due to you as a bona fide media professional;
6. Ensure freedom of expression is protected and the independence of the media;
7. Collaborate with other media and related associations which are engaged in similar interests for the benefit of their members;
8. Facilitate access to numerous avenues of funding for personal and institutional development;
9. Gain recognition, validation and bragging rights through award ceremonies and other events for your meritorious work and consistency;
10. Foster camaraderie with other members through exciting social activities.

Just three weeks after the election of its first Executive, the Media Association of Saint Lucia (MASL) in partnership with the Association of Caribbean Media Workers (ACM) conducted a 14-day training workshop on Media Ethics, News Gathering, Production and News Room Operations. The workshop was facilitated by Nick Fillmore, Award-winning investigative reporter and founder of the Canadian Association of Journalists (CAJ) and the Canadian Journalists for Free Expression (CJFE); ACM President Wesley Gibbins; and outspoken, forthright, experienced writer and newspaper publisher Rick Wayne OBE (Journalism). Participation encompassed persons involved in newsgathering and delivery of news

packages, including Technicians, Switchers, Reporters, Typesetters, Graphic Designers, Editors, and Managers. 57 Workshop Participants, 21 Media Organizations, 4 Freelancers/Independents and a number of other individuals and organizations benefited from the workshop.

During the workshop the Executive held a meeting with Media Owners and Managers to give them an understanding of the goals and mission the Association and the objectives of Training initiative. It also allowed them to interact with the facilitators and provide feedback on what they think are the urgent needs of their staff. This was followed up by a debriefing session to report on the accomplishments of the workshops and recommend follow up activities. Is the government issuing too many licenses? Is the media landscape too saturated? How is it affecting the market, value and the quality of programming? Clients/sponsors/advertisers dictate what they want to pay for advertising. There needs to be established standards. Apart from business/owner issues you can benefit from the initiative of the association: training, lobbying, establishment of standards, rates for service, etc.

The MASL has also facilitated a number of other training initiatives locally, regionally and internationally with a number of partners including US Embassy, the United Nations, the Royal Saint Lucia Police Force, the Ministry of the Public Service, Information and Broadcasting, Monroe College, the ACM and others. We are very concerned however, that in a few instances the MASL was not able to provide participants for developmental opportunities because of the limited pool of qualified or interested candidates from the membership.

The MASL held its first meeting with the Ministry of the Public Service, Information and Broadcasting on 3rd April 2012 to discuss among other matters: clarification on the process and criteria for application and awarding of Broadcast Licenses; regular engagement of the MASL Executive on issues concerning the media; duty free concessions including relief-discounts on imports related to improving media work by linking it with Government's Policy on fostering growth in the Creative Industries; opportunities for Cooperation between the MASL and the Government of Saint Lucia in National Development; and ensuring that the MASL is the loop for National Training Opportunities related to the media and journalism.

The MASL also met with Prime Minister Dr Kenny D Anthony on 19th June 2013. The following items were discussed:

1. Grant assistance for media training and Journalism to be on included on the National Priority List for Manpower Training.
2. The important responsibility Media has to protect the rights and interests of citizens. It was emphasised that a free media is vital to the survival of our democracy and that it is necessary to ensure an environment of freedom and acceptability to develop character and dignity.
3. The Prime Minister expressed that his desire to see a responsible Press that would provide accurate and correct information; ensure a voice of caution and encourages voices that have the courage to speak out; not compromise the need to have the information readily available and properly interpreted.

MASL believes that in order for high standards, confidence and integrity in the media there must be a healthy environment, proper context, a common reference point, some self-regulation or benchmark. It is not fair for persons to levy comments at the MASL without understanding its place and mandate. There needs to be a clear distinction between "the Media" and MASL Members. Not in an elitist or snobbish way, but in terms of what is expected of MASL members, how they conduct themselves, how the public views how we operate and serve them. MASL crop must be – Recognized, Trained, Accredited, Guaranteed and Respected.

The Media Association of Saint Lucia (MASL) must always speak up in a very clear, dispassionate and unambiguous manner, whenever generalisations and careless statements are made about "the Media," when freedom of the press is threatened or when members of the fraternity fail to conduct themselves professionally, honestly and responsibly. The MASL would be failing its members and its constituents if it does not respond to issues that are at the core of its agenda and purpose.

Media workers must understand that if they expect to come under the cover of MASL they should act professionally and ethically; it would help if they associate under a common umbrella (whether it is the MASL, the ACM, IPI or another similar body); adhere to common code of conduct and standards.

Aside from training activities and meetings the MASL has also organised a number of social events including the official launch cocktail and membership induction ceremony on 4th December 2012, a family fun day and celebrity T20 Cricket Match, featuring the Minister of Sports 11 vs. the Media 11 on 10th March 2013, and Karaoke singing on occasion.

The MASL recognises that it needs to do a lot more in terms of exploring further initiatives to develop and foster a professional and well-balanced media corps. In that regard the Executive has pledged the remainder the time in office to working with similarly oriented organisations and like-minded individuals.

Appendix I

Saint Lucia Media Organizations

Radio

1. Joy FM - 90.1 & 96.9Mhz FM – Christian - <https://www.facebook.com/joyfm.saintlucia>
2. Unity FM - 90.5Mhz FM - Reggae, Gospel, Country & Soca -
<https://www.facebook.com/pages/unity-fm-st-lucia/141780325872326> and <https://twitter.com/unityfmstlucia>
3. Love FM - 94.9 & 103.9Mhz FM - <http://www.lovefmstlucia.com/>
4. Caribbean Super Station (CSS) - 93.5 & 94.7Mhz FM - All Caribbean -
<http://yourcss.ocmnet.net/CSS/Home.aspx>
5. The Wave - 93.7 & 94.5Mhz FM – <http://www.thewavestlucia.com/>
6. Rhythm FM - 95.5Mhz FM – Hits - <http://www.rhythmfm.net/>
7. Caribbean Hot FM - 96.1 & 105.3Mhz FM – [http:// www.caribbeanhotfm.com](http://www.caribbeanhotfm.com)
8. Hit Radio – Music Power 96.5
9. Radio St. Lucia - 97.3 & 97.7Mhz FM – <http://www.rslonline.com/>
10. Prayz FM - 98.5Mhz FM – Christian – <http://www.prayzfm.org/>
11. Helen FM/Radio 100 - 100.1Mhz FM – <http://www.htsstlucia.org/>

12. Radio Caribbean International - 101.1Mhz FM – <http://www.rcistlucia.com/>
13. YES FM - 101.5 & 101.7Mhz FM – Gospel - <http://www.yesfmslu.com/>
14. Rizzen - 102Mhz FM - <http://www.rizzen102.com/>
15. RFI 102.1FM RDS Stereo - 102.1Mhz FM – Reggae - <http://www.rfi1021slu.com/>
16. KISS 105FM - 105.5 & 105.9Mhz FM – Variety - <http://www.caribbeankissfm.com/>
17. Caribbean Harmony - 107.9Mhz FM – Easy Listening -
<http://www.caribbeanharmony.jigsy.com/>
18. Blazin FM 99.3 - Hip Hop & Soca - <http://www.blazinfm.com/>
19. 88.5 FM Soufriere - <http://885soufrierefm.com/>
20. RealFM 91.3 FM - <http://www.real913fm.com/>

Television

1. Helen Television system (HTS) - {Available Over the Air & Cable} <http://www.htsstlucia.org/>
2. Daher Broadcasting Service (DBS) {Available Over the Air & Cable} -
<http://www.dbstvstlucia.com/>
3. NTN - National Television Network - <http://stlucia.gov.lc/site-page/watch-ntn-live>
4. Choice 39 TV/Media zone Inc - <http://www.choice39.tv/>
5. Calabash TV - <http://www.calabashtvstlucia.com/>
6. Winners TV - Winners Sports Inc - <http://www.winnerstv.com/>
7. TCT – Total Caribbean Television

8. Visitor Channel - <http://www.thevisitorchannel.tv/>
9. MBC - Mc Dowall Broadcasting Corporation (formerly Health & Wellness Television & Radio Ltd - HW TV)
10. InTime Education Television (IETV) - <http://www.intimeeducation.com/tv>
11. Scruffy TV - <http://www.scruffytv.com/>

Newspapers/Print

1. St. Lucia Star - <http://www.stluciarstar.com/>
2. The Voice - <http://www.thevoiceslu.com/>
3. The Mirror Publishing Company - <http://www.stluciamirroronline.org/>
4. One Caribbean
5. The Catholic Chronicle
6. The Gazette - <http://slugovprintery.com/>

Cable TV Operators

1. LIME TV
2. Columbus Communications "Flow" (Formally Karib Cable)
3. Spectra "Wireless Cable"
4. Cox Cable

Retired/Defunct Media

1. Shine TV
2. Catholic Television Broadcasting Service (CTBS)
3. One Stop Sports - James & James
4. Radio Koulibwi - 104.9
5. Triumph TV – (Not Launched)
6. The St. Lucia Advocate
7. The Crusader Newspaper

Regional TV Available in Saint Lucia

1. CBC Barbados
2. Jamaica News Network
3. SportsMax
4. One Caribbean Weather
5. Tempo Networks
6. Reggae Entertainment Television (RE TV)
7. CaribVision
8. TV5Monde

Magazines

1. She Caribbean - <http://shecaribbean.com/>
2. Tropical Traveller - <http://tropicaltraveller.com/>
3. Saint Lucia Business Focus - <http://stluciafocus.com/>
4. Yo! Magazine - <http://www.yomagazine.net/>
5. Jen Moun Youth Magazine - <https://www.facebook.com/jenmoun>

Web

1. Real Strong Radio (Robert FM), - <http://www.realstrongradio.com/>
2. Party Access - <http://www.partyAccess.net/>
3. Scruffy Radio - Web Radio – <http://www.scruffyradio.com>
4. Lucian Videos - <http://lucianvideos.com/>
5. iFete - www.ifete.net
6. Caribbean Life - <http://caribbeanlife.org/>
7. Lucian Carnival - <http://luciancarnival.com/>
8. Lucia Jazz – <http://www.lucianjazz.com/>

Other Media Personnel

1. St. Lucia Tourist Board
2. Folk Research Centre

3. OGM Communications Ltd.
4. Savvy Caribbean Marketing
5. Carib Webs
6. Delia Dolor Productions
7. Infinite Horizons
8. 1000 Words Freelance Media
9. Rumble Management
10. Government Information Service
11. Lee Productions Inc
12. CAPSICUM, TRAMIL
13. Accela Marketing
14. All Biz Limited
15. The Independent Film Company of St. Lucia
16. Mitchell Studios
17. Tripod Marketing
18. Carpet Media SLU
19. OECS communications Unit
20. Line and Length Network
21. Sportcaraibe
22. Imran Stephen Photography/IsImages
23. Sir Arthur Lewis Community College
24. LIME / Cable & Wireless

25. LUCELEC Corporate Communications Department
26. Ministry of Agriculture Communications Unit
27. Sandals Resorts International Visitor & Guest Relations
28. Enlightenment Limited
29. International American University-College of Medicine
30. Dove Production
31. CAMDU
32. EAGLEVISION INC.
33. Digital Connections & Touche Media Inc

Web Radio

1. Fire Online - Web Radio - Soca & Calypso
2. Real Strong Radio - Web Radio – Reggae
3. Live95FM
4. Deliverance Radio - Web Radio - Christian

SLIDE PRESENTATION - MASL COUNTRY REPORT

Appendix VI- Regional Media Presentation

Presentation of Regional Media Research Results to Caribbean Broadcasting Union

45th Annual General Meeting 2014

Preamble

q Data on media industry in Member States tend to be scattered, fragmented

q Media-related associations at various stages of organizational strength & activity

q Tendency to focus on issues of media freedom rather than collection and monitoring of industry data

<u>MEMBER STATE</u>	<u>POPULATION</u>	<u>NEWSPAPER (total #)</u>	<u>STATE- OWNED</u>	<u>TELEVISION (total #)</u>	<u>STATE-OWNED</u>	<u>RADIO (total #)</u>	<u>STATE-OWNED</u>
Antigua and Barbuda	91102	1		3	1	13	1
Barbados	276800	3		1	1	16	4
Belize	335000	5		8		5+	
Dominica	71000	6		2	2	6	1
Grenada	110000	5	1	2	1 (partly state-owned)	5	2
Guyana	800000	7	1	23	1	4	2
Jamaica	2808750	6		5	2	27	
Montserrat	5,000	1		1		1	
St. Kitts and Nevis	50958	3		3	1	16	2
Saint Lucia	173720	4		11	1	20	1
St. Vincent & the Grenadines	111022	4		1		5	1 partly state-owned
Suriname	568000	2		3	2	30	1
Trinidad & Tobago	1.3 million	6	3 political weeklies	4	1	12	3

Research Questions

q What is the extent and impact of the state in the media industry?

q What is the impact of new media on the industry? Is it the future?

q What is the industry's continuing commercial appeal?

Case Study: Saint Lucia

- § Saint Lucia – good case study; its media industry represents halfway point of CARICOM media industry
- § Jamaica – represents mature stage of industry (regulatory authority, active media association, substantial number of media organisations)
- § Dominica – represents less mature stage (broadcasting act still in draft, media associations not well organized, few media entities, etc.)

Saint Lucia's Media At A Glance

§ 4 newspapers (all available online + 1 purely online)

§ 11 television stations (all but 2 available online; 1 also available in St. Vincent)

§ 20 radio stations (all available online)

State Involvement & Impact

§ No state-owned newspapers

§ Out of 11 TV stations, only 1 state-owned

§ Out of 20 radio stations, only 1 state-owned

State Involvement & Impact

§ State has a voice and a commercial presence (radio market) but not a dominating one

§ State-run television seen as public service channel rather than propaganda tool

§ Healthy commercial media environment with plurality of voices

New Media Impact

§ All local newspapers online + 2 (1 business periodical & 1 purely online news website)

§ Of 11 TV stations, 9 are online

§ All but one local radio stations are online

New Media Impact

§ New media having major impact on media landscape (emergence of blogs, vlogs, the diaspora- major beneficiary)

§ Impact is not commercial (no subscription models); offers more ways to access info

§ Leading to innovation –Firefly Caribbean (news app for Smartphones developed by young Saint Lucians)

Is New Media the Future?

§ At this point, convergence seems to be the future (multiple platforms for news etc.)

§ Caribbean societies have not made cultural shift to cyber- dominance

§ Internet and computer penetration largely an urban phenomenon; the rural still rely on radio, for e.g.

Is New Media the Future?

- However...Barbados Today, an exciting glimpse of a future paradigm
- A totally online and multimedia news & entertainment entity set up in 2010
- Only media entity that features a full e-newspaper. video news broadcast (7:00 am, 12 noon, 6:00 pm), business & entertainment packages
- Full social media presence (Facebook, Twitter, YouTube, mobile apps on all platforms)
- Staffed by veteran, professional journalists giving credibility

Is New Media the Future?

Barbados Today's Stunning Statistics (April – June 2014)

- E-newspaper: Over 13 million page views
- Facebook: Over 29 million views
- Website: Over 2 million views
- YouTube & Screenplay: Over 1 million views
- Mobile Apps: Over 800, 000 persons downloaded apps

Is New Media the Future?

- Barbados Today's revenue has increased over the 4 years
- Is doing good business and is in the black
- Pursuing partnerships to increase audience reach
- Is nipping at the heels of traditional media
- Could represent where substantial part of the industry ends up ultimately

Commercial Appeal of Media

§ ACM 2005 Country Report shows Saint Lucia's media sector burgeoning over the last decade

§ 2005: 4 TV stations, 7 radio stations, 5 newspapers

§ Interestingly, only newspaper sector has not grown dramatically (cultural & commercial reasons)

Commercial Appeal of Media

§ RJR Communications Group (RJR Ltd.) – Jamaica’s largest electronic media conglomerate

§ Earned almost JA \$30 million in 2013 after tax

§ For 2014 so far, has earned almost JA \$60 million

§ Listed on the Jamaica Stock Exchange

Commercial Appeal of Media

§ One Caribbean Media Ltd. (OCM Network)—merger between Caribbean Communications Network (CCN) Group of Trinidad & Tobago, and The Nation Corporation Group of Barbados

§ Earned TT \$552 million in 2013 after tax, a 12% increase over 2012

§ Listed on the Barbados and T&T stock exchange

The

Babushka

Model



Commercial Appeal of Media

§ OCM represents 'Babushka Model' of media ownership

§ Apart from owning leading media outlets in T&T and Barbados, major shareholders in Grenada Broadcasting Network, The Wave in Saint Lucia

§ Successful cross-border media investments

§ Spectra, St. Lucian cable provider, just entered St. Vincent market

§ China investing in Surinamese state-run television network; has 2 newspapers

Conclusions...so far

§ Somewhat diverse media industry scenarios across Member States

§ State's role in industry varies in importance and dominance; highly idiosyncratic

§ Significant impact of new media but not from subscription commercial model

§ Prof. Dunn's 2012 paper on evolution of Jamaican media - impact of digital technologies i.e. local provider offering mobile television on handset and Internet Protocol Television (IPTV)

Conclusions...so far

§ Dunn ‘...the future is digital and belongs to our youth...’

§ However, that future will take some time to supplant traditional media in the region

§ Commercial success found in ‘babushka model’ (RJR & OCM)

§ CSME can spur more cross-border success stories like OCM

Appendix VII- PM Kenny Anthony's Speech at NTN Official Launch

Speech by Prime Minister Dr. Kenny Anthony at Official Launch of the National Television Network

October 14, 2001

Governor General Dame Pearlette Louisy, Members of Parliament, Members of the Diplomatic Corps, senior public servants, staff of the Government Information Services, members of the media, ladies and gentlemen, good evening.

During the past four years, the government of St. Lucia has made more than a determined effort to facilitate the development of the media in St. Lucia, and create a level playing field for privately owned media to operate side by side with government owned media. We have granted major concessions to companies engaged in the print media, radio stations, and small emerging production companies whose business is to stimulate locally produced programmes for radio and television.

In addition, we have always understood that the public must have access to a wider range of information through the ever-expanding electronic media.

While we have been pro-active in this regard, government has noted that there has not been the proportionate increase in the variety of the content disseminated to the general

public.

There is a very disturbing “sameness” in the large volume of imported entertainment programmes on both radio and television. The media is bereft of educational programmes and features, which challenge the intellectual and creative capacities of our people. It is common to hear the same calypso, or pop song being played on at least three radio stations about the same time on the same day.

Much of what exists today in St. Lucia and the wider Caribbean, is the direct result of major policy shifts by governments in the region.

A NEW TIME HAD COME

About a decade ago, in the heat of the liberalisation of markets all over the world, private sector organizations, non-governmental organizations and some community-based groups called for governments to divest state owned media enterprises, and allow the private sector more freedom in the media landscape. Governments acquiesced, and restricted their involvement to official government media such as the divisions of information services.

Most Caribbean governments, which owned radio and television stations, either restructured these operations or provided new mandates for these enterprises to be self-sufficient and operate like businesses. Others, like the government of Jamaica opted for full divestment, and the Jamaica Broadcasting Corporation (JBC), which was an integral part of the daily lives of many Jamaicans, made its final sign off on a cloudy Friday afternoon four years ago. A new time had come.

This era of the dominance of privately owned media, which continues to this day, has been characterized by the rampant use of the media as platforms for the propaganda of political and economic interests. It is not uncommon for the media to generate public debate on a national matter based on opinions, which are not founded in fact. We have also seen the rapid spread of questionable practices of reporting, where “eyewitnesses” replace reporters. There seems to be little appreciation for any sense of balance.

INITIATIVES BY GOVERNMENT

Despite these aberrations, we are the first to state that the media like any other sector should manage itself. Government too, has had to make adjustments, to cope in an environment that is unyielding and competitive.

Media and Communications training remain a top priority in the list of manpower training of the government. Additionally, a grant has been made available to the St. Lucia Media Workers Association to implement its training programmes. If the Association feels that it is compromised, Government may decide to make that sum available to assist local producers in the creation of indigenous programmes.

In addition, government changed the legal framework for the operation of the state-owned Radio St. Lucia. We have ensured that there is broad representation on the Board of Management of the radio station. A new expanded website has been launched, with accurate and timely information on public sector operations, and led the government and people of the OECS region in the liberalisation of the telecommunications sector.

WHY ANOTHER TELEVISION SYSTEM?

Some interests, particularly the private sector, continue to ask, why a new television broadcasting system at this time?

The costs for the operation of this new television system on cable are minimal. In our case, these include the purchase and maintenance of new equipment, some of which would be required by the Government Information Service in the execution of its normal duties, and the minimal charges for the acquisition of additional programming from overseas government and non-government organisations.

In addition to the employment potential, which I will address a little later, the economic benefits far exceed these costs. In the past public sector agencies have not been able to effectively get their messages out because of cost constraints, and restrictions of airtime available to the Government. With the establishment of NTN, there will be more time available for the promotion and public education on the work of all public sector agencies.

In spite of the increased investment in the information services, government must continue to listen to people and provide the communications channels, which will facilitate good governance. This means that government must:

1. Respond to the calls for greater balance in the media.
2. Make use of the new technology to guarantee wider public participation in national development.

3. Provide opportunities for other groups of people to speak on all issues.
4. Share information, which would assist our country to adjust to the demands of globalisation, without suffering marginalisation.

A COMMITMENT TO PUBLIC SERVICE BROADCASTING

NTN was born out of the need to satisfy the public hunger for more educational programmes, for more meaningful and fulfilling entertainment, and for more local programming in general. It is also intended to provide more accurate and timely information on the operations of public sector organizations and the achievements of the various ministries of government. The establishment of NTN signals the commitment of this government to public service broadcasting.

The main objectives of NTN are:

1. To provide alternative programmes in public television.
2. To increase the volume of local programming on television.
3. To provide opportunities for local producers, communities and organisations to tell their stories through the broadcast medium.
4. To serve as a feedback channel for public sector agencies and national organisations.

We are aware that the media environment has changed significantly in the past two decades. And there is the continuing challenge for public service institutions to justify the

public funds allocated to them. It is interesting to note that large sections of populations in the region and around the world still tune into to public service programming. It was reported that in 2000, public service broadcasting entities, retained forty percent of the audience share in each of the five big television markets in Europe.

I want to propose that the operation of the NTN in particular, and other media in general, be viewed within the context of some of the same principles set out for public service broadcasting in Europe and around the world. Among these principles are:

1. To provide, through their programming, a reference point for all members of the public and to foster social cohesion and integration of all individuals, groups and communities.
2. To provide a forum for public discussions in which as broad a spectrum as possible of views and opinions can be expressed.
3. To broadcast impartial and independent content.
4. To develop pluralistic, innovative and varied programming, which meets high ethical and quality standards, and not to sacrifice the pursuit of quality to market forces.
5. To develop and structure programme schedules and services of interest to a wide public while being attentive to the needs of minority groups.
6. To reflect the philosophical and religious beliefs in the society, with the aim of strengthening mutual understanding and tolerance and promoting community relations

in our societies.

7. To contribute actively through programming a greater appreciation and dissemination of diversity in our heritage.
8. To ensure that programmes offered contain a significant proportion of original productions, especially feature films, drama, and other creative works.
9. To extend the choice available to viewers and listeners by also offering programmes and services which are not normally provided by commercial broadcasters.

PROMOTION OF OUR CULTURE.

In pursuit of these goals, the NTN will continue to provide live or delayed broadcasts of events such as the regular sittings of the Houses of Parliament, press conferences with ministers of government, celebrations of independence, Emancipation Day, National Heroes day, and national cultural festivals such as the flower festivals, Jounen Kweyol and carnival.

While we are focused on the promotion of our culture and the images of our people in the Caribbean and around the world, we will not imprison ourselves within a myopic vision of our own heritage, while the world turns around us. Therefore, NTN will promote the appropriate programmes, to encourage broad and informed debate about the widest range of issues from health to crime prevention, from tourism and the natural environment to the global economy, and from industrial relations to sports and human resources development.

The commitment to live broadcasts of government and non-government activities must not be seen simply as a public relations exercise. While this is a necessary element of any government operations, we also believe that the live broadcasts will give to the public information, which is unedited and free of all the innuendos and comments of the presenters in the media.

MORE SUPPORT TO LOCAL PRODUCERS.

One of the main principles of operation of NTN is the collaboration with local producers to provide the content to supplement what the Government Information Service produces. In doing so, we will encourage new production companies not only to display their talent but also to earn a living. There will also be opportunities for the employment of all levels of creative workers including scriptwriters, researchers, models and other talent and technicians.

We envisage that there will be growth in the entire media production sector as the NTN is best placed to broadcast education programmes and public service announcements with the repetition required in public awareness campaigns.

PRINCIPLES TO HONOUR.

We are committed to promoting a climate for operation of print and electronic media including the Internet, based on the following principles.

1. A liberal environment for the ownership and operation of all media enterprises.
2. A body of laws and regulations, which continue to allow freedom of expression and

the basic right to information by all sections of the society.

3. Respect for the collective and individual cultural, social and political traditions for our society.
4. The establishment of funds for the creation of new television programmes and training.
5. Mechanisms, which will allow public comment and action on the operations and content of the media.

In keeping with the policy of this government for the protection of the consumer in all aspects of economic and, social life, the National Television Network, NTN, will be subject to the same critical appraisal of the policy makers and regulators, as far as dissemination of correct information is concerned. We are mindful of the need to protect the consumer from the wanton broadcast of images and information, which may be offensive to our sensibilities as individuals and as a nation.

Some of you who followed the television coverage of the aftermath of the dramatic destruction of the World Trade Centre in New York, may be quietly asking yourselves, where are all those dead bodies, some mutilated in the desperate leaps to safety? Why are we only seeing dust, concrete and steel? The lesson there is quite simple – that even in the United States with its extremely liberal climate for dissemination of information, major broadcast networks recognise the need to observe some of the fundamental conventions of broadcasting, which revolve around the respect for human life and in this case, death. There are lessons in there for our broadcasters.

While the government of St. Lucia will not promote the control of information except in cases of national emergency or where national security interests are at stake, we must ensure that the terror of misinformation, uninformed editorial judgment, and the abuse of helpless individuals and organisations, does not become part of this new climate for free expression.

THE CHARGE TO GIS.

I commend all those local media practitioners who have made an effort to uphold the principles of good journalism. I also congratulate the staff at the GIS for their unswerving commitment to professionalism. Even so the GIS staff must continuously evaluate their work and provide the public with the opportunities to analyse programming and make suggestions for improvements. The staff of the GIS must not become immune or afraid of criticism. There is not room for self-righteous behaviour in the media.

The charge to the staff of GIS is to maintain the high editorial and technical standards, which they have set for themselves, and to remain focused on the mission of NTN which is “to increase public knowledge, understanding and debate on the nature and operations of government and public sector institutions, and the creative responses of the various publics to the challenges of life in St. Lucia”.

In closing, I am appealing to all community organisations and groups to make full use of the opportunities which NTN offers to tell your story, share our culture, nurse our aspirations, express our hopes and dreams, manage expectations in a world that is complex and

frightening.

I urge you to maintain communications with the staff of the Government Information Service about activities in your communities. The NTN and the GIS have planned a series of community based workshops which will address some of the main issues related to the role of the media, and share specific skills in media production.

In this climate of liberalisation, we can comfortably say that there is a public service television, which will meet the needs of the people and tell the world of our aspirations. We are, all of us, the guardians of this new child, nurturer of this young idea, the National Television Network. Yes, NTN, that's right, our channel.

It now gives me great pleasure to activate the logo to officially launch the National Television Network, NTN.